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MOTION PICTURE

EXHIBITOR

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**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS

JANUARY 7, 1959

Volume 61 Number 9

IN TWO SECTIONS • THIS IS SECTION ONE



**"Filth" Charges Hit
By Industry Execs**

(See Page 8)

**Boston, Cleveland
Look At' 59, ACE**

(See Page 18)

The permanent organization of American Congress of Exhibitors began to take shape recently as Merlin Lewis resigned his post with TESMA to become the exhibitor organization's first administrative secretary.

editorial: Why Exhibitors Steal . . . See Page 3

20th's
series of
SPECIAL ADS
to pre-sell

THE SHERIFF OF FRACTURED JAW

OFF THE MOVIE PAGE:

on pages 2 and 3! on sports pages!
on book pages! on comics pages!


ON THE MOVIE PAGE:

as teaser ads!

IN THE THEATRE:


blow them up for advance
lobby displays!

---"You can quote me"




**THE
SHERIFF
OF
FRACTURED
JAW**
*is dog-gone
funny!"*

20th CENTURY FOX
CINEMASCOPE
COLOR by DE LUXE


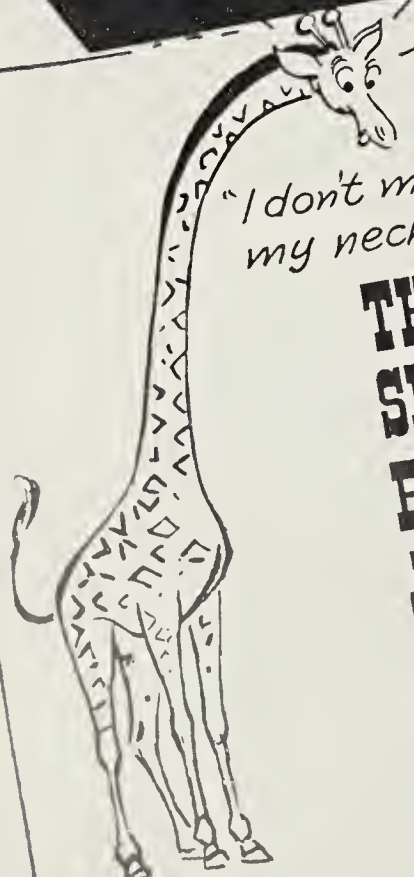


"Take it from us squirrels
who ought
to know



**THE
SHERIFF
OF
FRACTURED
JAW**
*is the
nuts!"*


CINEMASCOPE
COLOR by DE LUXE


"I don't mind sticking
my neck out about

**THE
SHERIFF OF
FRACTURED
JAW**
*It will positively
fracture you!"*

20th CENTURY FOX
CINEMASCOPE
COLOR by DE LUXE





"Why be mule-headed,
I'll have to admit



**THE
SHERIFF OF
FRACTURED
JAW**
*had me
hee-hawing
all the way
home!"*

20th CENTURY FOX
CINEMASCOPE
COLOR by DE LUXE

Everybody's saying it's the first big comedy event of 1959! Get with 20th!

41 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarian Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Joy Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecny, New York editor; William Haddock, Physical Theatre and Extra Profits departmental editor; Albert J. Martin, advertising manager; Max Codes, business manager. Subscriptions: \$2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.



VOLUME 61 • NO. 9

JANUARY 7, 1959

WHY EXHIBITORS STEAL

THIS DEPARTMENT has no desire to defend, or to sympathize in any way with, men who take the law into their own hands and attempt to settle inequities by picking pockets, by using a gun, or by cheating their "partner" in a percentage deal by under-reporting a gross. To so defend or sympathize would be to contribute to a major breakdown in the law and order on which our country and our industry are founded. But every now and then we must recognize and understand the frustration, and the bitterness, that forces a small businessman to accept jungle methods as a last resort. Personal bankruptcy, and the loss of a means of livelihood and support for a wife and children, can be pretty unattractive too.

A case in point is the lessor of a single theatre in a small town whom we chided recently for underreporting activities. He is his own manager seven days a week, and he is even his own projectionist on the regular man's day off. He works hard. He drives an old small car. And for the last six or seven years he has been barely managing to keep his business head above water. He got caught cheating several years ago and we helped him to get a settlement; but now he has been caught again. "And I'll keep right on doing it!" he told us. "I'm a free American, and I am entitled to run a business, and to make a living as profit! Every last dime I own is invested in this theatre, and it is only useable for showing saleable films. The owners of those saleable films have benefited by numerous drive-in theatres that cropped up all around me; but they continue to increase demands for a share of my declining grosses, to the place where I can't live and pay them. The owners of those saleable films dictate how much I must charge, how many days and which days I must play their films, and then they demand that I pay them prices and scales that are as much as 80 per cent to 150 per cent of my gross income, or they won't sell me. Of course I cheat and under-report! And I'll do it again, and again, and again! Distributor confiscation of my business started the jungle methods. I'm only defending myself!"

Turning sadly away from such a situation we bump squarely into some current sales demands that are guaranteed

to turn even much bigger operators into cheats and thieves.

Percentage-of-the-gross deals rule better than 90 per cent of all important film transactions today. And percentage demands have risen to 40, 50, 60, and 90 per cent-over-actual-audited-house-overhead-plus-advertising costs. No one can object to paying such percentage terms if a given picture does a correspondingly high gross. But the recently introduced "floors," or guarantees, demanded under percentage terms, have turned them into instruments of confiscation that are guaranteed to breed the strife and "cheating" of the future. "Floors" turn percentage "partnerships" into one-way holdups! And scarcities load the gun!

Again, a case in point is a soon to be released important cartoon feature, the terms for which are being quoted at "90-10, with a 60 per cent floor." Another way to say this would be: "We want 90 per cent over actual audited house overhead plus advertising costs, *BUT* in no case will we take less than 60 per cent of the gross, *even if you do not get back your actual audited house overhead plus advertising costs.*"

Let's figure it out. Let's suppose that a given theatre has a \$3,000 overhead and that on a given picture it spends \$500 over and above its regular advertising, for a total of \$3,500 out of its pocket. On this picture it grosses \$12,000. So it gets back the \$3,500 it has laid out, plus 10 per cent of the \$8,500 remainder, or a total of \$4,350 (36¼ per cent); while the distributor gets \$7,650 (63¾ per cent). But what if, in this tricky market, a fairy-tale cartoon does not do \$12,000, but even at the demanded admission price increases does only \$8,000?

At an \$8,000 gross, on the same quoted "90-10 with a 60 per cent floor," the distributor is always going to get a minimum of \$4,800 (60 per cent). That leaves exactly \$3,200. Where is the exhibitor to go for the \$3,500 he laid out, or for his 10 per cent of the profit on the engagement "partnership"?

So the gimmicks and "floors" that strive for "the edge" only make bad customers out of good ones, and reflect on the avarice and amoral thinking of the seller. Maybe two wrongs never made a right; but one wrong has certainly made another. Another, and possibly more evil one!

MUCH ADO ABOUT NOTHING

APROPOS OF COMMENTS on this page (Dec. 3, 1958) about the "spontaneity" and "unanimity" of that Catholic Central High School (Springfield, O.) boycott of all motion picture theatres, it now develops that the Chakeres Circuit, which was its intended victim, did not make it a policy to play "C" (Legion of Deeney "Condemned") pictures. It also developed, according to Walley Allen, the circuit booker, that no attendance decline was noted other than that caused by sub-zero weather. Also that: "There was no point to the boycott, and the students were not in sympathy with it. They had been told to vote for it."

So no one was very surprised when a delegation from the

600 pupil school called on Mike Chakeres to announce that the boycott had been lifted. The announcement, it seems, was accompanied by a request that no "C" pictures would be shown, and that the teen-age price concessions that have always been extended to teen-agers should be continued.

Mike could just as readily have promised not to beat his mother, and not to shoot himself with a 19 calibre pistol.

Do you think the newspapers that praised and publicized this "spontaneous and unanimous" boycott will be equally generous in debunking it?

You know damned well they won't!

They never do.

FOR
EARLY '59
BIG ONES
FOR
BIG RETURNS
ON THE WAY
FROM

PARAMOUNT

THE

B



XOFFICE

COMPANY!

BOXOFFICE!

**THE
BUCCANEER**

Starring Yul Brynner, Claire Bloom,
Charles Boyer and also co-starring
Charlton Heston as Andrew Jackson.
Produced by Henry Wilcoxon. Directed by
Anthony Quinn. Supervised by Cecil B. DeMille.
Screenplay by Jesse L. Lasky, Jr. and
Berenice Mosk. Technicolor® VistaVision®

BOXOFFICE!

**THE
GEISHA BOY**

Starring Jerry Lewis.
Co-starring Marie McDonald,
Sessue Hayakawa. Produced by
Jerry Lewis. Directed by Frank Tashlin.
Screen Story and Screen Play by
Frank Tashlin. Technicolor®
VistaVision®

BOXOFFICE!

TEMPEST

Starring Van Heflin
Silvana Mangano, Viveca Lindfors
and Geoffrey Horne.
Produced by Dino DeLaurentis.
Directed by Alberto Lattuada.
Screenplay by Louis Peterson and
Alberto Lattuada. Technirama
Technicolor®

BOXOFFICE!

THE TRAP

Starring Richard Widmark, Lee J. Cobb,
Tina Louise and Earl Holliman. Produced by
Melvin Frank and Norman Panama.
Directed by Norman Panama. Written by
Richard Alan Simmons and
Norman Panama. A Parkwood-Heath
Production. Technicolor®

BOXOFFICE!

**THE
BLACK ORCHID**

Starring Sophia Loren, Anthony Quinn.
Produced by Carlo Ponti and
Marcello Girosi. Directed by Martin Ritt.
Written by Joseph Stefano.
VistaVision®

BOXOFFICE!

**LAST TRAIN
FROM GUN HILL**

Hal Wallis Production.
Starring Kirk Douglas, Anthony Quinn.
Co-starring Carolyn Jones, Earl Holliman
Directed by John Sturges.
Screenplay by James Poe. Technicolor

BOXOFFICE!

**THUNDER
IN THE SUN**

Starring Susan Hayward, Jeff Chandler.
Co-starring Jacques Bergerac.
Produced by Clarence Greene.
Directed by Russell Rouse.
A Seven Arts Production. Technicolor

BOXOFFICE!

**THE
HANGMAN**

Starring Robert Taylor.
Tina Louise, Fess Parker, Jack Lord.
Produced by Frank Freeman, Jr.
Directed by Michael Curtiz.
Screenplay by Dudley Nichols.

BOXOFFICE!

**THE
FIVE PENNIES**

Starring Danny Kaye.
Co-starring Barbara Bel Geddes,
Louis Armstrong, Harry Guardino,
Bob Crosby and Robert Troup.
Produced by Jack Rose.
Directed by Melville Shavelson.
Technicolor VistaVision®

AND ALL OVER THE WORLD...

CECIL B. DEMILLE'S
PRODUCTION

THE TEN COMMANDMENTS

THE GREATEST BOXOFFICE GROSSER THE WORLD HAS EVER KNOWN!

TECHNICOLOR®

VISTAVISION®
SHOW YOUR PICTURE WITH PARAMOUNT

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From BROOKLYN, N. Y.

I really don't think that any theatre manager or owner could find any criticism of MOTION PICTURE EXHIBITOR. None! I've been a reader for 25 years, and each year it gets better. Just don't stop. Here is three more years of it, so good luck! And keep up the fine work.

IRVING MICHAELS, Manager
Plaza Theatre

EDITOR'S NOTE: Mr. Michaels was one of the first to register his 40th ANNIVERSARY TRIBUTE with a three year renewal.

From ATLANTIC CITY, N. J.

Frank Boyle of Fitchburg, Mass., (Nov. 26 issue) certainly expresses my opinion of the creative advertising departments of quite a few of our national distributors. They seem to be searching, but their finished products are certainly not selling the pictures to the public.

So we have time-worn ad mats and time-worn exploitation ideas. And they don't seem to welcome criticism or suggestions. Not too long ago I wrote to one of the New York distributors and made a few suggestions. As of today, I haven't received the courtesy of acknowledgment, let alone any comment on the worthiness or unworthiness of my submissions. Cooperation between distributor and exhibitor seems to have broken down, at least with some companies.

There are several of the majors that have injected new blood into their departments, and it certainly shows to advantage. I'm probably

going to become very unpopular because of these comments, but since there is no "Mr. America" contest on, who cares?

GEORGE KILPATRICK, Manager
Beach Theatre

EDITOR'S NOTE: Don't blame the departments so much as top management. Many of the advertising and publicity men are working so under-staffed and short-budgeted that it is amazing they do as well as they do.

From MEMPHIS, TENN.

In my opinion, MOTION PICTURE EXHIBITOR is about half right and half wrong on the stand you take in "HARD TICKETS AND OVER PRICING" (issue of Nov. 26).

It is true, as you state, that better pictures should get higher admission prices. But the producer is deciding which are the better pictures, and he is a little prejudiced. For example, "GIGI" and "THE OLD MAN AND THE SEA" are good pictures, but they can't even do normal business at regular prices, so how can you justify raised admissions? They are just not boxoffice! On the other hand, when pictures like "BRIDGE ON THE RIVER KWAI" and "CAT ON A HOT TIN ROOF" prove to be boxoffice, the exhibitor will gladly raise prices, knowing he won't offend his patrons. So the exhibitor should be consulted, and not just told.

You are right that there are always certain buyers who will buy the best (Cadillacs, Minks, and Black Angus beef). But in New York, Philadelphia, or Chicago you have thousands of such buyers, while in smaller towns like Memphis, or Oshkosh, or Podunk

even the same percentage will only produce hundreds. The same potential just doesn't exist, and big price jumps will get you nothing but small grosses.

Along the same line, in the big cities you normally charge \$1.50 to \$2.50 for a first-run movie. The same first-run movie in Memphis normally costs 75 to 90 cents. When we raise prices from 75 cents to \$1.25, it is an increase of 66⅔ per cent and is like saying to our people, "Stay away!" When it comes to the neighborhoods it is even worse. Big cities may get 90 cents, so going up to \$1.25 on Paramount's "THE TEN COMMANDMENTS" is only up about 40 per cent; but when we must go from our regular admission of 50 cents to that same \$1.25, that's up 150 per cent. Wouldn't Paramount be a little more sensible and reasonable to ask us to go the same 40 per cent, to 75 cents, or even up to 90 cents?

Contrary to your comparisons, the same shirt sells for \$5.00 all over the country, and the same model Cadillac sells for \$5,000 or \$6,000 whether in New York or Frisco; but the same movie can be seen for admissions that range from 10 cents to \$2.50, depending on what town, what theatre, what run, and a dozen other whats. So picture prices shouldn't be frozen to any level, based on what the market will bear in some distant metropolis.

I don't blame the actor, the producer, the distributor, or the exhibitor for trying to get as much money as possible. But each one in turn must use common sense, and not price himself and all the rest of us out of the public's price acceptance.

NATHAN S. REISS

Airways and Rosewood Theatres

EDITOR'S NOTE: We feel that Mr. Reiss has added to our editorial views, rather than contradicted them. Regarding "GIGI," however, we can't agree with him. It is doing good, solid business wherever reported. "OLD MAN" is admittedly doing badly in the high admission runs, but it is our feeling that it would do even worse at regular admissions. The only chance it had was at two-a-day.

From NEW PRAGUE, MINN.

I used to like the way in which Showmen's Trade Review ran its Feature Booking Guide, but now that I have gotten used to yours, I like it too. So all you need to do is to add a rating, i.e. for whom a particular picture is recommended such as "adults," "family (all ages)," "young people," "children's programs," etc. I really enjoy the service of your yellow and pink sections.

G. P. JONCKOWSKI
Prague Theatre

EDITOR'S NOTE: Any such ratings would be only one reviewer's opinion. Aren't the Legion of Decency classifications (alphabetical index in the yellow section), or the story line and X-ray analysis in the REVIEWS, sufficient data for each theatreman to reach his own conclusions?

From IMLAY CITY, MICH.

I could never let MOTION PICTURE EXHIBITOR down. It's the best trade paper there is.

HAROLD MUIR
Midway Theatre

From JACKSONVILLE, FLA.

Please send us six of your 1959 BOOKING CALENDARS.

MARTIN KUTNER, Branch Manager
Columbia Pictures Corp.

TO OUR INDUSTRY FRIENDS:

We **ARE** sorry . . . but our supply of 1959 BOOKING CALENDARS is **completely exhausted**.

We did our best! About 14,000 copies were directed to Subscribers . . . right in the mailing jacket with each Dec. 3 Issue. Other copies were sent to all Film Exchanges, Supply Dealers, etc. And, on top of all that, we had 1000 copies on hand for additional requests.

But **this was not enough! They are all gone!** Requests deluged in here during the past month, so **there just aren't any more!**

Next year we'll order more . . . but this year we are helpless to do more than we have. Sorry!

MOTION PICTURE EXHIBITOR

NEWS CAPSULES

Pa. Town Kills Tax

POTTSVILLE, PA.—The Pottsville City Council last week repealed a five per cent amusement tax and two downtown theatres, the Capitol and the Hollywood, which closed two weeks ago, immediately reopened.

At the same time, Mayor Michael A. Close proposed an increase in downtown parking meter fees from five to 10 cents an hour to make up the lost revenue.

The amusement tax was dropped after a petition was received from 10,000 teen-agers in reaction to the theatres being closed during the Christmas season.

Meanwhile, in Reading, Pa., the Park, a William Goldman theatre, recently closed after City Council refused to repeal a 10 per cent tickets tax, reopened for the holiday season only. Another Goldman house, the Strand, is operating on week-ends only.

Those favoring elimination of the amusement tax are urging that the theatre management do what the Pottsville houses did, shutter the houses until the tax is rescinded. Communities deprived of theatre entertainment have felt the loss in other commercial and recreational endeavors as well.



BROADWAY GROSSES

Holiday Boom Continues

NEW YORK—With all holdover product, the Broadway first runs reported grosses for the week-end which indicated that the holiday boom was continuing. Loew's State, now closed, claimed to have broken the house record with a combo rock 'n' roll stage show plus 20th-Fox's "Villa" on an upped admission basis. According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE INN OF THE SIXTH HAPPINESS" (20th-Fox). Paramount (\$33,403)*—The fourth week was sure to top \$45,000.

"AUNTIE MAME" (Warners). Radio City Music Hall (\$142,115)—Thursday through Sunday accounted for \$127,000, with the fifth week bound to top \$180,000. Stage show.

"THE 7TH VOYAGE OF SINBAD" (Columbia). Roxy, with stage show, reported \$133,831 for Wednesday through Sunday, with the third week heading toward \$145,000.

"THE BUCCANEER" (Paramount). Capitol (\$41,926)—The second session was claimed at \$70,000.

"THE GEISHA BOY" (Paramount). Mayfair announced the third week would tally \$38,000.

"I WANT TO LIVE" (UA). Victoria (\$19,292)—The seventh week was reported as \$27,000.

"SEPARATE TABLES" (UA). Astor (\$19,115)—The third week garnered \$42,000.

"BELL, BOOK AND CANDLE" (Columbia). Odeon expected the second session to hit \$27,500.

"A NIGHT TO REMEMBER" (Rank). Criterion, which went off the reserved seat policy this week, announced the third week as \$26,000.

*Figures in parentheses reveal 1957 averages as compiled by MOTION PICTURE EXHIBITOR.

A Quick Summary of All Important Industry News . . . condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON. JAN. 5

Penna. Supreme Court Hears Obscenity Cases

PHILADELPHIA—With the Pennsylvania Supreme Court opening its January sessions here this week with all seven Justices occupying their seats on the tribunal together for the first time in a long while, several important cases including an interpretation of Pennsylvania's obscenity statute and its application to motion pictures were expected to be heard.

One of the cases involves the right of District Attorney Victor H. Blanc to seize the film, "And God Created Woman," starring Brigitte Bardot, at the Studio.

A ruling on this film at this late date after it has already made the rounds of area houses is purely academic. The high court postponed coming to grips with the obscenity case until it could muster its full seven members. The postponements began last April 19 when Justice Chidsey died, and the situation was aggravated when Justice John C. Arnold was injured in a fall at his home last Sept. 23. Later, Justice Curtis Bok, who was sworn in on November 8, suffered a heart attack, and Justice Arnold died on Nov. 9.

However, appointment of Attorney General Thomas D. McBride on Dec. 11 has brought the court again to full strength, and Justice Bok has been reported in good condition and is expected to rejoin his colleagues. A seven-man court eliminates the possibility of a three-three split.

Tied in with the "And God Created Woman" case is one involving the application of the state's 1939 obscenity law to a firm of a burlesque show. The State Superior Court previously ruled that the obscenity law was constitutionally applied to the burlesque firm.

Meanwhile, two other cases, both involving the censorship issue, but in night clubs, have come before the court.

Decisions in these cases will have a powerful impact on the subject of obscenity and censorship in Pennsylvania, which for several years now has been operating without a censorship statute as such.



Rube Jackter, Columbia vice-president and general sales manager, is seen addressing a recent merchandising session for New York executives on "The 7th Voyage Of Sinbad."



FILM FAMILY ALBUM

Arrivals

Dick Fox, Sinking Springs Drive-In, Reading, Pa., is handing out cigars on the recent birth of a daughter. The family now has two boys and a girl.

Charles and Harriet Franke became the parents of a baby girl weighing in at six pounds, six ounces, in New York. She has been named Janet Lesley. Dad is Paramount Trade paper contact.

Gold Band

Brenda Rae Gins, daughter of Mr. and Mrs. Joseph Gins, was married to Arthur Greenfeld, Brooklyn, N. Y., at the Essex House. The bride's father is general sales manager for NTA Pictures.

Obituaries

John N. Brichetto, 74, retired theatre owner in Knoxville, Tenn., who operated a downtown theatre for almost half a century, died at his home.

Mrs. Mary Dowdell, widow of Leslie Dowdell, well-known booker for United Artists and Warners, died in Cleveland. She is survived by two sons.

Edward E. Kirchner, 77, veteran manager, Family, Detroit, who retired several years ago, died in Harper Hospital.

Dave Miller, 65, former Universal district manager in Buffalo, who had been retired for the past five years and moved to Cleveland recently, died in Mount Sinai Hospital last fortnight. He is survived by his wife, a daughter, and two grandchildren. He founded the Buffalo Variety Club and was a long time member of the Cleveland Variety Tent.

Edward J. Noble, 76, chairman of the finance committee and a director of American Broadcasting-Paramount Theatres, died last fortnight at his Greenwich, Conn., home.

Emmett Passmore, 30 year veteran employe of the Video Theatre, who had been managing the Ritz and Broncho, Wellington, Tex., died at his home recently.

Benn Rosenwald, 58, MGM branch manager in Boston, dropped dead in his office last weekend.

George Williams, veteran in exhibition, who managed several theatres in Buffalo, N. Y., as well as in other cities, including the Victoria, Buffalo, died recently.

R. E. Zisbell, theatre owner in Norcross, Ga., died of a heart attack while on a pleasure trip to Mexico.

Exhib Wins Appeal

ST. PAUL, MINN.—A theatre operator does not have to pay unemployment insurance to projectionists "bumped off" the job in a union maneuver, the Minnesota State Supreme Court ruled here.

The high court ruling was made in a suit brought by Sol Fisher, owner, Campus, Minneapolis neighborhood house, which followed the pulling of an operator by the projectionists' union and the replacement at the house with another of higher seniority.

Industry Execs Fight "Filth" Charges

Einfeld, Seadler, Pickman And Lazarus Testify At N. Y. Hearings; Support Self Regulation, Hit Censorship

NEW YORK—Charles Einfeld, 20th-Fox vice president; Silas F. Seadler, Loew's Inc. ad manager; Jerome Pickman, Paramount vice president; and Paul N. Lazarus, Jr., Columbia vice-president, were the executives who last fortnight defended the industry against charges of filth in its films and advertising and affirmed their faith in its self-policing through the Production and Advertising Codes at public hearings held by the New York State Joint Committee on Offensive and Obscene Material.

Louis Peace, director, New York State Motion Picture Division, which licenses motion picture exhibition, attacked "objectionable" film content during his testimony, asserting that as a result of court decisions the Division was "constrained to license more and more films containing content we consider morally harmful, especially to youngsters." He referred, particularly, to "horror films, a recent cycle."

He advocated legislation to extend control over ad placement and to increase the exhibitor's responsibility for ad material he originates.

Einfeld, defending the efficacy and value of industry self-control, invited "suggestions" from the committee.

Pickman declared that censorship "is not the answer" to curb the "irresponsible fringe." "If there is anything wrong with it," he said, "we will be the first to correct the Code."

Seadler, admitting to a relaxation in certain areas of the MPAA Codes, pointed out they were the result of a general relaxation, by the public, in other areas as well. He noted a recent decision to use an MPAA Code insignia together with a statement that the material in press books had been approved as a continuing effort towards self-regulation.

Lazarus cautioned that "there will be an over-emphasis coming out of these hearings on the deleterious content of pictures and their advertising" and little mention of the industry's achievements.

Witnesses adding charges of misrepresentation in film ads and of objectionable ad and film material, included Frank J. Mealy, state chairman of the V.F.W. committee investigating indecency; Emmett Burke, Knights of Columbus; Hugh Doyle, State Youth Commission; Benjamin Chuckrow, Jewish War Veterans; Daniel J. O'Connor, American Legion; and Rabbi Chaim Lipschitz, director, Brooklyn Community Service Bureau.

The Committee according to Assemblyman Joseph R. Younglove, its chairman, "is desirous of assisting the film industry."

James A. Fitzpatrick, Committee counsel, said the Committee was not desirous of introducing new pre-censorship legislation. Rather, he said, it advocated more effective and rigid enforcement of existing laws and increased self-regulation by the film industry.

Fitzpatrick declared that the Codes seem to be, in content and public acceptance, "excellent"; but, he continued, "in the opinion of some people, for what it is worth, there is room for considerable improvement."

It is the committee's duty, Fitzpatrick said, to explore legislation that will adhere to the State's police powers, yet afford the film in-

Merlin Lewis Joins ACE As Administrative Sec'y

NEW YORK—Merlin Lewis has resigned as executive secretary and treasurer of Theatre Equipment and Supply Manufacturers Association to accept a new position as administrative secretary of the newly formed American Congress of Exhibitors.

Lewis' new assignment took effect Jan. 1 with temporary headquarters in Room 411, the Paramount Building, 1501 Broadway, New York 36, N.Y.

Miss Beverly Friedland, Lewis' secretary for the past four years, also will start with ACE.

Cummings Group Buys Loew's Stock Block

NEW YORK—Nathan Cummings, prominent industrialist, announced last week on behalf of himself, his brother, Maxwell Cummings, Montreal real estate operator and developer, and Paul Nathanson, Canada's largest film distributor, now a resident of New York, the acquisition of in excess of 235,000 shares of the capital stock of Loew's, Inc., of which Nathan Cummings will retain the largest amount. The stock was acquired from a group of some of the largest stockholders.

"Our group is joining Loew's," Nathan Cummings said, "as a friend of management and we will work closely with Mr. Joseph R. Vogel, president of Loew's. We see enormous potentials in the future of Loew's and its many activities. My philosophy is to operate a business successfully and not to liquidate it, as evidenced by the policies which have built Consolidated Foods Corporation to its prominent place in the food industry, with its finances in their strongest position in the company's history."

Nathan Cummings will be invited to join the board of directors of Loew's at the next meeting, scheduled for early in January.

N. J. Allied Backs ACE

NEW YORK—Allied Theatre Owners of New Jersey last fortnight approved the program outlined by The American Congress of Exhibitors, and support of ACE "in every way possible to help it achieve its announced purposes" was recommended to National Allied.

Industry Dividends Dip

WASHINGTON—The Department of Commerce reported last fortnight that motion picture companies have listed dividend payments in 1958 through November totaling \$20,488,000, compared to \$24,401,000 in the corresponding period of 1957.

Industry the opportunity to operate effectively.

He said the Bill banning the use of material deleted from films in advertising, which was vetoed, might be redrafted and resubmitted next year.

The committee, according to Fitzpatrick, will review the material collected over the past six months and may hold further hearings here next year.

Court Approves NT Acquisition Of NTA

NEW YORK—Federal Court Judge Edmund L. Palmieri last fortnight signed an order asking approval of a plan under which National Theatres proposes to acquire National Telefilm Associates.

The deal was sanctioned after guarantees that title to NTA Film Network will pass "absolutely and without reservation" to NTA were written into the order.

The order provides for 20th-Fox's transfer to NTA of "all rights and interests" in NTA Film Network and its stocks and securities.

At present 20th-Fox and NTA each holds a half interest in NTA Film Network. The signed order was submitted after provision was made for the disposal of 20th-Fox's interest in the NTA Film Network, a subsidiary of NTA, to the latter.

The guarantees became necessary when the Department of Justice and Judge Palmieri voiced fears that the proposed deal might tend to re-establish a link between 20th-Fox and its former theatre affiliate, NT, as a result of the 50-50 ownership of the NTA Film Network by the film company and NTA; and that NT's acquisition of NTA would give it the latter's half interest in the network. This, the Department of Justice stated, was in spite of its view that the consent decrees are not applicable to the distribution of pictures in the television field or any other field that is not theatrical.

Court Dismisses Tax Suit

PHILADELPHIA—Common Pleas Court Judge Charles L. Guerin last fortnight dismissed an equity suit seeking to void the city amusement tax as unconstitutional because the ordinance was amended to exempt motion picture theatres.

The suit was brought by Boulevard Ice Rink, Inc., which also operates a swimming pool and a dance hall, charging that exemption of movies was contrary to the State Constitution, which requires that "all taxes shall be uniform." Therefore, the suit said, the whole city amusement tax law was unconstitutional.

The court ruled that an equity action was not technically proper until the plaintiffs have taken their objections before the Tax Review Board.

City Solicitor David Berger, in a formal opinion, held that the tax exemption for motion picture theatres was a "valid exercise" of City Council's legislative authority.

N.B.R. Names Year's Best

NEW YORK—The National Board of Review of Motion Pictures' Committee on Exceptional Films last fortnight announced it had selected Warners' "The Old Man and The Sea" the best picture of 1958, and the Indian-made "Pathar Panchali," distributed by Edward Harrison, the best foreign film shown in the U.S. in 1958.

List Declares Dividend

NEW YORK—At a meeting of the board of directors of List Industries Corporation, a dividend of 25 cents a share was declared payable on Jan. 13, 1959, to holders of record at the close of business on Dec. 31, 1958.

Distributors Win Round In Underreporting Suit

COLUMBIA, S. C.—Damages aggregating \$93,577.81 for percentage underreporting at some nine theatres operated by H. B. Ram of Aiken and various members of his family during the period 1941-1954 were found to be due to eight distributing companies in a report filed in Federal Court here by E. W. Mullins, Special Master appointed by that court for trial of the matters.

The eight actions, which were consolidated for trial, were begun in 1949 by Paramount, Loew's, Warner Bros., RKO Radio, Twentieth Century-Fox, Universal, United Artists, and Columbia. Defendants were H. B. Ram, Esther Ram, Jake Bogo, Sam Bogo, and Max Bogo, former owners and operators of various theatres in the Aiken-Augusta area.

Highlights of the Special Master's report included findings that defendant-exhibitors had destroyed or falsified their records to conceal relevant facts; that daily admission receipts could be and were reasonably reconstructed from various other sources; that one among many indications of false reporting by defendants was the fact that the exhibitors sent in identical box office reports of admissions for different days to different distributors, often with identical breakdowns of admissions by price class; and that interest should be awarded on each item of underreporting from the last playdate of each underreported picture to the date of final judgment.

The case now goes to U. S. District Judge C. C. Wyche for action on the Special Master's trial findings. Representing the distributors were attorneys C. T. Graydon and Augustus T. Graydon of Columbia, S. C., William R. Glendon of Royall, Koegel, Harris & Caskey, New York, and John F. Whicher of Sargoy & Stein, New York.

NTA Promotes Gang

NEW YORK—Samuel Gang has been named foreign sales manager for National Telefilm Associates, Inc., Oliver A. Unger, NTA president, announced. Gang joined NTA as a foreign sales representative more than two years ago.

He has been active in selling NTA product in the Latin, South American, Australian, Japanese, Philippine Island, and Hong Kong markets. Gang recently returned from a seven week business trip of the Far East.

Prior to joining NTA, Gang was active in theatrical distribution in the Philippine Islands for a period of five years.

Cincinnati Cuts Tax

CINCINNATI—Local theatre owners got a welcome Christmas gift when City Council approved a cut of \$80,000 in city's admission tax. New schedule exempts first 55 cents when admissions are \$1.05 or more, effective Jan. 1. In 1960, city will exempt \$1.05 of all admissions from three per cent tax. Theatre owners feel that local tax relief and revised federal tax exemption law will considerably ease pressure of operating costs.

Mich. Exhibitors Meet

DETROIT—Michigan exhibitors were summoned to a meeting yesterday in the screening room of the Fox Theatre to hear firsthand reports from some of the men who helped organize the American Congress of Exhibitors.

The call was issued on stationery of Allied Theatres of Michigan, Inc., signed by president Milton H. London.

Commerce Dept. Predicts Production Cut, Attendance Increase For 1959



Sherrill Corwin, Los Angeles, head of Metropolitan Theatres, is seen, center, as he recently received a plaque in appreciation of the contribution the circuit has made in a campaign for the entertainment of Los Angeles County's senior citizens—those over 65. The presentation was made by Carlton Browning, left, a vice-president of the Senior Citizens Association of Los Angeles County, while Bill Welch, KTTV announcer, right, looked on.

Para. Acquires Stock, Cuts Long-Term Debt

NEW YORK—Barney Balaban, president, Paramount Pictures, revealed last fortnight that the company in 1958 continued its program of acquiring its own shares on the open market and that it has reduced its long-term debt by over \$5,000,000.

The company in 1958 purchased in excess of 176,000 shares of its stock at a total cost of \$6,944,000, or an average per share cost of \$39.43. About 1,764,000 shares are now outstanding.

Liquidation of debt includes full payment of the \$1,200,000 note of 1501 Broadway Corporation, and accelerated payments of more than \$3,300,000 on the principal of the Dec. 1, 1965 note.

Outstanding debt by the end of 1958 will be reduced to \$12,000,000 notes payable to Prudential Insurance Company and \$5,074,000 mortgage on the Paramount Sunset Studio property.

Balaban said it was questionable whether the \$2.80 per share operating earnings of 1957 will be matched in 1958. Earnings in the first nine months of 1957 were \$8.04 per share, including \$5.93 per share from special income and \$2.11 per share from ordinary operations.

Evidon Heads Col. Branch

LOS ANGELES—William Evidon, sales manager at the Columbia Pictures branch here, has been promoted to the post of branch manager, it has been announced by Rube Jackter, vice-president and general sales manager.

Evidon succeeds Norman Jackter, who recently was named southern California and Rocky Mountain division manager.

With Columbia since 1934, Evidon joined the company as a poster clerk in the Minneapolis exchange. He served there successively as a booker, head booker-office manager and a salesman, before being transferred to Los Angeles in 1947.

He also served as office manager and branch sales manager of Los Angeles before his promotion.

WASHINGTON—In a forecast of 1959 business the Department of Commerce indicated an increase in receipts and attendance at motion picture theatres but a probable cut in the production of features for 1959. Foreign made films were seen as having a better chance of playing time in U.S. theatres than ever before, the report stated.

The bureau stated that "the average weekly attendance at motion picture theatres during the past three years has been estimated at from 45 to 46 millions. . . . It is expected that attendance in 1959 will not increase greatly, but it should maintain its present level.

"Boxoffice receipts in 1958 will approximate \$1,200,000,000 with statistics showing that admission prices have risen about 13 per cent since 1954. The estimated average admission price at motion picture theatres in 1957 was 50.5 cents compared to 44.7 cents in 1954. Average admission prices at conventional theatres are considerably higher than the averages shown for the years 1954 through 1957. However, lower admission prices at drive-ins bring the overall average down.

"Another factor which should aid the industry in 1959 is a revision of the admission tax, which is effective Jan. 1. This change in the tax exempts from taxation tickets costing less than \$1, and provides for a 10 per cent tax on only that portion of the ticket exceeding \$1.

"Another bright factor in the exhibition field has been the steady growth in the number of drive-ins, which at the beginning of 1958 counted for about 24 per cent of the gross receipts of the industry.

"It is beginning to appear that attendance at motion picture theatres is becoming stabilized . . . and it is expected that 1959 attendance will remain at the 1958 level. . . .

"It is becoming more evident that producers and exhibitors must work together; and it is expected that a good number of epic-type films will again be available for exhibition throughout the year, probably at advanced prices. This should be a factor in keeping box office receipts at a high level. Though it is not considered likely that a much larger number of feature films will be produced in 1959, the production of high-budgeted, spectacular type features should continue.

"The foreign market for U.S. films should remain good in 1959, and remittances of film earnings from abroad should remain at a high level."

Bingo Ballot Sought

COLUMBUS, O.—Drive to obtain 328,413 signatures of Ohio voters for the placement of a constitutional amendment on the November, 1959 ballot to legalize charity bingo and lotteries is expected to begin shortly after Jan. 1.

The proposed amendment would delete from the constitutional prohibition against lotteries and the sale of lottery tickets the words "for any purpose whatever" and substitute a ban against them when they are "for personal profit only."

The proponents must obtain at least 10 per cent of the vote for governor in the last election in order to have the amendment placed on the ballot. Committee sponsoring the proposal is headed by Elmer Coy, Toledo insurance agent. Members include Richard H. Conn and John J. Neenan Jr.

Columbia Stresses Blockbusters Through Independent Producers

WASHINGTON — Columbia Pictures launched the first of a series of four regional sales meetings here this week at the Statler Hotel with Rube Jackter, vice-president and general sales manager, presiding.

The sessions here were attended by home office executives Milton Goodman; Joseph Freidberg, manager, sales accounting and contract department; H. C. Kaufman, exchange operations manager; Saul Trauner, New York branch manager; and Robert S. Ferguson, director of advertising, publicity and exploitation, as well as field sales executives from the Eastern divisions and Canada.

Harvey Harnick, sales manager of Columbia Pictures of Canada, was present from Canada, and division managers present included I. Harry Rogovin, from Boston; Harry Weiner, from Philadelphia; and Samuel Galanty, who makes his headquarters here.

Branch managers were present from Albany, Buffalo, Cincinnati, Cleveland, New Haven, New York, Pittsburgh, and Washington.

Jackter said that "the new Columbia is geared to handle 30-36 entertainment packages a year, which will be made by independent producers at a cost of \$58 to \$70 million dollars."

He said that "president Abe Schneider and the other members of the management team have decided that there was still a world of opportunity in the motion picture industry for a company willing to meet the challenge and they have decided to fight it out with a reorganized and reoriented distribution system and a program consisting mainly of big 'blockbuster' type films from independent producers under the Columbia formula."

The sales executives were told of more than 25 leading producers who had made releasing deals with Columbia in the last few months to give it "the fastest growing list of independents in the industry."

"But," he added, "there will always be room for a few pictures made at lower budgets which still have the elements which will enable Columbia to merchandise them in the same style as the blockbusters."

"From now on," Jackter continued, "it will be imperative that each of our entertainment packages receives complete individual attention. We are convinced that we are on the right track to not only solvent but highly profitable operations. We will have the kind of motion pictures that will give the theatres the best chance for success in today's market."

Ferguson told the meeting that "every Columbia release would receive the full treatment of advertising, publicity and exploitation, from the cradle right through subsequent dates."

Subsequent meetings will be held on Jan. 12-13 in New Orleans for the southern divisions, and in Chicago on Jan. 19-20 for the far western divisions and on Jan. 21-22 for the mid-western divisions.

Golding Joins Preminger

HOLLYWOOD—David Golding resigned last fortnight as vice-president of Seven Arts Productions to join Otto Preminger as his executive assistant and director of advertising and publicity of Carlyle Productions, whose next production will be "Anatomy Of A Murder." Golding will headquarter in New York.

Conn. Exhibs Study Means To Better Children's Shows

NEW LONDON, CONN. — Russel E. Newton, American Theatre Corporation's Capitol, and John E. Petroski, Stanley Warner's Garde, New London, and Palace, Norwich, meeting with the juvenile protection committee of the New London district, Parent-Teachers' Association, and St. Bernard's Guild, have agreed on a three-point program to assure showing of "suitable" motion pictures for teen-agers and children on weekends and during school vacations.

Both Newton and Petroski said, however, that since their theatres are part of circuits, decisions on specific films, booking dates, and advertising quality are not always theirs, and stressed, particularly, that advertising material from New York does not always include a choice of pictures and copy by individual theatre managers.

Three-point program includes consultation by managers with school calendar to facilitate arranging suitable films to be shown when youngsters are most likely to attend film showings.

Para. Seeks Return Of Ohio Censor Fees

COLUMBUS, O.—Paramount Film Distributing Corp., of New York, filed suit in Franklin County Common Pleas Court here to force the state to pay back \$55,846 which the firm paid under "unconstitutional censorship statutes."

Named defendants were Roger W. Tracy, state treasurer; James A. Rhodes, state auditor; Joseph T. Ferguson, former state auditor; Edward E. Holt, state superintendent of education; and Clyde Hisson, former superintendent of education.

The suit alleges Paramount paid the state the money during 1952, 1953, and 1954. It contends the money was paid involuntarily and under duress of a threat that the penalty section of the law would be fulfilled. The suit points out that the Ohio censor law required all films to be publicly exhibited "shall be examined and censored by the Ohio Department of Education for approval. . ."

The fee was \$3 for each reel not to exceed 1000 linear feet and \$3 for each additional 1000 feet or fraction thereof. The suit claims this was in violation of the First and the 14th Amendments and that the state ceased making collections at the end of 1954.

Rank In U.S. Record Field

NEW YORK—John Davis, managing director of the Rank Organization, London, England, announced that it has formed a new American organization which will be a joint venture with Bob Shad, who has also been appointed its president.

Shad will be responsible for the establishment of record labels in the United States for world wide distribution in conjunction with Rank Records, Ltd., London. Intention is to coordinate the American record company, Rank Record Company of America, Inc., with Rank Records of London, to mutual advantage.

Ohio Group Favors Censorship Revival

JACKSON, O.—Judge Tom Mitchell, of the Jackson County Common Pleas court, and the county board of education have both made public protests against "a growing tendency toward public displays of obscenity and immorality in movies, movie posters, and news stand publications."

By formal resolution, the board of education has urged the revival of movie censorship in Ohio. The board has made arrangements for wide distribution in the county of a report of movie poster "obscenity," published by the Greenfield, Ohio, board of education, which urges censorship of movies.

Judge Mitchell says he feels this to be a "moral issue to which we should give some attention for the sake of our children." He added: "Some of the lurid movie posters on display and the content of some of the filthy magazines on public news stands should be of serious concern to all parents." The jurist said he was recommending study of the Greenfield report by the Jackson Parent-Teacher Association.

Robert Oda, manager of the Markay, only theatre in Jackson, said he had not been contacted by Judge Mitchell or the county board of education on any phase of the matter. The Markay is owned by Chakeres Theatres, with home offices in Springfield, Ohio.

Guinness, Taylor Top Poll

NEW YORK—According to results of the 1958 Film Daily poll last fortnight the best performance by a male star was Alec Guinness in Columbia's "The Bridge On The River Kwai"; the best performance by an actress was Elizabeth Taylor in MGM's "Cat On A Hot Tin Roof"; the best performance by a supporting actor was Red Buttons in Warners' "Sayonara"; and the best performance by a supporting actress was Hope Lange in 20th-Fox's "Peyton Place."

Other winners were David Ladd for the best performance by a juvenile actor in Buena Vista's "The Proud Rebel," and Patty McCormack for the best performance as a juvenile actress in Universal's "Kathy O'."

"Finds Of The Year" were Maria Schell in Continental Distributing's "Gervaise"; Diane Varsi in 20th-Fox's "Peyton Place"; John Gavin in Universal's "A Time To Love and A Time To Die"; Gwen Verdon in Warners' "Damn Yankees"; and Hope Lange in 20th-Fox's "Peyton Place."

Phila. ACE To Meet

PHILADELPHIA—The local committee of American Congress of Exhibitors, William Goldman, chairman, has called a meeting of area exhibitors for Jan. 12 in the Pennsylvania Room of the Sheraton Hotel at 2:30 P.M.

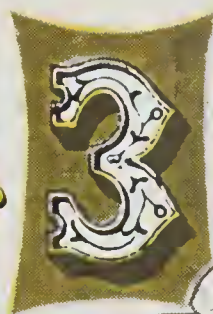
Every exhibitor in the territory is invited and expected to attend as matters of paramount importance will be discussed and acted upon.

Des Moines Variety Elects

DES MOINES—The local Variety Club, Tent 15, elected Woodrow Praught, vice-president, Tri-States Theatre Corporation, chief barker. Other officers are Larry Day, first assistant chief; Ralph Olsen, second assistant chief; Lou Levy, dough guy; and Dave Gold, property master.

The Crew for 1959 includes Max Rosenblatt, Richard Frank, Cato Mann, Bill Luftman, and Ralph Olsen.

THE NEW YEAR falls on JAN.



with the launching of the most important showmanship effort in Allied Artists' history. The celebration lasts 13 weeks, from JANUARY 3 to APRIL 3 and we call it *THE MOREY GOLDSTEIN APPRECIATION SALES DRIVE*. This is our showcase for a vital and promising new season, introducing the first of the box office pictures announced on the next two pages. Exhibitors everywhere are cordially invited to join in this jubilee of sales, showmanship and production ...from the company where the plans are big, the future as bright as all of us strive to make it.

S. Brody

Happy 1959



MOREY "Razz" GOLDSTEIN
Appreciation **SALES DRIVE**



GREETINGS

AND

A New Dimension in Fright
from the producers of "MACABRE"

**HOUSE
ON
HAUNTED
HILL**

starring

**VINCENT PRICE · CAROL OHMART
RICHARD LONG
ALAN MARSHAL**

The Biggest Thing
Since Creation!

**THE GIANT
BEHEMOTH**

starring **GENE EVANS
ANDRE MORELL
JOHN TURNER**

**VICTOR MATURE · RED RHONDA
MATURE · BUTTONS · FLEMING**

THE BIG CIRCUS

**KATHRYN VINCENT PETER
GRANT · PRICE · LORRE · ROLAND**
and co-starring **GILBERT**
CINEMASCOPE · TECHNICOLOR

**"Johnny
Rocco"**

STARRING
**RICHARD EYER
STEPHEN McNALLY
COLEEN GRAY**

**UNWED
MOTHER**
and

**JOY
RIDE**

The sizzling best-seller that out-shocks them all!

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Big Year for Better Business with

ALLIED ARTISTS

GROSSERS

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Al Capone

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MARTIN BALSAM • NEHEMIAH PERSOFF
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"Best prison picture in years! Violent!"
FILM DAILY

**REVOLT IN THE
BIG HOUSE**

Sensational novel by Stephen and Ethel Longstreet.
Packed with the power and sex of "Moulin Rouge!"
MAN OF MONTMARTRE

NOW IN PREPARATION

**KING of the
WILD STALLIONS**

starring

GEORGE MONTGOMERY

CINEMASCOPE • COLOR

DIANE
BREWSTER
EDGAR
BUCHANAN

**BATTLE
FLAME**
and **Atomic
Submarine**

**Gunsmoke
in
Tucson**

starring

MARK STEVENS
FORREST TUCKER • GALE ROBBINS
CINEMASCOPE
COLOR

CAMERON MITCHELL • JAMES
WHITMORE
FACE OF FIRE

**VAN
JOHNSON • VERA
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P.O. BOX 303

**MOREY "Razz"
GOLDSTEIN**

Appreciation

SALES DRIVE

January 3 • April 3



UA To Celebrate 40th Anniversary Via Gala World-Wide Celebrations

NEW YORK—United Artists will mark its Fortieth Anniversary during 1959 with world-wide, year-long celebrations.

Starting Jan. 1, UA's 164 American, Canadian, Latin American, and overseas offices and branches and 2200 employees will participate in a series of public and film industry fetes now being planned to observe the founding of the company on April 17, 1919, it was announced by Robert S. Benjamin, chairman of the board. Also taking part in the global celebrations will be United Artists family of more than 60 independent producers.

Benjamin declared that this four-decade milestone will be celebrated with the greatest selection of top quality motion picture features ever released during a 12-month period in UA history. He pointed out that these productions, representing an investment of more than \$65,000,000, star approximately 100 of the most popular boxoffice personalities of Hollywood and Europe.

The Fortieth Anniversary also will mark UA's expansion as an entertainment company with major interests in television and the music fields, where the highly successful UA policy of working with independent artists and producers is being adapted for the first time to disks and video programming.

Operating since February, 1951, under the guidance of a new management team headed by president Arthur B. Krim and board chairman Benjamin, the company has shown a consistent profit every year since 1951 following a long period of heavy losses and acute product shortage. As 1958 draws to a close United Artists' world-wide gross for the past 12 months has exceeded \$80,000,000, an all time high for the 40-year-old organization.

SAG-AFTRA Merger Mulled

HOLLYWOOD—The SAG last fortnight placed the question of merger with AFTRA up to the national membership and urged every member to be sure to vote for ratification of the resolution approved at the Hollywood meeting on Nov. 25 to empower the guild to "employ an impartial research organization to make a thorough study of the feasibility of merger with AFTRA" and "in-AFTRA to join with the Guild in the proposed survey."

Svigals Heads T-L Sales

NEW YORK—Edward R. Svigals has been elected vice-president in charge of sales of the Trans-Lux Distributing Corporation, according to an announcement made last week by Richard P. Brandt, company president.

Svigals, who joined Trans-Lux in 1956 as circuit sales manager and rose to the rank of general sales manager last year, is a veteran sales executive in independent motion picture distribution.

Detroit Uses Radio Spots

DETROIT—The Metropolitan Exhibitors of Detroit has bulletined its membership concerning current activities which are centered on radio spots. For the period Dec. 25 through Jan. 17 MED has contracted with stations WCAR, WJBK, WKMH, WWJ, and WXYZ for a total of 333 one minute and 200 10 second spots plus a bonus of five from Mondays through Fridays, 7:00 P.M. to midnight. Regular spots are rotated 9:15 A.M. to 7:15 P.M.



Seen on a recent visit to the set of "Solomon and Sheba" in Madrid are Arthur B. Krim, United Artists president, second from left, and Mrs. Krim, with director King Vidor, left, and Charles Smadja, UA vice-president.

N. Y. Expects 20,000 Bingo Applications

ALBANY—New York State will have "upwards of 20,000" non-profit organizations licensed to sponsor bingo "when we get rolling." So Richard W. Hannah, chairman of the State Lottery Control Commission, predicted in an interview over the Stanley Warner owned television station, WAST.

Judge Hannah, who promised to return after that outlet shifted from UHF Channel 35 to VHF Channel 13, and to speak to its "larger audience," based his estimate on "new Jersey statistics," and the fact New York State has three times its population.

Hannah's prophecy gave an idea of the formidable opposition bingo may eventually present to motion picture theatres.

Many communities had enacted the necessary local bingo ordinances or resolutions at the November elections, Judge Hannah said. Applications from non-profit organizations in these localities would continue to be received.

Hannah told interviewer Forrest L. Willis that any established or "recognized" church, veterans, or volunteer fire organization would have "no trouble" obtaining a "registration number" from the Commission. Local papers had printed reports of "delays" and "red tape." It was different with other "similarly organized" groups, to which the 1958 legislative act refers, the interviewee declared.

The Commission, charged with preventing "commercialization" of bingo, and with keeping professional gamblers out, makes an investigation of the "similarly organized." Judge Hannah pointed out that New York City, in its local enactment, had stricken out the provision for licenses to the "similarly organized."

The Lottery Control Commission head stressed that communities, in adopting local ordinances, could make them as "broad" as the state law, or could "narrow" them.

In answer to a question by Willis who said he had seen "bingo" played at virtually every carnival the telecaster visited Judge Hannah replied, "The law is specific on this point. Only authorized organizations may run bingo. It can not be run commercially. The only way that bingo can be run at a carnival would be for an organization to sponsor it."

Hannah underlined that "Nobody can be paid for assisting in the running of a bingo

Schenck, Koch Return To UA Production Fold

NEW YORK—A multi-million dollar deal covering films for theatrical and television distribution was signed by United Artists Corp. with the production team of Aubrey Schenck and Howard W. Koch, it was announced last week by Robert S. Benjamin, chairman of the board of United Artists.

Schenck and Koch, previously associated with UA under the banner of their Bel-Air Productions, rejoined the UA fold on Jan. 1 as Olympia Productions, Inc.

The new organization will produce exclusively for United Artists, concentrating on quality productions and important properties. Under previous agreements, Schenck and Koch made 28 films for UA release.

"The Day the Children Vanished," based on a This Week magazine serial by Hugh Pentecost, will be the first theatrical motion picture project undertaken by the new company. Other films in work include "First Train to Babylon," from a novel and screenplay by Max Ehrlich, and "Line of Duty," based on a story by Rod Serling and screenplay by John C. Higgins.

Their contract with UA encompasses movies for television, specifically in the series format favored by United Artists Television, Inc., which is engaged in the financing and distribution of filmed half-hour series by independent producers. Schenck and Koch expect to make their bow as TV producers early next year with an adventure series titled "Miami Undercover," pegged to the exploits and tribulations of a private detective employed by a resort hotel association.

RKO Quits MPAA, MPEA

NEW YORK—It was learned last fortnight that RKO Radio Pictures resigned from both the MPAA and the MPEA as of Jan. 1, 1959.

The company virtually withdrew from domestic production and distribution some time ago when it turned over its unreleased and current production to Universal and shut down its exchanges and sold its studios to Desilu. It also largely transferred foreign distribution to the Rank Organization and has been engaged for months in the liquidation of its overseas operations.

game. The person in charge and others who assist may serve only on a gratuity basis. Only the bookkeepers may be paid." The Commission had allowed "up to \$15" per case for them; also had allowed "other expenses, such as for janitorial services, of a reasonable amount."

By and large, these are the only persons who may be paid for their services, Hannah added.

\$10 fee per game is divided between the state and the locality, Judge Hannah said. The State had received some \$23,000 to date from this source.

"We will have a staff of approximately 50, as it is built up," Hannah reported. He observed that the Commission maintains offices at 39 Columbia St. in Albany and at 270 Broadway in New York City. The Commission's decisions are appealable to the courts, Judge Hannah underlined.

It was reported at the time of the interview with Judge Hannah that the State Lottery Control Commission had thus far granted 560 permits to organizations for the playing of bingo, with more planned for the group's January meeting.

Canadian Scene

Exhibs Hope For End To Ban On Children

TORONTO—Hints and hopes are wrapped together that the Province of Quebec's ban on children under 16 being admitted to movie theatres will be dropped. The hint was dropped during the recent annual meeting of the Quebec Allied Theatrical Industries, Inc. Paul Vermet, executive secretary, said in his bulletin to the membership that some big moves were afoot after Doris Robert, president, had made some comment on the subject. The moppets were banned from theatres in 1927 after a tragic Montreal theatre fire.

Dr. Paul LaCoursiere, of Three Rivers, president of the Quebec section of the Junior Chamber of Commerce, suggested, "Would it not be more opportune and advisable to let the youngsters in the cinemas and let them see pictures that the Censor Board would have previously approved for their age? A poster with For Adults Only or For the Entire Family, placed from time to time somewhere under the marquee would be in our opinion, one of the happy solutions."

Dr. LaCoursiere, who praised the Provincial Government for reducing the amusement tax, said that movies would do much to keep Quebec youth out of places without supervision, of a type injurious to the formation of character.

Canadian Comment

Wonderment has been expressed by a prominent theatre executive that the Canadian motion picture industry has ignored "Bingo" in its recent deliberations. Nathan A. Taylor, Twinex Theatres head and film distributor, writing in his capacity as president of the company which publishes The Canadian Film Weekly, expressed his chagrin. Taylor wrote how Bingo has flourished in Canada, describing it as "an outright form of gambling and one which has many, many thousands within its grasp—mostly women." He said he didn't think Bingo addicts would necessarily go to the movies if deprived of the excitement and pleasures "of this numbers game." But, "the point is that it should not be continued under such a flimsy cloak of legality. Either it should be outlawed completely or permitted without strings attached."

Newest sweepstakes being played in Canada is the guess on whether and who is going to purchase the majority holding in Famous Players Canadian Corp. from Paramount. Plenty of names are being mentioned in the trade, and it is no secret within the trade that the stock owned by Paramount was offered to a large brokerage firm to be sold at the market in one block. There were no takers. Meanwhile, the name of one of the company's executives is being mentioned as one who is eager to organize funds for control of the company. Another name is that of a financier still active in control of a segment of the industry. Still another name associated with the purchase offers is that of a man whose family was once associated with the company. There are a couple of others known to be interested but just who they may be fronting for is the big question. It is known that Paramount would like to sell the Famous Players Control so that it might purchase the offering of General Aniline and Film Corp., now held by the United States Government.



The NEW YORK Scene

By Mel Konecoff

NOTED IN THE NEW YEAR: Ed Hyman, vice-president, American Broadcasting-Paramount Theatres, came through with something exhibitors can use in 1959, a special edition release schedule compiled again in the interest of orderly distribution of product. It supplements the schedule issued last September and reflects some changes that have been made in releases the end of 1958 and confirms dates for the first quarter of 1959. He thought its release would help maintain as accurate a picture as possible of availabilities in the immediate future. The next complete release schedule is due next March.

Copies can be obtained by addressing Hyman at his office at 1501 Broadway, New York 36.

RECEIVED AND NOTED: More holiday greetings in from United Artists Associated, Jack Silverman, Ralph Donnelly, Bob Rothafel, Patti Alicoate, John Bergen, Jr., Les Dinoff, Marathon Newsreel, Carl Foreman, Harry Mandel, John Cassidy, Lynn Farnol, Harry Goldberg, Mike Hutner, Phil Gerard, Charlie Simonelli, Mort Nathanson, Harvey Matofsky, Charlie Levy, Steve Edwards, Jack Levin, Lars McSorley, Ed Gollin, Dan Terrell, Marvin Levy, the Gene Pleshettes, Charley Franke, Bernard Lewis, Alan Bader, Al Picoult, Monroe Goodman, Leon Roth, Bill Gorman, Charles Okun, Marc and Edith Absinthe, Jeff Livingston, Hortense Schorr, Si Seadler, Fortunat Baronat, Ralph Meyer, Paul Street from Turkey, and others. . . . Newsweek picked as its 10 best "A Night To Remember," "Cat On A Hot Tin Roof," "Gigi," "Me And The Colonel," "My Uncle," "Separate Tables," "The Defiant Ones," "The Horse's Mouth," "The Old Man And The Sea," and "Witness For The Prosecution."

SHORT NOTE: Todd-OA is out with a short entitled "The March of Todd-AO" calculated to be a curtain raiser to regular showings of "South Pacific." The flexibility of the camera shows in interesting fashion activities of the Sixth Fleet at sea and in the air; the Brussels Fair; and scenes from the Coronation of Pope John XXIII. It's 15 minutes in length.

COLUMN COVERAGE NOTE: Bob Perilla has volunteered to serve as eastern column liaison for the Academy Awards telecast and he will service them with special material. This phase was particularly effective last year.

NEWSPAPER STRIKE NOTES: Varying claims have been made as to what effect the recent newspaper strike had on Broadway business, but actually we think it had little effect. The good pictures were sought out, the others fell behind, especially in a period that was normally dull. Premieres and openings were affected in that celebrities who normally make it a practice to show up for the publicity value stayed away, figuring it was a waste of time to come. What they have done in the past in some cases is to go into the theatre, and when the film has gotten under way, they duck out an exit door. And they get in for free, too.

As a service to movie-page editors, Warners delivered a round-up of film news to the dailies when they reopened. Some of the companies took to posting one sheets around in the city, in subway cars, etc. Some theatre chains had newsy looking heralds distributed on a city-wide basis which naturally plugged pictures.

The import of the printed word was felt by public and press agent alike.

PARTY NOTE: The annual holiday luncheon of Associated Motion Picture Advertisers was held as usual at the Hotel Picadilly, and we wound up with no door prize, which is also as usual. Horace McMahon and Harry Hershfield supplied the talent, with the latter coming through quite well with some amusing gags. Prexy Bob Montgomery was in fine form as usual. Hans Barnstyn, ditto.

HAPPY NEW YEAR!

Meantime, profits of the company for the first nine months are up 19 per cent over the same period last year. According to a statement from J. J. Fitzgibbons, president, net profits are \$1.20 a share or \$2,084,174. For the same period last year they were \$1,752,264 or \$1.01 a share. Fitzgibbons said the improvement over 1957 and 1956 reflects the better quality of pictures released this year and more efficient operation as a result of eliminating unprofitable theatres. Results for the first few weeks of the fourth quarter also compare favorably with a year ago. Famous Players now has a third installation of the Todd-AO equipment, the latest being in Vancouver's Stanley Theatre where "South Pacific" recently opened with great success.

Work of the motion picture industry to infuse glamor into the business has worked to its own disadvantage, the Canadian Motion Picture Distributors say. In a brief presented to the Special Advisory Board set up by the Province of Alberta to study suggested changes to its amusement act, the CMPDA said the industry has attracted the attention of some taxing branches of government. As a result, "tax burdens" were placed that were thought by the taxing officials as "without serious damage to its financial structure." The

"Defiant Ones" Tops Critic Poll

NEW YORK—United Artists' "The Defiant Ones" last fortnight won the sixth annual award of the New York Film Critics as the best film of 1958.

United Artists' releases also won two other top awards: David Niven was voted best actor for his role in "Separate Tables," and Susan Hayward best actress for her role in "I Want To Live."

Jacques Tati's "My Uncle," French-made film released by Continental Distributing, was voted the best foreign language import.

The 24th annual balloting of the film critics was held at the New York Newspaper Guild Press Club, and awards will be presented at the group's annual reception on Jan. 24 at Sardi's Restaurant.

distributors said the original purpose of the censorship fee, that of paying only the cost, has been lost, and its use as a means of producing tax revenues for the general fund of the Province will "be regarded as unfair and discriminatory" when brought to the formal notice of the government. Reduction of expenditures is essential and one of the distributors' major expenses is the provincial censorship fee.

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KERWIN MATHEWS

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Columbia!

Exhibitors Look To '59 With Hope That ACE Can Solve Some Problems

Boston Leaders Enthusiastic Over Role Of ACE In New Year

BOSTON—The two representatives of the American Congress of Exhibitors from New England, Samuel Pinanski, president of American Theatres Corp., and Edward W. Lider, president of Independent Exhibitors, Inc., of New England and treasurer of National Allied, returned from the first ACE meetings in New York and were highly enthusiastic about the work accomplished there.

Pinanski, this city's leading national representative, said, "Exhibitors are now being unified for the first time since the tax campaign which we worked so hard to put across, and this unity is for their own battle for survival. My hope is that the industry can carry on the constructive work now on the ACE agenda which the serious and energetic members are compiling all over the nation. This agenda includes problems plaguing the industry as a whole, so far as possible. These problems were brought into view by Spyros Skouras and are now being focussed sharply by the serious minds in exhibition. It is my earnest hope that the new year will bring strength and sincere endeavor to carry out the all-important agenda at hand."

Lider, general manager of Yamins Theatres, said, "These exhibitor meetings held in New York on behalf of ACE and its goals have been notably sincere and cooperative. A great deal of preliminary work has been accomplished out of which a plan will evolve. This working plan will take time but the progress has been greater than we could realize or anticipate. It looks to me that the success of the work and the plan will depend largely on the ability to maintain active leadership and interest in ACE until the industry problems are solved."

Showmanship Stressed As Cleveland Exhibs Look to '59

CLEVELAND—Marshall Fine, Associated Theatres Circuit, a member of the board of National Allied and local chairman of American Congress of Exhibitors, sees a ray of hope for the future if exhibitors are provided in 1959 with a fairly steady stream of pictures like "Peyton Place," "Sayonara," "The Bridge On The River Kwai"—all of which brought people to theatres in great number.

Every exhibitor interviewed on the coming year expressed hope in the new ACE. "For a long time we have needed a single organization to speak for the industry," said Ted Vermes of the Mercury and Yorktown, deluxe neighborhood theatres. "We all have the same problems. The only difference is in degree. And that problem is to get people into our theatres."

Big city and small town exhibitors alike are groping for an answer to the situation. Stan Robertson, Mumac Theatre, Middlefield, O., says, "I honestly don't know what the public wants to see. Sure, they want top pictures. But when we play them they do not support them as they should. In our situation even 'Ten Commandments' didn't do big business."

What have the exhibitors here learned from their 1958 experience? "We did everything we know to do," Marshall Fine stated. "We had promotions. We advertised. We keep our theatres in first class condition. Our managers are part of the community in which their

"White Paper" Continues In Wisc. Allied Resolution

MILWAUKEE—At a recent meeting of the board of directors of Allied Theatre Owners of Wisconsin, a resolution was passed reaffirming the Wisconsin Allied "White Paper" campaign.

The resolution specified that the campaign would be continued despite formation of the American Congress of Exhibitors.

Lewis Back From Europe

NEW YORK—Roger H. Lewis, United Artists national director of advertising, publicity and exploitation, returned this week from a one-month European tour during which he conferred with company personnel on the new program of expanded global promotion and with producers preparing films for UA release.

Major stops on Lewis's itinerary included Paris, Milan, Berlin, Frankfurt, Naples, Madrid, London, and Ireland.

Lewis met with United Artists overseas representatives to map out comprehensive campaigns for the company's slate of upcoming blockbuster releases. He also reviewed the coordination and development of campaigns for the purpose of achieving a closer liaison between the New York home office and European promotion and production centers.

In his meetings with UA promotion executives, Lewis placed greater emphasis on overseas promotional activities for United Artists Records and Music company. The conferences outlined long-range campaigns promoting the company's overseas music operations.

theatres are located. We did everything. We learned only one thing, and that is that the public grows ever more selective, that we have to fight harder and harder for our share of the amusement dollar, and that everybody has to work and try to exploit each picture on its merits. This isn't anything new. It means just more of the same sort of stuff of which showmanship is made."



Cecil B. DeMille recently received a film-making achievement award from the American Society of Dramatic Arts at the invitational premiere of Paramount's "The Buccaneer" at New York's Capitol. Frances Fuller, president of the Academy, presents the award, as Claire Bloom, star of the film, looks on.

Dallas Production Firm Plans '59 Upsurge

DALLAS—A motion picture production schedule under which four feature length films will be shot in the local studios of United National Film Corporation during the first quarter of 1959 was announced by Robert L. Madden, United National's board chairman and president.

Shooting will begin in January on two of the films by the newly organized Hollywood Pictures Corporation. Gordon McLendon, who operates a chain of radio stations and motion picture theatres, is president of the new group.

"Our corporation will finance the two pictures 100 per cent," McLendon announced. "There will be no sale of stock and we are paying to bring into Dallas the best Hollywood talent available."

Ken Curtis, son-in-law of veteran Hollywood director John Ford, will be co-producer with McLendon for both features. Curtis is a newcomer to production, but is a veteran actor, his latest feature role being in "The Horse Soldiers" with John Wayne and William Holden.

Ray Kellogg, for the last 20 years a director and special events chief with 20th Century-Fox, will direct the picture. Production manager will be Ben Chapman, who is just completing work on Samuel Goldwyn's "Porgy and Bess." Chief cameraman will be Will Kline, who has just completed work on Jerry Wald's "Mardi Gras."

The first of the two McLendon features, "The Attack of the Killer Shrews," is budgeted at \$300,000. The second feature will be "The Gila Monster."

Madden said, "It is a solid start toward establishment of a full scale movie industry operating all year around in Dallas." Madden also announced that "Bronco Fury," full color featurette recently completed by United National Film Corporation under a contract with Bob Hornberger Productions, Ltd., will be released early in 1959. Hornberger Productions is a partnership of Dallas investors headed by Robert E. Hornberger.

The second pair of feature pictures to be made at United National's studios will be produced by Pacific International Pictures, of which John Miller is president. This organization has attracted recent industry attention by pioneering use of the techniques of subliminal communication for entertainment purposes.

"Jimmy" Fund Nets \$515,251

BOSTON—William S. Koster, executive director, Children's Cancer Research Foundation, Inc., co-sponsored by the "Jimmy" Fund of Variety Club of New England and the Boston Red Sox, announced recently that \$515,251 had been raised for this charity in 1958.

Michael Redstone, chief barker, variety Club; chairmen James Mahoney, Ted Williams, and Joe Cronin; Doctor Farber and the trustees all join with Koster in expressing thanks to all who made this possible.

A total of 2,379 children have been cared for since the start of the Jimmy Fund. At the present time, 348 youngsters are undergoing treatment at the Jimmy Fund Building.

Butterfield Names Wardwell

LANSING, MICH.—Warren O. Wardwell has been named city manager of the Butterfield Theatres in Lansing and East Lansing succeeding Bern Sicotte, who resigned to enter a business outside of the industry.

U. S. Films Popular Behind Iron Curtain

NEW YORK—Over in Hungary and Rumania the crowds practically batter down theatre doors to get in to see American motion pictures.

This is the gist of U. S. Government reports on reactions to films in the two Iron Curtain countries. Product from America has only recently been imported again into the two satellite nations.

The report on Hungary says:

"So far only a small number of American films have been shown in Hungary, and these have included 'Trapeze,' 'Roman Holiday,' 'Knock On Wood,' and 'Telephone Call From A Stranger.' It is certainly clear that American motion pictures are highly popular in Hungary, primarily, we believe, because they show a segment of life in America and something of how Americans live.

"There was a recent cartoon in the weekly humor magazine *Ludas Matyi*, which showed a wife with two children tearfully waving goodbye to her husband who was departing by train. To a sympathetic stranger's question as to whether her husband was going far, the wife answered: 'Of course. He's going off to see 'Knock On Wood.' This illustrates something of the tremendous difficulty there has been in getting tickets to see this motion picture.

"All of the American films have played to overflow audiences and it is certainly fair to say that it is obvious that the Hungarians crowd in to view some replica of American life on the screens."

As for Rumania, where "Marty" and "Trapeze" have been shown, the government report says that both "attracted sellout and enthusiastic crowds in Bucharest." It then went on:

"People were standing in line from 3 in the morning until the box office opened at 8 a.m. in order to obtain tickets to see 'Trapeze.' The theatre was constantly filled and pavement was crowded with people trying to get in."

The U. S. Government, based on such reports as these from many countries over the years, has always regarded the Hollywood motion picture as one of the country's most important ambassadors of good will and understanding to the peoples of the world.

Goldman To Be Honored

PHILADELPHIA—William Goldman, president of the Pennsylvania Association of Amusement Industries, is to be honored at a luncheon to be held in the ballroom of the Sheraton Hotel on Jan. 29.

David E. Milgram is chairman of the event which will mark the accomplishments of the Association during Goldman's tenure as president during the past three years, which have helped all phases of the amusement industries in the state. A big turn out of those connected with the entertainment and sports fields is anticipated.

Fox Promotes Conn

NEW YORK—Adhering to a policy of promoting from the ranks, general sales manager Alex Harrison announced the elevation of Robert L. Conn to the managerial post at the 20th Century-Fox branch in Chicago.

Conn started with the company as an assistant shipper at the Kansas City office on April 29, 1936. He succeeds Tom R. Gilliam as Chicago manager, the latter retiring after holding that post for more than 16 years.



LONDON Observations

by Jock MacGregor

THROUGH BEING HONORED as the first trade paperman ever to serve along with the presidents of the trade associations on Lord Radcliffe's committee for the Royal Film Performance, I missed much of the Christmas junketing. Regrettable as it was being unable to attend Harry Norris' and Jimmy Pattinson's ever enjoyable get-togethers, I would not for the world have foregone the pleasure of the viewing chore.

It was no sinecure. We spent many hours viewing the submitted features and shorts and nearly three hours in debate before reaching our final decision. In view of the amount of criticism that usually attends the selection of the royal film, I wish I could go into detail as to what happened, but this is a privileged occasion. I can say that every picture is most carefully considered and discussed by every member of the committee. No punches are pulled.

Each member is most deeply conscious of the importance of the occasion and their great personal responsibility in choosing the most suitable program. Some years ago when the selection was severely criticised, I suggested that it would be an idea to have two critics on the committee to alleviate the unjust charges that business considerations came into the selection. The suggestion was adopted.

Now I put forward a further one. Currently, only the selected films are named. I think the three or four final choices should also be named together with committee's reasons for its findings. I believe this would clear the air even further. Certain subjects have not been submitted because of their length—features have to be under two hours and shorts under 22 minutes.

So far the selection committee has been patted on the back. We chose the feature most hotly tipped by those who did not know what we were to see, or for that matter, did see! We chose "Horse's Mouth," and "Ten Men in a Boat," a British documentary, and the French "Lovers of the Seine" as the shorts.

FILM VIEWING in the general line of duty has also been enjoyable of late. Publicist Euan Lloyd has made a really delightful feature called "Invitation to Monte Carlo," which is just the tonic for these dull, misty days. It is the story of an orphan's trip to Monaco and has many delightful shots of Princess Grace with her daughter and husband. Warm, ingratiating, and colorful, it is a joy to the eye and ear and provides for a really relaxing and entertaining hour. . . . Do not underestimate Rank's "Bachelor of Hearts." This gay and endearing frolic about Cambridge University is graced by Hardie Kruger, who has already proved himself at the box office, and some young actresses who are so decorative that one is surprised to find them in a British picture. Another Rank turn up is "La Parisienne" which is probably the most delightful Brigitte Bardot yet. Completely inconsequential, it is great fun in the best French manner. . . . Two big Variety Lunches have been held. Currently there are two mobile cinemas which tour children's homes, hospitals, etc., and this year it has been on the advice of the projectionists that the gifts collected at the Christmas lunch have been distributed. Through their scouting, 12 establishments were found where the kids have never had a present. This year there were two gifts each, a cake and a tree. The second lunch was for the press, and a record number of national newspaper and magazine editors attended in person. . . . Sir Michael Balcon hosted a Dorchester reception for the press to meet Aldo Ray, who has been making the "The Siege" on location in Australia. Interiors are to be shot at Associated British, Borehamwood. Release will be through AB Pathe.

The suspense is really killing!

"HOUSE ON HAUNTED HILL"

Bigger than "MACABRE" — from ALLIED ARTISTS!

ATLANTA

Marie Pinkston, former Capital Releasing booker, joined Universal in the same capacity. . . . Grant L. Howard closed the Sunset Drive-In, Knoxville, Tenn., for the winter. . . . Georgia Theatres closed the Ritz, Gainesville, Ga., one of the oldest theatres in the state. The circuit opened its new East Point, Ga., theatre which replaces the house destroyed by fire.

BOSTON

Lloyd Clark and Winthrop Knox, Jr., have taken over the operation of the Fenway on a managerial basis. The lease on this 1365-seater was relinquished by New England Theatres, Inc., as of today (Jan. 7). In mid-January, the new group will assume the reins and although the policy is not established, it is expected to be on a sub-run basis with an occasional first-run feature. Under the NET banner, the Fenway had been a first run house on a day and date policy with the Paramount. Clark and Knox also operate the Medford Twin Drive-In. . . . Richard Boone, manager, Sky High Drive-In, Boscawen, N.H., won first prize in the managerial contest conducted by Lockwood and Gordon Enterprises, it was announced by Douglass Amos, general manager. Second and third prizes went to Robert Duffy, Norwalk, Conn., Drive-In, and Wilfred Howard, Danbury, Conn., Drive-In. . . . The Suffolk Theatre Building, Holyoke, Mass., owned by the Majestic Realty Company of Boston, Herman Rifkin, president, has been sold to a New York firm. Rifkin Theatres formerly operated the Suffolk, which is now under the management of the Bing Circuit, Sam Goldstein, president.

John A. Glazier and Thomas F. Fermoye joined forces with Arthur Howard to operate Affiliated Theatres Corporation, an independent film buying and booking organization. Arthur Howard remains as president; Tom Fermoye is vice-president and Johnny Glazier is treasurer, with headquarters remaining at 1103 Park Square Building. Seth H. Field, former vice-president of Affiliated has resigned as officer and director to devote his full time to the management of the University, Cambridge. . . . George Markell has given up the lease on the Hudson, Hudson, Mass., after many years of management, and the owners are now operating it. Affiliated Theatres is handling the buying and booking.

BUFFALO

Variety chief barker Francis Maxwell announced that the annual installation dinner will be held in the Statler-Hilton Hotel on Jan. 11. Myron Gross is arranging the program. . . . Basil Enterprises, Inc., marked its 35th anniversary with ceremonies in the Strand. The first house in the circuit, the Strand was opened in December, 1923. . . . William Brereton, for many years director of advertising and publicity at Basil's Lafayette, has retired. . . . Variety Club's annual fund drive for the Rehabilitation Center and

the Crippled Children's Guild netted upwards of \$46,000. Campaign chairman Marvin Jacobs said contributions placed the drive "well within reach of our \$50,000 goal." . . . Harold Bennett, National Screen Service branch manager, will retire Jan. 15, when the NSS front office will be closed at 505 Pearl Street.

CHICAGO

Mrs. Jack Kirsch, wife of the Allied Theatres of Illinois president, will be installed as president of the Variety Womens Auxiliary at a luncheon on Jan. 13 in the Ambassador East Hotel. . . . The suit of the Villa against Azteca Films was dismissed by Judge Walter LaBuy in Federal Court. He entered a judgment of \$6,066 against Abraham Gomez, Villa owner. . . . Mike Todd, Jr., held open house ceremonies in the Harris to mark the changing of its name to the Michael Todd, in honor of his late father. . . . Balaban and Katz paid a 75-cent last quarter dividend, bringing total dividends for 1958 to \$2.50 per share. . . . Howard Lambert took over management of the Adelphi. . . . Variety chief barker Bill Margolis named Irving Mack to head a large local delegation to the Las Vegas convention in the spring. Mack also is chairman of arrangements. . . . A testimonial dinner was accorded retiring 20th-Fox branch manager Tom Gilliam, a veteran of 45 years in the industry. Jack Kirsch was general chairman and toastmaster. Gilliam is moving with his family to California.

CINCINNATI

The Sunset, in suburban Price Hill, has been sold by H. A. Ackerman to Mother Seton Council, Knights of Columbus, for its new home. . . . Inger Stevens was here to promote Paramount's "Buccaneer" for Christmas screening in the Grand. . . . The Capitol announced seven extra screenings of Cinema's "South Seas Adventure" for the holidays. . . . Started for the first time, all Chakeres houses were screening "Kiddies New Year's Eve Matinees." Chakeres officials feel that children often are deprived of participation in New Years Eve celebrations, and that having their own program would be a welcome activity.

COLUMBUS, O. NEWS—Samuel T. Wilson, theatre editor, Columbus Dispatch, was recuperating at home following an operation at University Hospital. . . . Ed McGlone, RKO city manager for the past three years, was named "Mainstemmer-of-the-Week" by the Columbus Star. . . . Charles Dillon, veteran Loew's Ohio stagehand who celebrated his 75th birthday last month, was seriously ill. . . . C. G. Littler has been named manager of RKO Grand, succeeding Don Hooten, resigned. Littler, native of Athens, Ohio, has managed theatres for the Academy circuit, J. Real Neth, Schine, and Mid-States. He was the last manager of the Majestic, downtown house, before it was razed in 1949.

CLEVELAND

Retiring chief barker Danny Rosenthal announced Feb. 21 as the date of the installation dinner for new officers, including James Levitt, chief barker; Irwin Shenker, first assistant; Ted Levy, second assistant; Irving Marcus, property master; and Lewis Horwitz, dough guy. . . . Jules Livingston has succeeded Sam Weiss as Columbia branch manager. . . . John Matthey, operator of the Amherst, Amherst, Ohio, is building a new 400-seat theatre there, the first to go up in the Greater Cleveland area since 1952. Reason for the venture is that Matthey's lease on his

present theatre expires next year and it is understood that the owners plan to convert the property to other uses. . . . The benefit premiere of "South Seas Adventure" in the Palace netted about \$4,500 for the YMCA World Service Program. . . . Ronald Sturgess, Mount Vernon, Ohio, exhibitor, has circulated petitions as a candidate for Mayor of that city on the Democratic ticket in the May primaries.

DALLAS

The Ministerial Alliance in a nearby East Texas city brought up the subject of showing a film biography of Dr. Albert Schweitzer the other day but ran into unexpected objection. Two members said Dr. Schweitzer wasn't a Christian, but another was more curt. "Never heard of him," he said. . . . The Maple has been closed and will present a series of stage productions in mid-January. Edmund G. Peterson, owner, will serve as executive producer. . . . The Texas Film Carriers Association has asked Texas COMPO to initiate negotiations with the exhibitors for an increase in film transportation rates. Kyle Rorex, executive director of Texas COMPO, reported the proposed new rate schedule is being studied by the COMPO transportation committee. . . . Raymond Willie, assistant general manager of the Interstate Theatre Circuit, was featured as "Man of the Week" on KLIF recently. . . . The Hoblitzelle Foundation, headed by Karl Hoblitzelle, president of the Interstate Theatre Circuit, has given a \$20,000 grant to Dallas' proposed educational television station, KERA-TV. . . . Theatre owners attending the Texas Drive-In Theatre Owners Association convention, Feb. 16-18, will select an "Exchange Manager of the Year," according to Tim Ferguson, general convention chairman. At the time of registration, each member will cast a vote. The contest has become a convention tradition, each year honoring a different group of industry workers.

DES MOINES

Kenneth Claypool, Warners salesman, has been transferred to Omaha and is serving as office manager there. . . . Mort Ives has joined the Columbia exchange as a salesman. He formerly was with United Artists at Omaha. . . . Retiring chief barker Lloyd Hirstine presided at the Variety Club meeting which elected new officers. To be installed at a Jan. 17 event in the Standard Club are W. R. Praught, chief barker; Larry Day, first assistant; Ralph Olson, second assistant; Lou Levy, dough guy; and Dave Gold, property master.

DETROIT

Last August, Film Truck Service filed with the Michigan Public Service Commission to increase rates, initiating a progressive rise in minimum from \$1.68 to \$3.56. This would have ultimately constituted an increase amounting to 20 per cent. President Milton H. London of Michigan Allied has informed members that Allied protested and the Commission suspended the increase until Nov. 17, when hearings were held in Lansing and attended by London and public utility attorney Harold Goodman, representing Allied. Subsequent to the hearings Mrs. Gladys Pike, president of Film Truck, agreed to withdraw the requested increase substituting a flat minimum of \$1 per shipment. London states the new minimum will be virtually meaningless to most theatre operators, but suggests if it does become anything of a factor that trailers and advertising material be delivered only with regular film shipment. Appreciation to Mrs.

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Pike is also expressed since she has offered to mount two 22 by 28 plastic frames on the rear of all delivery trucks advertising current attractions. Allied is now seeking suggestions from members as how to select attractions in the interest of stimulating interest in movies fairly to all exhibitors.

HOUSTON

Bob Lewis has been elected chief barker of Variety Club. Other officers named were J. C. Kirby, first assistant; Harry Martin, second assistant; Richard McGarr, dough guy; and Jack Bryant, property master. . . . George Lee Marks, manager of the Avalon, has become personal manager of Sherry Riley, a model. Marks utilized Miss Riley in conjunction with the showing of "Girl in the Bikini," starring Brigitte Bardot. . . . A jury of five men and one woman deliberated less than five minutes before finding Jesse Allen Dodson, manager of the Galena, Galena Park, Tex., innocent of charges that he displayed a lewd film there last Aug. 16. Dodson was charged with the misdemeanor offense after a posse of Galena Park police and Justice of the Peace Dave Thompson raided the Galena and confiscated the film, "Street Corner."

MEMPHIS

Variety Club officers for 1959 are Edward P. Doherty, chief barker; George W. Simpson, first assistant; Fordyce J. Kaiser, second assistant; Joe Kiefer, dough guy; and Howard Nicholson, property master. . . . Colonel W. F. Ruffin, president of the Ruffin Amusement Company, Covington, Tenn., and Mrs. Ruffin were honored as special guests of the Greenberg Mercantile Corporation and Store Management, Inc., at their joint annual Christmas party in the Hotel Sheraton-Jefferson, St. Louis.

MINNEAPOLIS

Variety Club of the Northwest will formally present the new fifth floor of the Variety Heart Hospital on the University of Minnesota campus to the University at a dinner Jan. 12. Event will be in the main ballroom of the Coffman Memorial Union on the campus. . . . Glenn Wood, Universal head booker, was recuperating at home from an operation. . . . New officers of Variety Club were to be installed at a dinner in the Nicollet Hotel this week. New members admitted in 1958 also were to be inducted at the meeting.

The Minnesota Supreme Court ruled that the use of the Red Wing, Minn., municipal auditorium as a motion picture theatre, operated by Red Wing city officials, was an unauthorized private business and ordered the city to stop showing films in the building. Motion pictures have been shown there since 1912. The case was brought to the Supreme Court by John Wright and Associates, Inc., operators, Chief, Red Wing. . . . Marge Trunstill, formerly head inspectress, Paramount, was promoted to booking clerk. . . . Alex Perkins is reopening his Lyric, Le-Center, Minn. . . . Don Alexander, formerly assistant advertising manager, Minnesota

David E.

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Amusement Company, has been named MACO city manager in St. Paul and manager, Paramount, St. Paul. He replaces Fred Bachman, who moved to Phoenix, Ariz., where he will manage the Paramount.

NEW ORLEANS

Nerry Comeaux, Martinsville, La., exhibitor, acquired the Dan, Breau Bridge, La., which he has renovated and renamed the

Jeff. . . . Variety Club officers elected for 1959 include George Nungesser, chief barker; William Holliday, first assistant; Sammy Wright, second assistant; Carl Mabry, dough guy; and Alvin Hodges, property master. . . . The Fred McLendon circuit shuttered the Frisco, Frisco City, Ala. . . . Pike Booking and Supply Company has taken over the management of the Ranch Drive-In, Pensacola, Fla. . . . Lewis Craig, owner, reassumed management of the Ocean City Drive-In, Ft.

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JANUARY 19



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Walton, Fla., previously operated by Tom Barrow. Ralph Reid will handle buying and booking. . . . Joel Bluestone, who recently acquired the Gretna Green Drive-In, Gretna, La., has closed it for repairs and improvements. . . . The Harlem, Leland, Miss., is closed indefinitely. . . . Mat Guidry of the Pat, Lafayette, La., was elected president of Exhibitors Cooperative Service. . . . Twentieth-Fox salesman Tom Neely, Jr., resigned to enter another industry.

PHILADELPHIA

The holiday season was marred by a small fire at the SW Stanton and smoke damage to the Comerford, Scranton, Pa., which was near a big fire. . . . A cool cashier who told him "Go away, I don't have any money," thwarted a bandit at SW Grand, Wilmington, Del. . . . Myrna, daughter of Nelson Wax, Globe, was married on Dec. 21st. to Marvin Katz at Har-Zion Temple. . . . Anti-trust actions of County Theatre, Doylestown, Pa., vs Paramount, et al; and Atlantic Theatres, Inc., vs Columbia Pictures, et al, moved on a-pace in Federal Court.

ST. LOUIS

In the anti-trust suit of Esquire Theatre Company, Richmond Heights, Mo., versus Loew's, Inc., et al, pending the United States District Court here, the plaintiffs have filed notice of their plans for taking the deposition of witness, Spyros P. Skouras, president of defendant, 20th Century-Fox Film Corporation in New York City on Jan. 9. . . . Early response to the Golden Age Movie Club to be operated for the Fox by Arthur Enterprises, Inc., is very favorable. The plan is open to persons 60 years and older, giving them the privilege of special admission prices to shows at the theatre. . . . Officers and directors of Missouri-Illinois Theatre Owners discussed plans for the joint meeting with the United Theatre Owners of The Heart of America in Kansas City, tentatively scheduled for March 24, 25, and 26 in the Muehlebach Hotel. Arrangements will be made for special cars to carry the St. Louis delegation to the joint meeting.

Robert Hyland was elected chief barker of Variety Club at a meeting of the 1959 crew. He succeeds Dion Peluso, manager of the Fox, who had served as head of the Club for the past two years. Other officers are John Meinardi, first assistant; William C. Gehring, second assistant; Michael J. Riordan, property master; and Joseph C. Ansell, dough guy. . . . The final official tally did not change the margin of five votes by which Frank X. Reller, Democrat, and owner of the American Theatre, Wentzville, Mo., defeated C. W. Toedtmann, Republican, Hermann, Mo., for State Senator from the 20th District on Nov. 4. The final official tabulation is 20,793 for Reller and 20,788 for Toedtmann. . . . Commonwealth Theatres, Inc., rejected all bids received on its proposed shopping center in Columbia, Mo. The plans will be revised before new bids are sought. Low bid on the general contract was \$422,900.

SALT LAKE CITY

The Southeast, Gem, and the Murray, closed for redecoration, were reopened over the holidays. . . . Ted Politz is the new assistant to Centre manager Paul Hendry. . . . Fox Intermountain entertained some 700 handicapped children at a party in the Capitol, hosted by house manager Lou

Sorenson. . . . Arnold Startin has replaced the late Frank Smith as Paramount branch manager.

SAN ANTONIO

After being closed for about a year, the Empire has reopened under lease to the Big D Film Center. The Empire was formerly operated by the Interstate Theatre Circuit and then taken over by the Trans-Texas Theatre Circuit and operated as a Spanish language film theatre. . . . Oscar Navarez, formerly with the Aztec exchange here, is now south Texas representative for DCA. . . . L. D. Sipe and George Stephenson, have purchased the Rancho, King's and Brahma Drive-Ins, Kingsville, Tex., from Chester W. Kyle. . . . Several bills affecting drive-in theatres will come before the state legislature at its next session, according to Rubin Frels, head of Frels Theatres at Victoria, Tex., and chairman of the membership committee of the Texas Drive-In Theatre Owners Association. It is vital to the industry that drive-in owners present a united front in regard to the proposed laws, Frels says. . . . Two indictments charging D. A. Brandon with theatre bombings have been quashed, ending four years of efforts to bring the union leader to trial in Corpus Christi, Tex. The action by Judge Cullen Briggs brought to an end two days of hearings in 117th district court and completely removed Brandon and his codefendant, Leon Wilson Malone, from further prosecution in the two cases. Judge Briggs said that the main factor he considered in reaching his decision was that the location of the Avalon and Bellaire, named in the indictments, were not specifically identified. Both theatres were totally or partially destroyed October 9, 1954, during a dispute between union men and theatre managers. Brandon is business agent for the local projectionists union. Carl R. Cude, indicted with Brandon and Malone in the two cases, pleaded guilty to both counts more than two years ago, has served his sentence, and was released about nine months ago.

Wayne Mahoney has been named manager of the Twin Pines Drive-In at Longview, Tex., which was recently purchased by Cliff Turner and B. L. Hagle. . . . The Twin City Drive In, Perrin, Tex., originated the Red River Valley Sports Car Rally, an event that is attracting more and more interest. . . . Charles W. Weisenberg, owner of the circuit bearing his name, announced plans for a 32-lane bowling alley on property adjoining his Seymour Road Drive-In, Wichita Falls, Tex. . . . D. J. McCarthy has closed a deal with Noble Holt to take over the Aztec, Citrus, and Juarez in Edinburg, Tex. McCarthy, with a circuit of eight theatres, headquarters at San Marcos, Tex. . . . Herb Boehm sold his interest in the El Rancho Drive-In and the Mission and La Rita, Dalhart, Tex., to Don Gilbert. R. C. Enlow retains his share in the theatres. . . . The Frels and Long circuits have exchanged theatres, the former taking over Floyds, El Campo, Tex., and the latter getting the State, Bay Town, Tex. . . . Jerry Ebeier purchased the Karnes, Karnes City, Tex., from Dave Samson.

WASHINGTON

Raymond Branch, veteran of nearly 25 years with Stanley Warner, is the new manager of the Metropolitan. His previous assignments included the Tivoli, Seco, Colony, Kennedy, and the Calvert. . . . The Star, South Hill, Va., closed for repairs.

THE EDITORIAL STAFF

Appointment with a Shadow..... A2 UI
 Arson for Hire A3 AA
 As Young as We Are..... A3 Par.
 Ask Any Girl..... MGM
 Assault..... For.
 Astounding She Monster, The..... A2 AI
 Attack of the Puppet People..... A1 AI
 Attack of the 50 Ft. Woman..... B AA
 Attila..... A2 For.
 Auntie Mame..... A3 WB
 Awakening, The..... A2 For.

B

Badlanders, The..... A3 MGM
 Badman's Country..... A1 WB
 Ballerina..... For.
 Bandit, The..... Col.
 Barbarian and the Geisha, The..... A1 Fox
 Bat Masterson Story, The..... UA
 Battle Flame, The..... AA
 Beast of Budapest..... A1 AA
 Beat Generation, The..... MGM
 Beautiful but Dangerous..... B Fox
 Behemoth, The..... AA
 Bell Book and Candle..... A3 Col.
 Ben Hur..... MGM
 Bend of the River—RE..... A1 U-I
 Big Barrier, The..... For.
 Big Beat, The..... A1 UI
 Big Country, The..... A2 UA
 Bigamist, The..... For.
 Bitter Victory..... A2 Col.
 Black Orchid, The..... Par.
 Blaze of Noon—RE..... A1 Par.
 Blob, The..... A2 Par.
 Blonde Blackmailer..... A2 AA
 Blood and Steel..... A-I
 Blood Arrow..... A2 Fox
 Blood of Bataan..... For.
 Blood of the Vampire..... B UI
 Blood of Dracula..... B AI
 Blue Murder at St. Trinian's..... For.
 Bonjour Tristesse..... A3 Col.
 Bonnie Parker Story..... B AI
 Born Reckless..... WB
 Brain Eaters, The..... A2 A-I
 Brain from Planet Arous, The..... Misc.
 Bravados, The..... A2 Fox
 Bride and the Beast, The..... B AA
 Bride is Much Too Beautiful, The..... B For.
 Brothers Karamazov, The..... A3 MGM
 Buccaneer, The..... A1 Par.
 Buchanan Rides Alone..... A1 Col.
 Bullwhip..... A2 AA

C

Cabrila..... A3 For.
 California—RE..... A2 Par.
 Camp on Blood Island, The..... A2 Col.
 Campbell's Kingdom..... A1 For.
 Captain from Kopenick, The..... A1 For.
 Case against Brooklyn, The..... A2 Col.
 Case of Dr. Laurent, The..... SC For.
 Cat on a Hot Tin Roof..... A3 MGM
 Cattle Empire..... A2 Fox
 Certain Smile, A..... A3 Fox
 Chase a Crooked Shadow..... A1 WB
 China Doll..... A3 UA
 Circus of Love..... For.
 City of Fear..... Col.
 Cole Younger, Gunfighter..... A1 AA
 Colossus of New York, The..... A2 Par.
 Compulsion..... Fox
 Confession of Ina Kahr, The..... For.
 Confessions of Felix Krull, The..... B For.
 Contraband Spain..... For.
 Cool and the Crazy..... A3 AI
 Corp Hater..... B UA
 Cosmic Man, The..... AA
 Count Five and Die..... A2 Fox
 Count Your Blessings..... MGM
 Counterplot..... UA
 Country Music Holiday..... A1 Par.
 Cowboy..... A1 Col.
 Crash Landing..... A1 Col.
 Crawling Terror, The..... For.
 Creatures from Another World..... For.
 Crime and Punishment, U. S. A.,..... AA
 Criss Cross..... B UI
 Cross Up..... A2 UA
 Cry Baby Killer, The..... A2 AA
 Cry Terror..... A3 MGM
 Cry Tough..... UA
 Curse of the Demon..... A2 Col.
 Curse of the Faceless Man, The..... A2 UA

D

Daddy-O..... A-I
 Damn Citizen..... A1 UI
 Damn Yankees..... A3 WB
 Dancing Heart, The..... For.
 Dangerous Exile..... A1 For.
 Dangerous Youth..... A2 WB
 Darby's Rangers..... A3 WB
 Day of the Bad Man..... A2 UI
 Day of the Outlaw..... UA
 Deadly Decision..... For.

JET ATTACK—MD-68m.—John Agar, Audrey Totter—4477 (6-11-58)—War film for lower half
 MACHINE GUN KELLY—MD-84m.—(Superama)—Charles Bronson, Susan Cabot—4481 (6-25-58)—Mediocre part of crime package
 MOTORCYCLE GANG—MD-78m.—Anne Nevada Steve Terrell—4425 (1-22-58)—Actonful tenage menu
 NAKED AFRICA—DOC-71m.—WV-C—Narrated by Quentin Reynolds—4426 (1-22-58)—Okay exploitation entry—Africa
 NIGHT OF THE BLOOD BEAST—65m.—Michael Emmet, Angela Greene—4533 (11-26-58)—Minor science fiction entry
 SCREAMING SKULL, THE—MD-70m.—John Hudson, Peggy Webber—4545 (12-24-58)—Okay for the horror program
 SHE GODS OF SHARK REEF—MD-63m.—(C)—Don Durant, Lisa Montell—4534 (11-26-58)—Okay novelty programmer—Made in Hawaii
 SORORITY GIRL—MD-60m.—Susan Cabot, Dick Miller—4426 (1-22-58)—Okay teenage duller
 SPIDER, THE—MD-72m.—Ed Kemmer, June Kenny—4525 (10-29-58)—Average horror entry
 SUICIDE BATTALION—MD-79m.—Michael Connors, Jewell Lain—4477 (6-11-58)—Action film for lower half
 TANK BATTALION—MD-80m.—Don Kelly, Barbara Luna—4517 (10-1-58)—For the lower half
 TEENAGE CAVE MAN—MD-65m.—Robert Vaughn, Leslie Bradley—4451 (12-10-58)—For the lower half
 TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller
 VIKING WOMEN AND THE SEA SERPENT—MD-70m.—Abby Dalton, Richard Devon—4453 (4-16-58)—Fair lower half entry
 WAR OF THE COLOSSAL BEAST—MD-68m.—Sally Fraser, Dean Parkin—4501 (8-20-58)—Fair exploitation programmer
 WHITE HUNTRESS—MD-75m.—Susan Stephan, John Bentley—4426 (1-22-58)—Lower half exploitation entry—Africa

TO BE REVIEWED

BLOOD AND STEEL—Wally Campo, Marlyn Agan
 DADDY-O—Dick Contino, Sandra Giles
 OPERATION DAMES—Every Meyer, Charles Henderson
 PARATROOP COMMAND—Richard Bakalyn
 SUBMARINE SEAHAWK—John Bentley

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

223 ADMIRABLE CRICHTON, THE (PARADISE LAGOON)—C-94m.—(TC)—Kenneth More, Diane Cilento—4421 (1-8-58)—Admirable British comedy—England
 314 APACHE TERRITORY—W-75m.—(EC)—Rory Calhoun, Barbara Bates—4513 (9-17-58)—Okay action programmer
 319 BELL, BOOK, AND CANDLE—C-103m.—(TC)—James Stewart, Kim Novak—4526 (10-29-58)—Cute comedy has lots to offer
 234 BITTER VICTORY—D-82m.—(CS)—Richard Burton, Ruth Roman—4441 (3-5-58)—Average war drama
 231 BONJOUR TRISTESSE—D-94m.—(CS-TC)—Deborah Kerr, David Niven, Jean Seberg—4426 (1-22-58)—Colorful filmization of novel
 309 BUCHANAN RIDES ALONE—W-78m.—(C)—Randolph Scott, Craig Stevens—4505 (9-3-58)—Good western for the program
 303 CAMP ON BLOOD ISLAND, THE—MD-81m.—(MS)—Carl Mohner, Barbara Shelley—4505 (9-3-58)—Exploitable Jap prison camp meller—England
 242 CASE AGAINST BROOKLYN, THE—MD-82m.—Doreen McGavin, Maggie Hayes—4465 (5-14-58)—Satisfactory cops and robbers
 233 COWBOY—MD-92m.—(TC)—Glenn Ford, Jack Lemmon, Anna Kashfi—4437 (2-19-58)—Superior show
 232 CRASH LANDING—D-77m.—Gary Merrill, Nancy Davis—4426 (1-22-58)—Taut and exciting
 305 CURSE OF THE DEMON—D-83m.—Dana Andrews, Peggy Cummins—4505 (9-3-58)—Drama of the supernatural for the lower half—England
 241 FROM HERE TO ETERNITY—D-118m.—(RE)—Burt Lancaster, Deborah Kerr—4469 (5-28-58)—High rating reissue
 313 GHOST OF THE CHINA SEA—MD-79m.—David Brian, Lynn Bernay—4505 (9-3-58)—Strictly lower half fare
 240 GODDESS, THE—D-105m.—Kim Stanley, Lloyd Bridges—4457 (4-30-58)—Hollywood career yarn needs attention
 323 GOOD DAY FOR A HANGING—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
 229 GOING STEADY—CD-79m.—Molly Bee, Alan Reed, Jr.—4427 (1-22-58)—Homey family programmer
 302 GUNMAN'S WALK—D-97m.—(CS; TC)—Van Heflin, Tab Hunter, Kathryn Grant—4506 (9-3-58)—Excellent western
 2074 HELL BELOW ZERO—MD-91m.—(RE)—Alan Ladd, Joan Tetzel—4469 (5-28-58)—Actionful Ladd reissue
 237 HIGH FLIGHT—MD-89m.—Ray Milland, Helen Cherry—4445 (3-19-58)—Mediocre program meller—England
 301 KEY, THE—D-125m.—(CS)—William Holden, Sophia Loren—4506 (9-3-58)—High rating drama of love and war
 315 KILL HER GENTLY—MD-73m.—Griffith Jones, Maureen Connell—4517 (10-1-58)—Program filler—England
 325 LAST BLITZKRIEG, THE—MD-84m.—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
 316 LAST HURRAH, THE—CD-121m.—Spencer Tracy, Dianne Foster—4521 (10-15-58)—High rating entertainment
 243 LET'S ROCK—ME-79m.—Julius LaRosa, Phyllis Newman—4465 (5-14-58)—Just rock 'n' roll
 306 LIFE BEGINS AT 17—D-75m.—Mark Damon, Dorothy Johnson—4506 (9-3-58)—Okay teen-age programmer
 244 LINEUP, THE—MD-86m.—Eli Wallach, Mary LaRoche—4457 (4-30-58)—Good cops 'n' robbers entry
 321 MAN INSIDE, THE—MD-89m.—Jack Palance, Anita Ekberg—4529 (11-12-58)—Okay adventure yarn
 310 ME AND THE COLONEL—CD-109m.—Danny Kaye, Nicole Maurey—4506 (9-3-58)—Highly entertaining entry
 322 MURDER BY CONTRACT—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story
 317 MURDER REPORTED—MD-58m.—Paul Carpenter, Melissa Stribling—4526 (10-29-58)—Lower half filler—England
 PARADISE LAGOON See ADMIRABLE CRICHTON, THE
 2073 PARATROOPER—MD-88m.—(RE)—Alan Ladd, Susan Stephen—4469 (5-28-58)—Reissue Ladd starrer has angles
 304 REVENGE OF FRANKENSTEIN—MD-90m.—(TC)—Peter Cushing, Eunice Gayson—4506 (9-3-58)—Good horror entry—England
 227 RETURN TO WARROW—W-61m.—(TC)—Phil Carey, Cathleen McLeod—4421 (1-8-58)—Routine lower half western
 236 SCREAMING MIMI—MD-79m.—Anita Ekberg, Phil Carey—4445 (3-19-58)—Interesting mystery meller
 312 SHE PLAYED WITH FIRE—MD-95m.—Jack Hawkins, Arlene Dahl—4506 (9-3-58)—Interesting mystery for the program—England
 324 SENIOR PROM—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
 320 SEVENTH VOYAGE OF SINBAD, THE—FAN-89m.—(TC; DY)—Kerwin Mathews, Kathryn Grant—4534 (11-26-58)—High rating fantasy of Arabian Nights type
 308 SNORKEL, THE—MD-74m.—Peter Van Eyck, Betty St. John—4506 (9-3-58)—Good suspense entry
 307 TANK FORCE—MD-86m.—(CS; TC)—Victor Mature, Luciana Paluzzi—4506 (9-3-58)—African War action for the program—Eng and
 318 TARAWA BEACHHEAD—Kerwin Mathews, Julie Adams—4529 (11-12-58)—Satisfactory programmer of Marines in action
 239 THIS ANGRY AGE—D-100m.—(TE-TC)—Anthony Perkins, Silvana Mangano—4458 (4-30-58)—Interesting but overlong
 235 TRUE STORY OF LYNN STUART, THE—MD-78m.—Betty Palmer, Jack Lord—4437 (2-19-58)—Average meller
 TWO-HEADED SPY, THE—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer—England
 311 WHOLE TRUTH, THE—MD-84m.—Stewart Granger, Donna Reed—4506 (9-3-58)—Average whodunit for the program—England
 228 WORLD WAS HIS JURY, THE—D-82m.—Edmond O'Brien, Mona Freeman—4421 (1-8-58)—Lower half entry

COMING FEATURES IN ORDER OF RELEASE

Feb. CITY OF FEAR—Vince Edwards
 Feb. GIDEON OF SCOTLAND YARD—Jack Hawkins, Dianne Foster—England
 Feb. RIDE LONESOME—(CS; C)—Randolph Scott, Karen Steele

COMING

BANDIT, THE—(CS; C)—Victor Mature, Anne Aubrey
 FORBIDDEN ISLAND—(C)—Jon Hall, Nan Adams
 GIDGET—(CS; C)—Sandra Dee, James Warren
 GUNMEN FROM LAREDO—(Color)—Robert Knapp, Jana Davi
 IDLE ON PARADE—William Bendix, Anne Aubrey—England
 JANE FROM MAINE, THE—(Color)—Doris Day, Jack Lemmon
 JUKE BOX JAMBOREE—Jack Jones, Jo Morrow
 JUSTICE ENDS WITH A GUN—(C)—Fred MacMurray, Dorothy Green
 LAST ANGRY MAN, THE—Paul Muni, Betsy Palmer
 LOU COSTELLO AND HIS 30 FT. BRIDE—Lou Costello, Dorothy Provine
 MOUSE THAT ROARED, THE—Jean Seberg, Peter Sellers—England
 PORGY AND BESS—(Todd A-O C)—Sidney Poitier, Dorothy Dandridge—Goldwyn
 SUMMER CAMP—Louis Prima, Keely Smith
 THEY CAME TO CORDURA—(CS; C)—Gary Cooper, Rita Hayworth, Van Heflin
 YOUNG LAND, THE—(TC)—Pat Wayne, Yvonne Craig—Whitney

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

816 ALL AT SEA—C-82m.—Alec Guinness, Irene Brown—4422 (1-8-58)—Highly amusing—England
 832 ANDY HARDY COMES HOME—CD-78m.—Mickey Rooney, Patricia Breslin—4498 (8-6-58)—Welcome return of popular family series
 828 BADLANDERS, THE—W-83m.—(CS; MC)—Alan Ladd, Katy Jurado—4493 (7-23-58)—Very good western
 813 BROTHERS KARAMAZOV, THE—D-146m.—(MC)—Yul Brynner, Maria Schell—4437 (2-19-58)—Different, unusual entertainment
 901 CAT ON A HOT TIN ROOF—D-108m.—(MC)—Elizabeth Taylor, Paul Newman—4506 (9-3-58)—Well-made filmization of play
 820 CRY TERROR—MD-96m.—James Mason, Inger Stevens—4454 (4-16-58)—Taut, well-made suspense film
 903 DECKS RAN RED, THE—D-83m.—James Mason, Dorothy Dandridge—4517 (10-1-58)—Well-made, suspense shocker
 909 DOCTOR'S DILEMMA, THE—98m.—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots—England
 902 DUNKIRK—D-113m.—John Mills, Robert Urquhart—4506 (9-3-58)—Well-made war film—England

- 823 FIEND WITHOUT A FACE—MD-77m.—Marshall Thompson, Kim Parker—4478 (6-11-58)—Horror item for the exploitation show—England
- 825 GIGI—MU-116m.—(CS; MC)—Leslie Caron, Maurice Chevalier—4470 (5-28-58)—Delightful entertainment
- 819 HANDLE WITH CARE—D-82m.—Dean Jones, Joan O'Brien—4454 (4-16-58)—Well-made, and interesting
- 822 HAUNTED STRANGLER, THE—MD-81m.—Boris Karloff, Diane Audrey—4478 (6-11-58)—Good horror entry—England
- 814 HIGH COST OF LOVING, THE—CD-87m.—(CS)—Jose Ferrer, Gena Rowlands—4445 (3-19-58)—Amusing, well-made entry
- 826 HIGH SCHOOL CONFIDENTIAL—MD-85m.—(CS)—Russ Tamblyn, Jan Sterling—4470 (5-28-58)—Another entry on high school delinquency
- 815 I ACCUSE—D-99m.—(CS)—Jose Ferrer, Viveca Lindfors—4433 (2-5-58)—Effective drama
- 830 IMITATION GENERAL—C-88m.—(CS)—Glenn Ford, Red Buttons, Taina Elg—4482 (6-25-58)—Good war comedy
- 824 LAW AND JAKE WADE, THE—W-86m.—(CS; MC)—Robert Taylor, Patricia Owens—4478 (6-11-58)—Highly effective western
- 818 MERRY ANDREW—C-103m.—(CS, MC)—Danny Kaye, Pier Angeli—4446 (3-19-58)—Highly amusing
- 905 PARTY GIRL—MD-99m.—(CS; MC)—Robert Taylor, Cyd Charisse—4526 (10-29-58)—Plush gangster meller is action-packed
- 829 RELUCTANT DEBUTANTE, THE—C-94m.—(CS; MC)—Rex Harrison, Kay Kendall—4498 (8-6-58)—Entertaining, light-weight comedy
- 815 SADDLE THE WIND—W-84m.—(CS-MC)—Robert Taylor, Julie London—4441 (3-5-58)—Superior western
- 810 SAFECRACKER, THE—MD-96m.—Ray Milland, Jeannette Sterke—4422 (1-8-58)—Well-made, suspenseful yarn—England
- 811 SEVEN HILLS OF ROME, THE—MU-107m.—(TE-TC)—Mario Lanza, Peggie Castle—4422 (1-8-58)—Entertaining entry
- 821 SHEEPMAN, THE—W-85m.—(CS-MC)—Glenn Ford, Shirley MacLaine—4458 (4-30-58)—Gnod-humored, action-packed western
- 908 SOME CAME RUNNING—D-127m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
- 831 TARZAN'S FIGHT FOR LIFE—MD-86m.—(C)—Gordon Scott, Eve Brent—4486 (7-9-58)—Okay for Tarzan fans
- 904 TORPEDO RUN—MD-98m.—(CS; MC)—Glenn Ford, Diane Brewster—4526 (10-29-58)—Good submarine entry
- 907 tom thumb—FAN-98m.—(TC)—Russ Tamblyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially for youngsters—England
- 906 TUNNEL OF LOVE, THE—C-98m.—(CS)—Doris Day, Richard Widmark—4521 (10-15-58)—Highly entertaining comedy for adults
- 812 UNDERWATER WARRIOR—MD-91m.—(CS)—Dan Dailey, Claire Kelly—4442 (3-5-58)—Entertaining "Frogmen" story

COMING FEATURES IN ORDER OF RELEASE

- Dec. JOURNEY, THE—Yul Brynner, Deborah Kerr
- Jan. ANGRY HILLS, THE—Robert Mitchum, Elisabeth Mueller
- Feb. SCAPEGOAT, THE—Alec Guinness, Bette Davis
- Feb. WATUSI—George Montgomery, Taina Elg

COMING

- ASK ANY GIRL—(C)—David Niven, Shirley MacLaine
- BEAT GENERATION, THE—Steve Cochran, Mamie Van Doren
- BEN HUR—(Camera 65 MC)—Charlton Heston, Jack Hawkins
- COUNT YOUR BLESSINGS—Deborah Kerr, Rossanno Brazzi, Maurice Chevalier
- END OF THE WORLD, THE—Harry Belafonte, Inger Stevens
- FOR THE FIRST TIME—(TR)—Mario Lanza, Zsa Zsa Gabor
- GREEN MANSIONS—(CS; MC)—Audrey Hepburn, Anthony Perkins
- MATING GAME, THE—Debbie Reynolds, Tony Randall
- NIGHT OF THE QUARTER MOON—Julie London, John Drew Barrymore
- NORTH BY NORTHWEST—Cary Grant, Eva Marie Saint, James Mason

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

- 5804 AS YOUNG AS WE ARE—D-76m.—Robert Harland, Pippa Scott—4513 (9-17-58)—Satisfactory drama with teen appeal
- 5719 ANOTHER TIME, ANOTHER PLACE—D-95m.—(VV)—Lana Turner, Barry Sullivan—4458 (4-30-58)—Heavy drama for women—England
- 5722 BLAZE OF NOON—D-91m.—(RE)—Anne Baxter, William Holden—4470 (5-28-58)—Exploitable reissue has names
- 5801 BLOB, THE—MD-85m.—(DC)—Steven McQueen, Aneta Corseaut—4513 (9-17-58)—Okay science fiction programmer
- 5809 BUCCANEER, THE—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
- 5757 CALIFORNIA—W-97m.—(TC-RE)—Ray Milland, Barbara Stanwyck—4446 (3-19-58)—Reissue has names
- 5733 COLOSSUS OF NEW YORK, THE—MD-70m.—Ross Martin, Mala Powers—4470 (5-28-58)—Routine science fiction meller
- 5714 COUNTRY MUSIC HOLIDAY—MU-81m.—Ferlin Husky, Zsa Zsa Gabor—4482 (6-25-58)—Lower half filler
- 5728 DESERT FURY—D-95m.—(TC-RE)—Burt Lancaster, Elizabeth Scott—4446 (3-19-58)—Reissue has names
- 5712 DESIRE UNDER THE ELMS—D-111m.—(VV)—Sophia Loren, Anthony Perkins—4446 (3-19-58)—Uncompromising adult drama
- 5729 FOREST RANGERS, THE—MD-85m.—(TC)—Fred MacMurray, Paulette Goddard—4433 (2-5-58)—Reissue has names
- 5808 GEISHA BOY, THE—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry
- 5711 HIGH HELL—MD-87m.—John Derek, Elaine Stewart—4454 (4-16-58)—Program entry
- 5806 HOUSEBOAT—CD-112m.—(VV; TC)—Cary Grant, Sophia Loren—4514 (9-17-58)—Highly entertaining entry
- 5807 HOT ANGEL, THE—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
- 5711 HOT SPELL—D-86m.—(VV)—Shirley Booth, Anthony Quinn—4465 (5-14-58)—Moody drama, limited appeal
- 5802 I MARRIED A MONSTER FROM OUTER SPACE—MD-78m.—Tom Tryon, Gloria Talbott—4522 (10-15-58)—Okay science fiction entry
- 5734 KING CREOLE—MUMD-116m.—Elvis Presley, Carolyn Jones—4479 (6-11-58)—Exploitable musical meller
- 5717 MARACAIBO—D-88m.—(VV-TC)—Cornel Wilde, Jean Wallace—4465 (5-14-58)—Fast, colorful programmer
- 5736 MATCHMAKER, THE—CD-100m.—(VV)—Shirley Booth, Anthony Perkins—4498 (8-6-58)—Humorous entry for discriminating audiences
- 5723 NORTHWEST MOUNTED POLICE—MD-125m.—(RE) (TC)—Gary Cooper, Madeline Carroll—4471 (5-28-58)—Names, action and color should help reissue
- 5803 PARTY CRASHERS, THE—MD-78m.—Mark Damon, Connie Stevens—4514 (9-17-58)—Teen-age programmer
- 5735 ROCK-A-BYE BABY—C-103m.—(VV; TC)—Jerry Lewis, Marilyn Maxwell—4479 (6-11-58)—Highly amusing Lewis entry
- 5720 SPACE CHILDREN, THE—MD-69m.—Adam Williams, Peggy Webber—4471 (5-28-58)—Science fiction programmer
- 5710 SPANISH AFFAIR—MD-95m.—(VV-TC)—Richard Kiley, Carmen Sevilla—4438 (2-19-58)—Good program entry
- 5715 ST. LOUIS BLUES—MU-93m.—(VV)—Nat "King" Cole, Eartha Kitt—4454 (4-16-58)—Musical has box office potentials
- 5716 TEACHER'S PET—C-120m.—(VV)—Clark Gable, Doris Day—4446 (3-19-58)—Slick, funny, name-packed comedy
- 5810 TOKYO AFTER DARK—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
- R5725 UNION PACIFIC—MD-135m.—(RE)—Barbara Stanwyck, Joel McCrea—4459 (4-30-58)—Reissue of railroad history should do okay
- 5721 VERTIGO—MD-127m.—(VV-TC)—James Stewart, Kim Novak—4466 (5-14-58)—Names will help suspense film
- 5805 WHEN HELL BROKE LOOSE—D-78m.—Charles Bronson, Violet Rensing—4526 (10-29-58)—Interesting, effective programmer
- R5724 WILD HARVEST—D-95m.—(RE)—Alan Ladd, Dorothy Lamour—4459 (4-30-58)—Names should help reissue
- 5730 WELLS FARGO—W-98m.—Joel McCrea, Frances Dee—4433 (2-5-58)—Top western reissue

COMING FEATURES IN ORDER OF RELEASE

- Feb. TRAP, THE—(TC)—Richard Widmark, Tina Louise
- Feb. YOUNG CAPTIVES, THE—Steven Marlo, Luana Patten

COMING

- BLACK ORCHID, THE—(VV)—Sophia Loren, Anthony Quinn
- DON'T GIVE UP THE SHIP—Jerry Lewis, Dina Merrill
- FIVE PENNIES, THE—(VV; TC)—Danny Kaye, Barbara Bel Geddes
- HANGMAN, THE—Robert Taylor, Tina Louise, Fess Parker
- JAYHAWKERS, THE—(VV; TC)—Jeff Chandler, Nicole Maurey
- LAST TRAIN FROM GUN HILL—(VV, TC)—Kirk Douglas, Anthony Quinn
- ONE-EYED JACKS—(VV TC)—Marlon Brando, Katy Jurado
- TEMPEST—(TE-TC)—Van Heflin, Silvana Mangano
- THAT KIND OF WOMAN—Sophia Loren, Tab Hunter
- THUNDER IN THE SUN—Susan Hayward, Jeff Chandler

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

- 815 AMBUSH AT CIMARRON PASS—W-73m.—(RS)—Scott Brady, Margia Dean—4438 (2-19-58)—For the lower half
- 835 BARBARIAN AND THE GEISHA, THE—D-105m.—(CS; DC)—John Wayne, Eiko Ando—4517 (10-1-58)—Interesting, lavish historical saga
- 816 BEAUTIFUL BUT DANGEROUS—DMU-103m.—(C)—Gina Lollobrigida, Vittorio Gassman—4438 (2-19-58)—Mostly art house appeal—Italy

MOTION PICTURE EXHIBITOR

- Decks Ran Red, The..... A3 MGM
- Deep Six, The..... A1 WB
- Defiant Ones, The..... A3 UA
- Demoniaque..... A2 For.
- Desert Fury-RE..... A2 Par.
- Desert Hell..... A1 Fox
- Desire Under the Elms..... A3 Par.
- Devil's Disciple, The..... UA.
- Diamond Safari..... A1 Fox
- Diary of Anne Frank..... Fox
- Doctor's Dilemma, The..... A3 MGM
- Don't Give Up The Ship..... Par.
- Dragstrip Rint..... B AI
- Dreaming Lips..... For.
- Dunkirk..... A1 MGM

E

- Edge of Fury..... UA
- Enchanted Island..... A2 WB
- End of the World, The..... MGM
- Escort West..... UA

F

- Face of the Fire..... AA
- FBI Story, The..... WB
- Fearmakers, The..... UA
- Female Animal, The..... B UI
- Fiend Without a Face..... A3 MGM
- Fiend Who Walked the West, The..... B Fox
- Fighting Wildcats..... A3 Misc.
- Fire Under Her Skin..... For.
- Five Pennies, The..... Par.
- Flame Barrier..... A2 UA
- Flaming Frontier..... A1 Fox
- Flesh and the Woman..... For.
- Fly, The..... A2 Fox
- Flying Classroom, The..... For.
- Flood Tide..... A2 UI
- Folies Bergere..... For.
- Forbidden Island..... B Col.
- Forbidden Paradise..... For.
- For the First Time..... MGM
- Forest Rangers, The (RE)..... A2 Par.
- Fort Bowie..... A2 UA
- Fort Dobbs..... A2 WB
- Fort Massacre..... A1 UA
- Foxiest Girl in Paris..... For.
- Frankenstein—1970..... A3 AA
- Frankenstein's Daughter..... Misc.
- Fraulen..... A3 Fox
- From Hell to Texas..... A1 Fox
- From Here to Eternity—RE..... B Col.
- From the Earth to the Moon..... A1 WB
- Frontier Gun..... A2 Fox

G

- Gang War..... B Fox
- Gates of Paris..... A3 For.
- Geisha Boy, The..... A2 Par.
- Gervaise..... A3 For.
- Ghost of the China Sea..... A1 Col.
- Gidget..... Col.
- Giant from the Unknown..... A1 Misc.
- Gideon of Scotland Yard..... A1 Col.
- Gift of Love..... A1 Fox
- Gigi..... A3 MGM
- Girl In The Bikini, The..... For.
- Girl in Black A..... For.
- Girl in the Woods..... A3 Misc.
- Girl on the Run..... WB
- Girl With An Itch..... Misc.
- Girls, Guns and Gangsters..... UA
- Girls on the Loose..... B UI
- Goddess, The..... A3 Col.
- God's Little Acre..... B UA
- Going Steady..... A3 Col.
- Golden Age of Comedy, The..... A1 Misc.
- Good Day for a Hanging..... A1 Col.
- Grand Maneuver, The..... For.
- Green Mansions..... MGM
- Guendalina..... For.
- Guitars Of Love..... For.
- Gun Fever..... A2 UA
- Gun Runners, The..... A3 UA
- Gunfire at Indian Gap..... A2 Miso.
- Gunman's Walk..... A3 Col.
- Gunmen From Laredo..... Col.
- Guns, Girls and Gangsters..... UA
- Gunsmoke in Tucson..... A2 AA
- Gypsy and the Gentleman, The... For.

H

- Handle with Care..... A1 MGM
- Hanging Tree, The..... WB
- Hangman The..... Par.
- Happy Is The Bride..... For.
- Harry Black and the Tiger..... A3 Fox
- Haunted Strangler, The..... A3 MGM

Hell Below Zero—RE..... A2 Col.
 Hell Drivers..... B For.
 Hell Squad..... A2 A1
 Hell's Five Hours..... A1 AA
 High Cost of Loving..... A3 MGM
 High Flight..... A1 Col.
 High Hell..... B Par.
 High School Confidential..... B MGM
 High School Hellcats..... A1 A1
 Hole In The Head, A..... UA
 Home Before Dark..... B WB
 Hong Kong Affair..... A1 AA
 Hong Kong Confidential..... A1 UA
 Horror of Dracula..... A3 UI
 Horse Soldiers, The..... UA
 Horse's Mouth, The..... A3 UA
 Hot Angel, The..... A2 Par.
 Hot Car Girl..... B AA
 Hot Rod Gang..... B A1
 Hot Spell..... A3 Par.
 Houseboat..... A2 Par.
 House on Haunted Hill, The..... AA
 How to Make a Monster..... A2 A1
 Hunters, The..... A2 Fox

I Accuse..... A1 MGM
 I Bury the Living..... A2 UA
 I Married a Monster from Outer Space..... A2 Par.
 I Married a Woman..... A2 UI
 I, Mobster..... A2 Fox
 I Want to Live..... A3 UA
 I Was a Teenage Frankenstein..... B A1
 Idle On Parade..... Col.
 Imitation General..... A2 MGM
 Imitation Of Life..... U-I
 In Between Age, The..... A1 AA
 In Love and War..... A3 Fox
 In the Money..... A2 AA
 Indiscreet..... A3 WB
 Inn of the Sixth Happiness, The..... A1 Fox
 Inspector Maigret..... A3 For.
 Intent to Kill..... Fox
 Island of Lost Women..... WB
 Island Women..... B UA
 It, the Terror from Beyond Space..... A1 UA
 It's Great to Be Young..... A1 For.
 It's Never Too Late..... For.

Jane From Maine, The..... Col.
 Jayhawkers, The..... Par.
 Jet Attack..... B A1
 John Paul Jones..... WB
 Johnny Gunman..... Misc.
 Johnny Rocco..... A1 AA
 Journey The..... MGM
 Joy Ride..... A2 AA
 Juke Box Jamboree..... Col.
 Juvenile Jungle..... B Misc.
 Justice Ends With A Gun..... Col.

Kathy o'..... A3 UI
 Key, The..... A3 Col.
 Kill Her Gently..... A2 Col.
 King Crenle..... B Par.
 King of the Wild Stallions, The..... AA
 Kings Go Forth..... A2 UA

Lady Takes a Flyer, The..... A3 UI
 Lafayette Escadrille..... B WB
 La Parisienne..... B UA
 Last Angry Man, The..... Col.
 Last Blitzkrieg..... A2 Col.
 Last Hurrah, The..... A2 Col.
 Last Mile, The..... UA
 Last of the Fast Guns..... A1 UI
 Last Paradise, The..... B For.
 Last Train From Gun Hill..... Par.
 Law and Disorder..... For.
 Law and Jake Wade, The..... A2 MGM
 Left Handed Gun, The..... B WB
 Legion of the Doomed..... A2 AA
 Let's Rock..... A1 Col.
 Liane, Jungle Goddess..... C For.
 Life Begins at 17..... A3 Col.
 Light in the Forest, The..... A1 Misc.
 Light Touch, The..... U-I
 Line-Up The..... A2 Col.
 Littlest Hobo..... A1 AA
 Live Fast Die Young..... B UI
 Lone Texan, The..... Fox
 Lonely Hearts..... A3 UA
 Long Hot Summer, The..... A3 Fox
 Look Back In Anger..... WB
 Lost City of Gold, The..... A1 UA
 Lost Lagoon..... B UA
 Lost Lonely and Vicious..... For.
 Lost Missile The..... A1 UA
 Lou Costello and His 30 Ft. Bride..... Col.
 Lovemaker The..... For.
 Lovers and Thieves..... For.
 Lucky Tim..... For.

811 BLOOD ARROW—W-74m.—(RS)—Scott Brady, Phyllis Coates—4439 (2-19-58)—For lower half
 824 BRAVADOS, THE—D-98m.—(CS; DC)—Gregory Peck, Juan Collins—4479 (6-11-58)—Interesting western has names
 809 CATTLE EMPIRE—W-83m.—(CS; DC)—Joel McCrea, Gloria Talbott—4434 (2-5-58)—Good western
 830 CERTAIN SMILE, A—D-106m.—(CS; DC)—Rossano Brazzi, Joan Fontaine—4498 (8-6-58)—Interesting, colorful tale of a young girl in love
 817 COUNT FIVE AND DIE—MD-92m.—(CS)—Jeffrey Hunter, Nigel Patrick—4450 (4-2-58)—Satisfactory spy story
 822 DESERT HELL—MD-82m.—(RS)—Brian Keith, Barbara Hale—4483 (6-25-58)—Mediocre lower half entry
 807 DIAMOND SAFARI—MD-67m.—Kevin McCarthy, Betty McDowell—4428 (1-22-58)—Weak entry
 831 FIEND WHO WALKED THE WEST, THE—W-100m.—(CS)—Hugh O'Brian, Robert Evans, Dolores Michaels—4506 (9-3-58)—Suspenseful brutal western
 818 FLAMING FRONTIER—W-70m.—(RS)—Bruce Bennett, Paisley Maxwell—4487 (7-9-58)—For the lower half
 821 FLY, THE—D-90m.—(CS; DC)—Al Hedison, Patricia Owens—4494 (7-23-58)—Excellent horror entry can be exploited
 804 FRAULEIN—D-100m.—(CS; DC)—Dana Wynter, Mel Ferrer—4466 (5-14-58)—Unusual love story will need push
 812 FROM HELL TO TEXAS—W-100m.—(CS; DC)—Don Murray, Diane Varsi—4471 (5-28-58)—Good western
 843 FRONTIER GUN—W-70m.—(RS)—John Agar, Joyce Meadows—4530 (11-12-58)—Lower half western
 823 GANG WAR—MD-74m.—(RS)—Charles Bronson, Gloria Henry—4459 (4-30-58)—For lower half
 808 GIFT OF LOVE, THE—D-105m.—C—Lauren (CS; DC)—Bacall, Robert Stack—4439 (2-19-58)—Fine tear-jerker
 832 HARRY BLACK AND THE TIGER—MD-107m.—(CS; DC)—Stewart Granger, Barbara Rush—4514 (9-17-58)—Interesting adventure yarn
 837 IN LOVE AND WAR—D-111m.—(CS; DC)—Robert Wagner, Dana Wynter—4527 (10-29-58)—Well-made entry has good potential
 901 INN OF THE SIXTH HAPPINESS, THE—D-158m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4534 (11-26-58)—Superior entertainment
 833 INTENT TO KILL—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer—England
 813 HUNTERS, THE—MD-108m.—(CS; DC)—Robert Mitchum, May Britt—4502 (8-20-58)—Interesting yarn of Air Force in action
 813 LONG HOT SUMMER, THE—D-117m.—(CS; DC)—Paul Newman, Joanne Woodward, Anthony Franciosa—4442 (3-5-58)—Highly interesting
 864 MARK OF ZORRO, THE—MD-93m.—(RE)—Tyrone Power, Linda Darnell—4530 (11-12-58)—"Zorro" popularity plus name should see it through
 839 MARDI GRAS—MU-107m.—(CS; DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment
 828 NAKED EARTH—D-96m.—(CS)—Richard Todd, Juliette Greco—4487 (7-9-58)—Interesting, off-beat programmer
 841 NICE LITTLE BANK THAT SHOULD BE ROBBED, A—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
 842 ROOTS OF HEAVEN, THE—MD-131m.—(CS; DC)—Errol Flynn, Juliette Greco, Trevor Howard—4527 (10-29-58)—Off-beat entry merits attention
 820 RX MURDER—85m.—(CS)—Rick Jason, Lisa Gastoni—4494 (7-23-58)—For the lower half—England
 827 SHERIFF OF FRACTURED JAW—C-103m.—(CS)—Kenneth More, Jayne Mansfield—4535 (11-26-58)—Amusing comedy—England
 829 SHOWDOWN AT BOOT HILL—W-72m.—(RS)—Charles Bronson, Robert Hutton—4442 (3-5-58)—Adequate western
 805 SIERRA BARON—W-80m.—(CS; DC)—Brian Keith, Rita Gam—4487 (7-9-58)—Good western for the program
 865 SING, BOY, SING—DMU-90m.—(CS)—Tommy Sands, Lili Gentle—4428 (1-22-58)—Appealing for teenagers
 822 SONG OF BERNADETTE, THE—D-154m.—(RE)—Jennifer Jones, William Eythe—4442 (3-5-58)—Exceptional reissue
 870 SPACE MASTER X-7—MD-70m.—(RS)—Bill Williams, Lyn Thomas—4494 (7-23-58)—Satisfactory science fiction programmer
 870 STREETCAR NAMED DESIRE, A—MD-122m.—(RE)—Vivien Leigh, Marlon Brando—4518 (10-1-58)—Vivid picturization of stage play is packed with selling angles
 819 TEN NORTH FREDERICK—102m.—(CS)—Gary Cooper, Diane Varsi—4459 (4-30-58)—High rating drama
 836 THUNDERING JETS—MD-73m.—(RS)—Rex Reason, Audrey Dalton—4459 (4-30-58)—Interesting dualler
 834 VILLA—MD-72m.—(CS; DC)—Rodolfo Hoyos, Brian Keith, Margia Dean—4514 (9-17-58)—Action yarn for the program
 826 WOLF DOG—MD-61m.—(RS)—Jim Davis, Allison Hayes—4498 (8-6-58)—Lower half filler
 814 YOUNG LIONS, THE—D-167m.—(CS)—Marlon Brando, Hope Lange—4446 (3-19-58)—Superior dramatic entertainment

COMING FEATURES IN ORDER OF RELEASE

Feb. SMILEY GETS A GUN—(CS; C)—Keith Calvert, Dame Sybil Thorndike
 Feb. RALLY ROUND THE FLAG, BOYS—(CS; DC)—Paul Newman, Joanne Woodward
 Feb. ALASKAN PASSAGE—Bill Williams, Nora Hayden
 Feb. I, MOBSTER—(CS)—Steve Cochran, Lita Milan
 Feb. THESE THOUSAND HILLS—(CS; DC)—Don Murray, Lee Remick
 Mar. REMARKABLE MR. PENNYPACKER, THE—(CS; DC)—Clifton Webb, Dorothy McGuire
 Mar. SOUND AND THE FURY, THE—(CS; DC)—Yul Brynner, Joanne Woodward
 Mar. LONE TEXAN, THE—(RS)—William Parker, Audrey Dalton

COMING

COMPULSION—(CS)—Orson Welles, Diane Varsi, Dean Stockwell
 DIARY OF ANNE FRANK—(CS)—Millie Perkins, Joseph Schildkrout
 SAD HORSE, THE—(CS; C)—David Ladd, Patrice Wymore
 SAY ONE FOR ME—(CS; DC)—Bing Crosby, Debbie Reynolds
 SNOW BIRCH, THE—(CS; DC)—Susan Hayward, Stephen Boyd
 WARLOCK—(CS; DC)—Richard Widmark, Dorothy Malone

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ANNA LUCASTA—D-97m.—Eartha Kitt, Sammy Davis, Jr.—4535 (11-26-58)—Filmization of stage play needs special attention—Longridge
 BIG COUNTRY, THE—W-165m.—(TE; TC)—Gregory Peck, Jean Simmons—4502 (8-20-58)—Super western is big in all departments
 CHINA DOLL—D-88m.—Victor Mature, Li Li Hua—4499 (8-6-58)—Interesting love story against war background—Batjac
 COP HATER—MD-75m.—Robert Loggia, Ellen Parker—4503 (8-20-58)—Good crime meller for program
 CROSS-UP—MD-83m.—Larry Parks, Constance Smith—4439 (2-19-58)—Mediocre program filler—Canyon—England
 CURSE OF THE FACELESS MAN—MD-66m.—Richard Anderson, Elaine Edwards—4507 (9-3-58)—Horror item for lower half—Vogue
 DEFIANT ONES, THE—D-97m.—Tony Curtis, Sidney Poitier—4499 (8-6-58)—Powerful, deeply moving drama
 EDGE OF FURY—MD-70m.—Michael Higgins, Lois Holmes—4466 (5-14-58)—Psychiatric meller for lower half
 FEARMARKERS, THE—D-83m.—Dana Andrews, Marilee Earle—4518 (10-1-58)—Programmer has angles—Pacemakers
 FLAME BARRIER, THE—MD-70m.—Arthur Franz, Kathleen Crowley—4450 (4-2-58)—For the lower half—Gramercy
 FORT BOWIE—W-80m.—Ben Johnson, Jan Harrison—4439 (2-19-58)—Good western programmer—Bel-Air
 FORT MASSACRE—MD-80m.—(CS; DC)—Joel McCrea, Susan Cabot—4460 (4-30-58)—Interesting programmer—Mirisch
 GOD'S LITTLE ACRE—CD-110m.—Robert Ryan, Aldo Ray, Tina Louise—4471 (5-28-58)—Good picturization of best seller should do business—Harmon
 GUN FEVER—W-81m.—Mark Stevens, Jana Davl—4422 (1-8-58)—Okay programmer—Jackson-Weston
 GUNS, GIRLS AND GANGSTERS—MD-70m.—Mamie Van Doren, Gerald Mohr—4547 (12-24-58)—Satisfactory program—crime meller—Imperial
 GUN RUNNERS, THE—MD-83m.—Audie Murphy, Patricia Owens—4514 (9-17-58)—Interesting action entry
 HONG KONG CONFIDENTIAL—MD-67m.—Gene Barry, Beverly Tyler—4518 (10-1-58)—For lower half—Vogue
 HORSE'S MOUTH, THE—C-96m.—(TC)—Alec Guinness, Kay Walsh—4530 (11-12-58)—For the art spots—Lopert—England
 I BURY THE LIVING—MD-76m.—Richard Boone, Peggy Maurer—4488 (7-9-58)—Okay horror item for lower half—Maxim
 ISLAND WOMEN—DMU-72m.—Marie Windsor, Vince Edwards—4460 (4-30-58)—For the lower half—Security
 IT—THE TERROR FROM BEYOND SPACE—MD-68m.—Marshall Thompson, Shawn Smith—4507 (9-3-58)—Fair science fiction entry—Vogue
 I WANT TO LIVE—D-120m.—Susan Hayward, Simon Oakland—4527 (10-29-58)—Grim, powerful drama—Figaro
 KINGS GO FORTH—D-109m.—Frank Sinatra, Tony Curtis, Natalie Wood—4483 (6-25-58)—High rating drama of love and war—Ross
 LA PARISIENNE—C-85m.—(TC)—Brigitte Bardot, Charles Boyer—4494 (7-23-58)—Another Bardot bombshell—(French-made; dubbed in English or titles)—Lopert
 LONE RANGER AND THE LOST CITY OF GOLD, THE—W-80m.—(EC)—Clayton Moore, Noreen Nash—4479 (6-11-58)—Top small-fry show
 LONELYHEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Schary
 LOST LAGOON—D-78m.—Jeffrey Lynn, Lella Barry—4434 (2-5-58)—For lower half—Rawlins
 LOST MISSILE, THE—D-70m.—Robert Loggia, Ellen Parker—4535 (11-26-58)—Good science programmer—Berke
 MACHETE—MD-75m.—Mari Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell
 MAN OF THE WEST—W-100m.—(CS; DC)—Gary Cooper, Julie London—4515 (9-17-58)—Good adult western—Ashton
 MENACE IN THE NIGHT, THE—MD-78m.—Griffith Jones, Lisa Gastoni—4518 (10-1-58)—For the lower half—Leeds—England
 MUGGER, THE—MD-74m.—Kent Smith, Nan Martin—4522 (10-15-58)—Okay adult programmer—Barbizon
 PARIS HOLIDAY—C-100m.—(TE; TC)—Bob Hope, Fernandel, Anita Ekberg—4447 (3-19-58)—Amusing Hope entry—France—Tolda
 QUIET AMERICAN, THE—D-120m.—Audie Murphy, Giorgia Moll—4428 (1-22-58)—Slow-moving drama—Figaro
 RETURN OF DRACULA, THE—MD-77m.—Francis Lederer, Norma Eberhardt—4450 (4-2-58)—Okay horror entry
 RUN SILENT, RUN DEEP—D-93m.—Clark Gable, Burt Lancaster—4450 (4-2-58)—High rating service film—Hecht-Hill-Lancaster
 SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high potential—Hecht-Hill-Lancaster
 STEEL BAYONET—D-84m.—Leo Genn, Kieron Moore—4439 (2-19-58)—Grim war drama—Carreras—England
 TERROR IN A TEXAS TOWN—W-80m.—Sterling Hayden, Ann Verela—4507 (9-3-58)—For the lower half—Seltzer
 TEN DAYS TO TULARA—MD-77m.—Sterling Hayden, Grace Raynor—4527 (10-29-58)—Filler for the lower half—Sherman
 THUNDER ROAD—MD-92m.—Robert Mitchum, Keely Smith—4460 (4-30-58)—Unusual, exciting meller—DRM
 TOUGHEST GUN IN TOMBSTONE—W-72m.—George Montgomery, Beverly Tyler—4466 (5-14-58)—Fair western

VIKINGS, THE—D-114m.—(TE-TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4473 (5-28-58)—Names plus spectacle on grand scale—Bryna
WINK OF AN EYE—CD-72m.—Jonathan Kidd, Doris Dowling—4483 (6-28-58)—Program filler—Ivar

COMING FEATURES IN ORDER OF RELEASE

Jan. ESCORT WEST—Victor Mature, Elaine Stewart—Batjac
Jan. LAST MILE, THE—Mickey Rooney—Rosenberg—Subotsky

COMING

ALIAS JESSE JAMES—(C)—Bob Hope, Rhonda Fleming—Hope
BAT MASTERSTON STORY, THE—Joel McCrea, Nancy Gates—Mirisch
COUNTERPLOT—Forrest Tucker, Allison Hayes—Odell
CRY TOUGH—John Saxson, Linda Cristal—Hecht, Hill, Lancaster
DAY OF THE OUTLAW—Robert Ryan, Burl Ives, Tina Louise—Securly
DEVIL'S DISCIPLE, THE—Laurence Olivier, Kirk Douglas—Hecht, Hill, Lancaster
HOLE IN THE HEAD, A—Frank Sinatra, Eleanor Parker—Sincap
HORSE SOLDIERS, THE—(DC)—John Wayne, William Holden—Mahin-Rackin—Mirisch
MAN IN THE NET—Alan Ladd, Carolyn Jones—Mirisch-Jaguar
MUSTANG—Jack Beutel, Madalyn Trahey—Arnell
NAKED MAJA, THE—(TC)—Ava Gardner, Anthony Franciosa—Titanus
OPERATION MURDER—Tom Conway, Sandra Dorne—Danziger
PORK CHOP HILL—Gregory Peck, Harry Guardino—Melville
RABBIT TRAP, THE—Ernest Borgnine, David Brian—Hecht, Hill, Lancaster
RIOT IN JUVENILE JAIL—Jerome Thor, Marcia Henderson—Vogue
SHAKE HANDS WITH THE DEVIL—James Cagney, Dana Wynter—Glass-Seltzer
SOLOMON AND SHEBA—(TE-TC)—Yul Brynner, Gina Lollobrigida—Small
SOME LIKE IT HOT—Marilyn Monroe, Tony Curtis—Mirisch-Ashton
TAKE A GIANT STEP—Johnny Nash, Estelle Hemsley—Hecht, Hill, Lancaster
TEN SECONDS TO HELL—Jeff Chandler, Martine Carol—Seven Arts-Hammer
TIMBUKTO—Victor Mature, Yvonne De Carlo—Imperial
WONDERFUL COUNTRY, THE—(CS; TC)—Robert Mitchum, Julie London—MPL

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

APPOINTMENT WITH A SHADOW—MD-73m.—(CS)—George Nader, Joanna Moore—4507 (9-3-58)—Program meller
BEND OF THE RIVER—MD-91m.—(RE)—James Stewart, Julia Adams—4507 (9-3-58)—Good outdoor show
BIG BEAT, THE—MU-83m.—(EC)—William Reynolds, Andra Martin—4434 (2-5-58)—Entertaining programmer
BLOOD OF THE VAMPIRE—MD-87m.—(EC)—Donald Wolfitt, Barbara Shelley—4522 (10-15-58)—Horror on a grand scale—England
CRISS CROSS—MD-87½m.—(RE)—Burt Lancaster—4428 (1-22-58)—Good gangster reissue
DAY OF THE BAD MAN—W-81m.—(CS-EC)—Fred MacMurray, Joan Weldon—4429 (1-22-58)—Good programmer
DAMN CITIZEN—MD-88m.—Keith Andes, Maggie Hayes—4429 (1-22-58)—Good crime programmer
FEMALE ANIMAL, THE—D-84m.—(CS)—Hedy Lamarr, George Nader—4428 (1-22-58)—Interesting Hollywood yarn
FLOOD TIDE—D-82m.—(CS)—George Nader, Cornell Borchers—4429 (1-22-58)—Good programmer with femme appeal
GIRLS ON THE LOOSE—MD-78m.—Mara Corday, Mark Richman—4460 (4-30-58)—Program entry
HORROR OF DRACULA—MD-82m.—(TC)—Peter Cushing, Melissa Stribbling—4466 (5-14-58)—Horror on a grand scale—England
I MARRIED A WOMAN—84m.—C—George Gobel, Diana Dora—4467 (5-14-58)—Moderately amusing—RKO
KATHY O—CD-99m.—(CS-EC)—Dan Duryea, Patty McCormack—4460 (4-30-58)—Delightful entertainment
LADY TAKES A FLYER, THE—D-94m.—(CS-EC)—Lana Turner, Jeff Chandler—4429 (1-22-58)—Interesting and has names
LAST OF THE FAST GUNS, THE—W-82m.—(CS-EC)—Jock Mahoney, Linda Cristal—4488 (7-9-58)—Good program western
LIVE FAST, DIE YOUNG—MD-82m.—Mary Murphy, Sheridan Comerate—4460 (4-30-58)—Lower half entry
MARK OF THE HAWK, THE—D-83m.—(SS-TC)—Eartha Kitt, Sidney Poitier—4443 (3-5-58)—For art, Negro spots
MISSISSIPPI GAMBLER, THE—MD-98½m.—(RE)—Tyrone Power, Piper Laurie—4510 (9-3-58)—Names should help
MONEY, WOMEN AND GUNS—W-80m.—(CS; EC)—Jock Mahoney, Kim Hunter, Tim Hovey—4527 (10-29-58)—Lower half entry
MONSTER ON THE CAMPUS—MD-76m.—Arthur Franz, Joanna Moore—4522 (10-15-58)—Good horror show
ONCE UPON A HORSE—C-85m.—(CS)—Dan Rowan, Dick Martin, Martha Hyer—4503 (8-20-58)—Western satire for program
PERFECT FURLOUGH, THE—C-93m.—(CS; EC)—Tony Curtis, Janet Leigh—4522 (10-15-58)—Highly amusing comedy
PORTRAIT OF AN UNKNOWN WOMAN—D-86m.—Ruth Leuwerik, O. W. Fischer—4443 (3-5-58)—For art spots, lower half—Germany (titles)
RAW WIND IN EDEN—D-90m.—(CS; EC)—Esther Williams, Jeff Chandler—4499 (8-6-58)—Off-beat attraction has angles
RIDE A CROOKED TRAIL—W-87m.—(CS; EC)—Audie Murphy, Gia Scala—4494 (7-23-58)—Good western
RESTLESS YEARS, THE—D-86m.—(CS)—John Saxon, Sandra Dee—4528 (10-29-58)—Interesting, touching program
SAGA OF HEMP BROWN, THE—W-80m.—(CS; EC)—Rory Calhoun, Beverly Garland—4510 (9-3-58)—Good western for the program
SILENT ENEMY, THE—MD-92m.—Laurence Harvey, Dawn Addams—4530 (11-12-58)—Exciting tale of Frogmen in action—England
STEP DOWN TO TERROR—D-75m.—Charles Drake, Colleen Miller—4515 (9-17-58)—Suspense for the program
SUMMER LOVE—CD-85m.—John Saxon, Judy Meredith—4434 (2-5-58)—Neat programmer for the younger set
THING THAT COULDN'T DIE, THE—MD-69m.—William Reynolds, Andra Martin—4467 (5-14-58)—Horror item for the program
THIS HAPPY FEELING—C-92m.—(CS-EC)—Debbie Reynolds, Curt Jurgens—4450 (4-2-58)—Enjoyable, entertaining comedy
TIME TO LOVE AND A TIME TO DIE, A—D-133m.—(CS-EC)—Joyn Gavin, Lisa Pulver—4451 (4-2-58)—High rating drama of love and war
TOUCH OF EVIL—MD-95m.—Charlton Heston, Janet Leigh—4447 (3-19-58)—Intriguing, off-beat meller
TWILIGHT FOR THE GODS—D-120m.—(EC)—Rock Hudson, Cyd Charisse—4488 (7-9-58)—Best seller has good potential
UP FRONT—C-91m.—(RE)—David Wayne, Tom Ewell, Martina Berti—4510 (9-3-58)—Good war comedy
VOICE IN THE MIRROR—D-103m.—(CS)—Richard Egan, Julie London—4473 (5-28-58)—Off-beat tale of a man with a problem
WILD HERITAGE—MD-78m.—(CS-EC)—Will Rogers, Jr., Maureen O'Sullivan—4488 (7-9-58)—Good programmer
WINCHESTER '73—W-92m.—(RE)—James Stewart—4429 (1-22-58)—High rating western reissue
WORLD IN HIS ARMS, THE—MD-104m.—(RE)—Gregory Peck, Ann Blyth—4510 (9-3-58)—Name-packed action show

COMING FEATURES IN ORDER OF RELEASE

Feb. NO NAME ON THE BULLET—(CS; C)—Audie Murphy, Joan Evans
Feb. STRANGER IN MY ARMS, A—(CS)—June Allyson, Jeff Chandler
Mar. NEVER STEAL ANYTHING SMALL—(CS; C)—James Cagney, Shirley Jones

COMING

AFFAIRS OF A VAMPIRE—Eric Fleming, Kathleen Crowley
LIGHT TOUCH, THE—(TC)—Jack Hawkins, Margaret Johnston—England
IMITATION OF LIFE—(C)—Lana Turner, John Gavin
THIS EARTH IS MINE—(CS; TC)—Rock Hudson, Jean Simmons
WILD AND THE INNOCENT, THE—(CS; C)—Audie Murphy, Sandra Dee

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

AUNTIE MAME—C-143m.—(TE; TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment
BADMAN'S COUNTRY—W-68m.—George Montgomery, Karin Booth—4473 (5-28-58)—Okay program western
CHASE A CROOKED SHADOW—MD-87m.—Richard Todd, Anne Baxter—4439 (2-19-58)—Good suspenseful programmer—England
DAMN YANKEES—MUC-110m.—(TC)—Tab Hunter, Gwen Verdon—4515 (9-17-58)—Amusing comedy has lots of angles
DANGEROUS YOUTH—MD-98m.—Frankie Vaughan, Carole Lesley—4474 (5-28-58)—For the lower half—England
DARBY'S RANGERS—MD-121m.—James Garner, Etchika Choureau—4429 (1-22-58)—Action-packed commando yarn
DEEP SIX, THE—MD-106m.—(WC)—Alan Ladd, Dianne Foster—4422 (1-8-58)—Ladd sails again
ENCHANTED ISLAND—M-94m.—(TC)—Dana Andrews, Jane Powell—4530 (11-12-58)—Interesting version of well-known literary work—RKO
FORT DOBBS—W-90m.—Clint Walker, Virginia Mayo—4423 (1-8-58)—Average western has names
FROM THE EARTH TO THE MOON—D-100m.—(TC)—Joseph Cotton, Debra Paget—4531 (11-12-58)—Interesting science fiction
HOME BEFORE DARK—D-136m.—Jean Simmons, Dan O'Herlihy—4523 (10-15-58)—Highly interesting drama
INDISCREET—C-100m.—(TC)—Cary Grant, Ingrid Bergman—4483 (6-25-58)—Highly entertaining entry
LEFT HANDED GUN, THE—W-100m.—Paul Newman, Lita Milan—4461 (4-30-58)—Plenty of action
LAFAYETTE ESCADRILLE—MD-93m.—Tab Hunter, Etchika Choureau—4434 (2-5-58)—Has some angles to sell
MANHUNT IN THE JUNGLE—DLC-79m.—(WC)—Robin Hughes—4461 (4-30-58)—Fair entry for lower half—Filmed in South America
MARJORIE MORNINGSTAR—D-123m.—(WC)—Gene Kelly, Natalie Wood—4447 (3-19-58)—High rating filmization of best seller

M

Macabre..... A2 AA
Machete..... A3 UA
Machine Gun Kelly..... B AI
Mam'zelle Pigalle..... B For.
Madman's Women..... Misc.
Man from God's Country..... A1 AA
Manhunt in the Jungle..... A1 WB
Man in the Net..... B UA
Man Inside, The..... A3 Col.
Man in the Raincoat..... A2 For.
Man of the West..... B UA
Maracaibo..... A3 Par.
Mardi Gras..... A2 Fox
Marjorie Morningstar..... A3 WB
Mark of the Hawk, The..... A1 UI
Mark of Zorro, The—RE..... UI
Matchmaker, The..... A1 Par.
Mating Game, The..... MGM
Me and the Colonel..... A3 Col.
Menace in the Night..... UA
Merry Andrew..... A1 MGM
Miracle, The..... WB
Missouri Traveler..... A1 Misc.
Mississippi Gambler, The—RE..... B U-I
Mitsou..... C For.
Money, Women and Guns..... A1 UI
Monster on the Campus..... A3 UI
Motorcycle Gang..... AI
Mouse That Roared, The..... Col.
Mugger The..... A3 UA
Murder By Contract..... Col.
Murder Reported..... Col.
Mustang..... A1 UA
My Name Is Toxie..... For.
My Uncle..... A1 For.
My World Dies Screaming..... Misc.

N

Naked Africa..... B AI
Naked and the Dead..... A2 WB
Naked Earth..... A3 Fox
Naked Maja, The..... UA
Naughty Hollywood..... Misc.
Never Love a Stranger..... A3 AA
Never Steal Anything Small..... UI
New Day At Sundown..... AA
New Orleans after Dark..... A2 AA
Nice Little Bank That Should Be Robbed, A..... A2 Fox
Night Ambush..... For.
Night Heaven Fell, The..... C For.
Night of the Blood Beast..... B AI
Night of the Quarter Moon..... MGM
Night to Remember, A..... For.
No Name on the Bullet..... UI
No Place To Land..... Misc.
No Sun in Venice..... B For.
No Time for Pity..... A3 For.
No Time for Sergeants..... A1 WB
North by Northwest..... MGM
Northwest Mounted Police—RE..... A2 Par.
Notorious Mr. Monks, The..... A3 Misc.
Novel Affair, A..... For.
Nun's Story, The..... WB

O

Octet..... A1 For.
Old Man and the Sea, The..... A1 WB
Once Upon a Horse..... A2 UI
One-Eyed Jacks..... Par.
One That Got Away, The..... A1 For.
Onionhead..... B WB
Operations Dames..... A-I
Operation Murder..... UA
Ordet..... A3 For.
Oregon Passage..... A2 AA
Outcasts of the City..... A3 Misc.

P

Pagans, The..... A3 AA
Panic in the Parlor..... B For.
Pather Panchali..... For.
Paradise Lagoon—See Admirable Crichton, The..... A1 Col.
Paratroop Command..... AI
Paratrooper—RE..... A1 Col.
Paris Holiday..... A1 UA
Party Crashers, The..... A2 Par.
Party Girl..... B MGM
Perfect Furlough, The..... B UI
Peter Pan—RE..... A1 Misc.
Philadelphia, The..... WB
Plan 9 From Outer Space..... Misc.
Poor but Beautiful..... B For.
Porgy and Bess..... Col.
Pork Chop Hill..... UA
Portrait of an Unknown Woman..... UI
Proud Rebel, The..... A1 Misc.

Q

Quantrell's Raiders..... A1 AA
Queen of Outer Space..... B AA
Quiet American, The..... A2 UA

R

•Rabbit Trap, The.....	UA
•Rally Round the Flag, Boys.....	B Fox
Raw Wind in Eden.....	A3 UI
Rawhide Trail, The.....	A1 AA
Reaching for the Stars.....	For.
Reluctant Debutante, The.....	A2 MGM
Remarkable Mr. Pennypacker, The.....	A3 Fox
Restless Years, The.....	A2 U-I
Return of Dracula.....	A2 UA
Return to Warbow.....	A1 Col.
Revenge of Frankenstein, The.....	A2 Col.
Revolt In The Big House.....	A2 AA
Ride a Crooked Trail.....	A2 UI
•Ride Lonesome.....	Col.
•Rio Bravo.....	WB
•Riot In Juvenile Jail.....	UA
Robbery under Arms.....	A2 For.
Rock-a-Bye Baby.....	A1 Par.
Roof, The.....	For.
Rooney.....	A1 For.
Roots, The.....	For.
Roots of Heaven, The.....	A3 Fox
RX Murder.....	A3 Fox
Rouge et Noir.....	A3 For.
Run Silent, Run Deep.....	A1 UA

S

Sabu and the Magic Ring.....	A1 AA
•Sad Horse, The.....	Fox
Saddle the Wind.....	A2 MGM
Safecracker, The.....	A2 MGM
Saga of Hemp Brown, The.....	A1 UI
St. Louis Blues.....	A1 Par.
•Say One For Me.....	Fox
•Scapegoat, The.....	MGM
Screaming Mimi.....	B Col.
•Screaming Skull.....	A2 AI
Secret Place.....	For.
Senechal, The Magnificent.....	A3 For.
Senior Prom.....	A2 Col.
Separate Tables.....	A3 UA
Seven Guns to Mesa.....	A3 AA
Seven Hills of Rome.....	A1 MGM
Seventh Voyage of Sinbad, The.....	A1 Col.
•Shake Hands With the Devil.....	UA
Shamless Sex, The.....	For.
She Demons.....	A2 Misc.
She Gods of Shark Reef.....	A3 AI
She Played with Fire.....	A2 Col.
Sheepman, The.....	A1 MGM
Sheriff Of Fractured Jaw.....	A2 Fox
Ship Was Loaded, The.....	For.
Showdown at Boot Hill.....	A2 Fox
Sierra Baron.....	A1 Fox
Silent Enemy, The.....	A1 UI
Sing, Boy, Sing.....	A1 Fox
Smallest Show On Earth, The.....	For.
Smiles of a Summer Night.....	C For.
•Smiley Gets A Gun.....	A1 Fox
Snorkel, The.....	A2 Col.
•Snow Birch, The.....	Fox
Snowfire.....	A1 AA
Snow White and the Seven Dwarfs —RE.....	A1 Misc.
•Solomon and Sheba.....	UA
Some Came Running.....	B MGM
•Some Like It Hot.....	UA
Song of Bernadette, The (RE).....	A1 Fox
Sorority Girl.....	B AI
•Sound and the Fury, The.....	Fox
South Pacific.....	A3 Misc.
South Seas Adventure.....	A1 Misc.
Space Children.....	A1 Par.
Space Master K-7.....	A2 Fox
Spanish Affair.....	A1 Par.
•Speed Crazy.....	AA
Spider, The.....	A2 AI
Spy in the Sky.....	A1 AA
Stage Struck.....	A3 Misc.
Stakeout on Dope Street.....	A2 WB
Steel Bayonet.....	A1 UA
Step Down to Terror.....	A2 UI
Story of Vickie, The.....	A1 Misc.
•Stranger in My Arms, A.....	UI
Street Car Named Desire, A-RE.....	B Fox
•Submarine Seahawk.....	AI
Suicide Battalion.....	A2 AI
•Summer Camp.....	Col.
Summer Love.....	A1 UI

T

•Take A Giant Step.....	UA
Tale of Two Cities, A.....	A1 For.
Tank Battalion.....	B AI
Tank Force.....	A1 Col.
Tarawa Beachhead.....	A2 Col.
Tarzan's Fight for Life.....	A1 MGM
Teacher's Pet.....	A3 Par.
Teenage Caveman.....	A2 AI
Teenage Monster.....	Misc.
•Tempest.....	Par.
Ten Commandments, The (Italy).....	For.
Ten Days to Tulara.....	A1 UA

727	NAKED AND THE DEAD, THE—MD-131m.—(WS-TC)—Aldo Ray, Cliff Robertson—4489 (7-9-58)—High rating war film
724	NO TIME FOR SERGEANTS—C-111m.—Andy Griffith, Myron McCormick—4461 (4-30-58)—Heavy handed filming of hit book and play
803	OLD MAN AND THE SEA, THE—D-86m.—(WC)—Spencer Tracy—4518 (10-1-58)—Filmization of literary work needs attention.
804	ONIONHEAD—CD-110m.—Andy Griffith, Felicia Farr—4518 (10-1-58)—Entertaining service yarn
718	STAKEOUT ON DOPE STREET—MD-83m.—Yale Wexler, Jonathan Haze—4443 3(5-58)—Interesting programmer
722	TOO MUCH, TOO SOON—D-121m.—Dorothy Malone, Errol Flynn—4455 (4-16-58)—Names and sensation seekers may make difference
719	VIOLENT ROAD—D-85m.—Brian Keith, Merry Andrews—4461 (4-30-58)—For the lower half action spots
801	WIND ACROSS THE EVERGLADES—MD-93m.—(TC)—Burl Ives, Gypsy Rose Lee—4510 (9-3-58)—Absorbing and off-beat tale of Florida Everglades

COMING FEATURES IN ORDER OF RELEASE

Feb.	HANGING TREE, THE—(TC)—Gary Cooper, Maria Schell
Mar.	JOHN PAUL JONES—(TE-TC)—Robert Stack, Erin O'Brien
Mar.	RIO BRAVO—(WC)—John Wayne, Angie Dickinson
Mar.	UP PERISCOPE—(WS; WC)—James Garner, Edmond O'Brien

COMING

BORN RECKLESS—Mamie Van Doren, Jeff Richards
 FBI STORY, THE—(TC)—James Stewart, Vera Miles
 GIRL ON THE RUN—Efrem Zimbalist, Jr., Erin O'Brien
 ISLAND OF LOST WOMEN—Jeff Richards, Venetia Stevenson
 LOOK BACK IN ANGER—Richard Burton, Claire Bloom—England
 MIRACLE, THE—(TH; TC)—Carroll Baker, Walter Slezak
 NUN'S STORY, THE—(WC)—Audrey Hepburn, Peter Finch
 PHILADELPHIAN, THE—Paul Newman, Barbara Rush
 WESTBOUND—(WC)—Randolph Scott, Virginia Mayo

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

DANISH

ORDET—D-126m.—Henrik Malberg—4462 (4-30-58)—Okay for art houses—Titles—Kingsley-Int.

ENGLISH

BLUE MURDER AT ST. TRINIAN'S—C-86m.—Joyce Grenfell, Lionel Jeffries—4486 (7-9-58)—For art spots—Continental
 CAMPBELL'S KINGDOM—MD-102m.—(EC)—Dirk Bogarde—4438 (2-19-58)—Good programmer—Rank
 CONTRABAND SPAIN—MD-80m.—(EC)—Richard Greene, nouk—4510 (9-3-58)—Smuggling meller—Stratford
 CRAWLING TERROR, THE—MD-75m.—Forrest Tucker, G by Andre—4489 (7-9-58)—For the lower half—Dominant
 CREATURES FROM ANOTHER WORLD—MD-79m.—Forrest Tucker, Jennifer Jayne—4510 (9-3-58)—Lower half science fiction entry—Dominant
 DANGEROUS EXILE—MD-90m.—(VV; EC)—Louis Jourdan, Belinda Lee—4519 (10-1-58)—Interesting period entry—Rank
 HELL DRIVERS—MD-91m.—Stanley Baker, Peggy Cummins—4471 (5-28-58)—Meller has thrills for the program—Rank
 IT'S GREAT TO BE YOUNG—CMU-94m.—(TC)—John Mills, Cecil Parker—4423 (1-8-58)—Adequate for lower half—Fine Arts
 IT'S NEVER TOO LATE—C-95m.—(EC)—Phyllis Calvert—4490 (7-9-58)—Light weight English domestic comedy—Stratford
 LAW AND DISORDER—C-76m.—Michael Redgrave, Robert Morley—4537 (11-26-58)—Delightful English farce—Continental
 LUCKY JIM—C-95m.—Ian Carmichael, Jean Anderson—4519 (10-1-58)—Highly amusing art house entry—Kingsley-Int.
 NIGHT AMBUSH—MD-93m.—(VV)—Dirk Bogarde—4459 (4-30-58)—Average war film—Rank
 NIGHT TO REMEMBER, A—D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Rank
 NO TIME FOR PITY—MD-88m.—Michael Redgrave, Ann Todd—4430 (1-22-58)—Suspenseful but involved meller—Astor
 NOVEL AFFAIR, A—C-83m.—(Part C)—Sir Ralph Richardson, Margaret Leighton—4427 (1-22-58)—Light, sophisticated farce—Continental
 OCTET—D-126m.—Marcel Marceau, David Kossoff, Alan Badel—4475 (5-28-58)—Collection of shorts for art spots—Geo. K. Arthur
 ONE THAT GOT AWAY, THE—MD-106m.—Hardy Kruger—4449 (4-2-58)—Okay war adventure—Rank
 PANIC IN THE PARLOR—C-81m.—Peggy Mount, Cyril Smith—4427 (1-22-58)—Fairly amusing for art spots—DCA
 ROBBERY UNDER ARMS—MD-83m.—(EC)—Peter Finch—4471 (5-28-58)—Okay programmer—Rank
 ROONEY—C-88m.—John Gregson—4486 (7-9-58)—Good art house entry—Rank
 SECRET PLACE, THE—MD-81m.—Michael Brooke, Belinda Lee—4486 (7-9-58)—Fair program—Rank
 SHIP WAS LOADED, THE—C-81m.—David Tomlinson, Brian Reece—4435 (2-5-58)—Farce for art and specialty spots—Arthur
 SMALLEST SHOW ON EARTH, THE—C-80m.—Bill Travers—4455 (4-16-58)—Minor English import—Times
 TALE OF TWO CITIES, A—D-117m.—Dirk Bogarde, Dorothy Tutin—4511 (9-3-58)—Dickens classic for art spots—Rank
 UP THE CREEK—C-83m.—David Tomlinson, Peter Sellers—4538 (11-26-58)—Amusing import—Dominant
 WINDOM'S WAY—MD-108m.—(EC)—Peter Finch, Mary Ure—4523 (10-15-58)—Interesting meller from abroad—Rank
 YOUR PAST IS SHOWING—C-87m.—Dennis Price, Peggy Mount—4511 (9-3-58)—Cute wacky comedy—Rank

FINNISH

ASSAULT—D-86m.—Kauko Laurikainen—4435 (2-5-58)—Repelling entry for art, exploitation houses—Titles—Brenner

FRENCH

ADULTRESS, THE—D-106m.—Simone Signoret, Ral Vallone—4443 (3-5-58)—Adult art fare—Titles—Times
 BRIDE IS MUCH TOO BEAUTIFUL, THE—C-90m.—Brigitte Bardot, Louis Jourdan—4430 (1-22-58)—Light weight comedy for art spots—Titles—Ellis
 CASE OF DR. LAURENT, THE—D-90m.—Jean Gabin—4482 (6-25-58)—Very good, unusual film advocates natural childbirth—Titles and dubbed—Trans-Lux
 DEMONIAQUE—MD-97m.—Francois Perier, Micheline Presle—4474 (5-28-58)—Mystery thriller for art houses—Titles—UMPO
 FIRE UNDER HER SKIN—D-90m.—Giselle Pascal, Raymond Pellegrin—4523 (10-15-58)—Mediocre art house fare—Titles—Union
 FLESH AND THE WOMAN—D-102m.—(TC)—Gina Lollobrigida—4489 (7-9-58)—Sell Lollobrigida for best results—Dubbed—Dominant
 FOLIES BERGERE—MU-90m.—(TC)—Jenmarie, Eddie Constantine—4490 (7-9-58)—Import has angles—Dubbed In English—Films Around The World
 FOXIEST GIRL IN PARIS—C-100m.—Martine Carol—4523 (10-15-58)—Cute Import—Titles—Times
 GATES OF PARIS—D-103m.—Pierre Brasseur, Henri Vidal—4443 (3-5-58)—Entertaining art fare—Titles—Lopert
 GERVAISE—D-116m.—Maria Schell—4423 (1-8-58)—Art house triumph—Titles—Continental
 GRAND MANEUVER, THE—C-107m.—(EC)—Michele Morgan, Gerard Philipe—4495 (7-23-58)—Light weight Gallic love spoof—Titles—UMPO
 INSPECTOR MAIGRET—MD-110m.—Jean Gabin—4519 (10-1-58)—Highly interesting mystery—Titles—Lopert
 LOVERS AND THIEVES—CD-81m.—Jean Poiret—4511 (9-3-58)—Highly amusing import—Titles—Zenith
 MAN IN THE RAINCOAT, THE—C-97m.—Fernandel—4516 (9-17-58)—Cute import for art and specialty spots—Titles—Kingsley
 MAM'ZELLE PIGALLE—C-77m.—(CS; EC)—Brigitte Bardot—4474 (5-28-58)—Typical Bardot with a little less exposure—Titles—Films Around The World
 MITSOU—D-92m.—(EC)—Danielle Delorme—4462 (4-30-58)—For the art spots—Titles—Zenith-Int.
 MY UNCLE—C-110m.—Jacques Tati—4537 (11-26-58)—Highly entertaining import for discriminating audiences—English dubbed or titles—Continental
 NIGHT HEAVEN FELL, THE—D-80m.—(CS; EC)—Brigitte Bardot, Stephen Boyd—4511 (9-3-58)—Bardot drawing power still potent—Titles or dubbed—Kingsley-Int.
 NO SUN IN VENICE—MD-97m.—(CS; EC)—Francoise Arnoul—4490 (7-9-58)—Has exploitation possibilities—Titles—Kingsley-Int.
 ROUGE ET NOIR—D-145m.—(TC)—Gerard Philipe, Danielle Darrieux—4470 (5-28-58)—Sophisticated fare for art houses—Titles—DCA
 SENECHAL, THE MAGNIFICENT—C-78m.—Fernandel, Nadia Gray—4538 (11-26-58)—Funny French farce—Titles—DCA
 THERE'S ALWAYS A PRICE TAG—D-102m.—Michele Morgan, Daniel Gelin—4487 (7-9-58)—Slow moving import—Titles—Rank
 WHAT PRICE MURDER—D-105m.—Henri Vidal, Mylene Demongeot—4538 (11-26-58)—Good entry for art spots—Titles—UMPO
 WILD FRUIT—D-97m.—Estella Blain—4490 (7-9-58)—Slow-moving import for art houses—Titles—UMPO
 WINNER'S CIRCLE, THE—D-88m.—Jean Cordier—4430 (1-22-58)—Fair entry for art spots—Titles—Janis

GERMAN

AFFAIRS OF JULIE, THE—C-90m.—(EC)—Lilo Pulver—4543 (12-10-58)—Cute comedy for art spots—English titles—Bakros Int.
 BALLERINA—D-91m.—Elizabeth Mueller—4489 (7-9-58)—For art or German houses—Titles—Baker
 BIG BARRIER, THE—D-87m.—(C)—Edith Mill, Albert Lieven—4510 (9-3-58)—Exploitable for art houses—Titles—Baker
 CAPTAIN FROM KOEPENICK, THE—D-93m.—(TC)—Heinz Ruhmann—4523 (10-15-58)—Entertaining import—Titles—DCA
 CIRCUS OF LOVE—D-93m.—(TC)—Eva Bartok, Curt Jurgens—4515 (9-17-58)—German version of "Carnival" has interest for art spots—Titles—DCA
 CONFESSIONS OF FELIX KRULL, THE—C-107m.—Henry Bookholt, Lisa Pulver—4458 (4-30-58)—For art and German houses—Titles—DCA
 CONFESSION OF INA KAHR, THE—MD-96m.—Elizabeth Mueller, Curt Jurgens—4435 (2-5-58)—Strong German meller—Titles—Baker

DANCING HEART, THE—MU-91m.—(C)—Gertrude Kueckelmann—4462 (4-30-58)—Lively musical for art spots—Titles—Baker
DEADLY DECISION—D-103m.—O E Hesse, Barbara Ruting—4511 (9-3-58)—For German houses—Dominant
DREAMING LIPS—D-86m.—Maria Schell, O. W. Fischer—4537 (11-26-58)—Interesting import for art spots—Titles—DCA
FLYING CLASSROOM, THE—C-92m.—Paul Dahlke, Heliane Beie—4489 (7-9-58)—Good comedy for art, German spots—Titles—Baker
FORBIDDEN PARADISE—NOV-67m.—(EC)—Ingeborg Schoner, Jan Hendriks—4516 (9-17-58)—For exploitation and art spots—English narration—Colorama Features
GUITARS OF LOVE—MU-90m.—(EC)—Vico Torriani, Montovani and Orchestra—4537 (11-26-58)—Tuneful musical—Titles—Sam Baker Associates
LIANE, JUNGLE GODDESS—MD-85m.—(EC)—Marion Michael, Hardy Kruger—4531 (11-12-58)—Exploitable programmer—Dubbed in English—DCA
MY NAME IS TOXI—D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed in English—Grand Prize
REACHING FOR THE STARS—D-102m.—Erick Schuman, Lisa Pulver—4516 (9-17-58)—For German and art houses—Titles—Baker
ZERO 8/15—C-94m.—Joachim Fuchsberger—4451 (4-2-58)—Amusing import—Dubbed—Times

GREEK

GIRL IN BLACK, A—D-104m.—Ella Lambetti—4430 (1-22-58)—For art houses and Greek spots—Titles—Kingsley-Int.

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

ITALIAN

ATTILA—MD-83m.—(TC)—Anthony Quinn, Sophia Loren—4474 (5-28-58)—Has exploitation possibilities—Dubbed—Embassy
AWAKENING, THE—D-97m.—Anna Magnani—4462 (4-30-58)—For art, Italian houses—Titles—Kingsley-Int.
BIGAMIST, THE—C-84m.—Vittorio De Sica, Franca Valeri—4469 (5-28-58)—For Italian and art spots—Titles—DCA
CABIRIA—D-110m.—Giuletta Masina—4423 (1-8-58)—Okay for art houses—Titles—Lopert
GUENDALINA—D-95m.—Jacqueline Sassard—4490 (7-9-58)—For art, Italian houses—Titles—Lopert
LAST PARADISE, THE—NOV-87m.—(CS; TC)—4443 (3-5-58)—Fascinating South Pacific tour—English narration—Aldart
POOR BUT BEAUTIFUL—C-103m.—Marisa Allasio—4487 (7-9-58)—Dull Italian comedy—Titles—Trans-Lux
ROOF, THE—D-93m.—Gabriella Pallotti—4462 (4-30-58)—For art houses—Titles—ISL
SHAMELESS SEX, THE—D-73m.—Yvonne Sanson, Frank Villard—4531 (11-12-58)—Strictly for the sex-ploitation spots—Dubbed in English—Screenorama.
TEN COMMANDMENTS, THE—D-146m.—Rossano Brazzi, Valentina Cortesa—4444 (3-5-58)—For Italian spots—Titles—Rosen

MEXICAN

ADAM AND EVE—D-76m.—(EC)—Christiane Martel, Carlos Baena—4474 (5-28-58)—Highly exploitable Bibloal story—Commentary—Horne
ROOTS, THE—COMP-96m.—Non-professional Mexican Indians—4519 (10-1-58)—Fine art house fare—Harrison

PHILIPPINES

BLOOD OF BATAAN—MD-76m.—Leopoldo Salcedo, Mona Lisa—4537 (11-26-58)—Exploitable war film—Spoken in English—Brenner

SPANISH

LOVEMAKER, THE—D-99m.—Betsy Blair, Jose Suarez—4442 (3-5-58)—Good art entry—Titles—Trans-Lux

SWEDISH

SMILES OF A SUMMER NIGHT—C-108m.—Ulla Jacobsson—4427 (1-22-58)—Enjoyable adult farce—Titles—Rank
TIME OF DESIRE, THE—D-86m.—Barbaro Larsson, Margaretha Lowler—4495 (7-23-58)—Artistic exploration of the variettes of love—Titles—Janus
VICIOUS BREED, THE—86m.—Arne Ragneborn, Maj-Britt Lindholm—4490 (7-9-58)—For art and Swedish spots—Titles—Brenne

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

BRAIN FROM PLANET AROUS, THE—MD-70m.—John Agar, Joyce Meadows—4430 (1-22-58)—Interesting science-fiction entry—Howco
FIGHTING WILDCATS—MD-74m.—Keefe Brasselle, Kay Callard—4434 (2-5-58)—Lower half filler—Republic
FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astor
GIANT FROM THE UNKNOWN—MD-77m.—Edward Kemmer, Sally Fraser—4467 (5-14-58)—Mild horror entry for lower half—Astor
GIRL IN THE WOODS—MD-71m.—Forrest Tucker, Maggie Hayes—4427 (1-22-58)—Satisfactory for program—AB-PT—Republic
GIRL WITH AN ITCH—D-78m.—Kathy Marlowe, Robert Armstrong—4531 (11-12-58)—Sexy programmer has selling possibilities—Howco
GOLDEN AGE OF COMEDY, THE—COMP-78m.—Laurel and Hardy, Harry Langdon—4421 (1-8-58)—Nostalgic comedy has exploitation possibilities—DCA
GUNFIRE AT INDIAN GAP—W-70m.—(NA)—Vera Ralston, Anthony George—4428 (1-22-58)—Program western—Republic
JOHNNY GUNMAN—MD-70m.—Martin Brooks, Ann Donaldson—4435 (2-5-58)—For lower half—Tudor
JUVENILE JUNGLE—MD-69m.—(NA)—Corey Allen, Rebecca Welles—4446 (3-19-58)—For the lower half—Republic
LIGHT IN THE FOREST, THE—MD-93m.—(TC)—Fess Parker, James MacArthur, Carol Lynley—4457 (4-30-58)—Fine Indian yarn—Disney—Buena Vista
LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco
MADMAN'S WOMEN—MD-64m.—No credits available—4462 (4-30-58)—Lower half filler—Friedgen
MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor
MISSOURI TRAVELER, THE—D-103m.—(TC)—Brandon De Wilde, Mary Hoford—4426 (1-22-58)—Entertaining family entry—Whitney—Buena Vista
MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco
NAUGHTY HOLLYWOOD—COMP-57m.—No credits available—4463 (4-30-58)—Poor filler—Weiss
NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Mari Blanchard—4539 (11-26-58)—Interesting action programmer—Republic
NOTORIOUS MR. MONKS, THE—MD-70m.—(NA)—Vera Ralston, Don Kelly—4449 (4-2-58)—For the lower half—Republic
OUTCASTS OF THE CITY—D-61m.—Osa Massen, Robert Hutton—4438 (2-19-58)—Filler for the lower half—Republic
PETER PAN—CAR-77m.—(TC) (RE)—Produced by Walt Disney—4485 (7-9-58)—High rating Disney—Buena Vista
PLAN 9 FROM OUTER SPACE—MD-76m.—Gregory Wolcott, Mona McKinnon—4531 (11-12-58)—Okay science fiction programmer—DCA
PROUD REBEL, THE—D-102m.—(TC)—Alan Ladd, Olivia de Havilland—4454 (4-16-58)—Excellent for family, small town audiences—Goldwyn, Jr.—Buena Vista
SHE DEMONS—MD-78m.—Irish McCalla, Tod Griffin—4467 (5-14-58)—Unbelievable lower half filler—Astor
SNOW WHITE AND THE SEVEN DWARFS—CAR-80m.—(TC)—Walt Disney—4449 (4-2-58)—Cartoon classic—RE—Buena Vista
SOUTH PACIFIC—171m.—(Todd-AO; TC)—Rossano Brazzi, Mitzi Gaynor—4451 (4-2-58)—Entertaining hit—Magna
SOUTH SEAS ADVENTURE—DOC-120m.—(Cinerama; TC)—Produced by Carl Dudley—4495 (7-23-58)—Latest in travelogue series is highly interesting—SW-Cinerama
STAGE STRUCK—D-95m.—(TC)—Henry Fonda, Susan Strasberg—4441 (3-5-58)—Well made, interesting drama—RKO—Buena Vista
STORY OF VICKIE, THE—D-108m.—(TC)—Romy Schneider—4433 (2-5-58)—Mainly for the art spots—Dubbed in English—Austria—Buena Vista
TEENAGE MONSTER—MD-64m.—Anne Gwynne, Stuart Wavde—4430 (1-22-58)—Mediocre horror entry—Howco
TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista
UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama
WHITE WILDERNESS—DOC-73m.—(TC)—Written and directed by Winston Hibler—4485 (7-9-58)—Very good "True Life Adventure"—Buena Vista
WINDJAMMER—DOC-129m.—(CineMiracle; EC)—Officers, men and boys of the Oslo Schoolship S/S Christian Radich—4455 (4-16-58)—Impressive entertainment—National Theatres
YHO, THE SORCERER'S VILLAGE—DOC-70m.—(C)—Captain Hassold David—4491 (7-9-58)—Interesting visit to little known African spots—Film Rep.
YOUNG AND WILD—MD-69m.—(NA)—Gene Evans, Carolyn Kearney—4449 (4-2-58)—Programmer on juvenile delinquency—Republic

Ten North Frederick..... A3 Fox
• Ten Seconds to Hell..... UA
Terror In A Texas Town..... A2 UA
Terror from the Year 5000..... A2 AI
• That Kind of Woman..... Par.
There's Always a Price Tag..... For.
• These Thousand Hills..... Fox
• They Came to Cordura..... Col.
Thing That Couldn't Die..... A2 UI
This Angry Age..... B Col.
• This Earth Is Mine..... UI
This Happy Feeling..... A3 UI
Thunder Road..... A2 UA
Thundering Jets..... A1 Fox
• Thunder In The Sun..... Par.
Tia Juana After Midnight..... Misc.
• Timbuctu..... UA
Time of Desire, The..... For.
Time to Love and a Time to Die.. A2 UI
Tokyo After Dark..... A2 Par.
Tom Thumb..... A1 MGM
Tonka..... Miso.
Too Much, Too Soon..... A3 WB
Torpedo Run..... A1 MGM
Touch of Evil..... A3 UI
Toughest Guy in Tombstone..... A1 UA
• Trap, The..... Par.
True Story of Lynn Stuart, The... A2 Col.
Tunnel of Love, The..... B MGM
Twilight for the Gods..... A3 UI
Two Headed Spy..... A2 Col.

U

Uncle Tom's Cabin—RE..... Misc.
Underwater Warrior..... A1 MGM
Unwed Mother..... A3 AA
Union Pacific—RE..... A1 Par.
Up Front—RE..... A1 U-I
Up in Smoke..... A1 AA
• Up Periscope..... WB
Up the Creek..... For.

V

Vertigo..... A2 Par.
Vicious Breed, The..... For.
Viking Women and the Sea Serpent A2 AI
Vikings, The..... A3 UA
Violent Road..... A3 WB
Villa..... A2 Fox
Voice In the Mirror..... A2 UI

W

War of the Colossal Beast..... A2 AI
War of the Satellites..... A2 AA
• Warlock..... B Fox
• Watusi..... MGM
Wells Fargo (RE)..... A1 Par.
What Price Murder..... B For.
• Westbound..... WB
When Hell Broke Loose..... A2 Par.
White Horse Inn, The..... For.
White Huntress..... A1 AI
White Wilderness..... A1 Misc.
Whole Truth, The..... A2 Col.
• Wild and the Innocent..... U-I
Wild Harvest—RE..... B Par.
Wild Fruit..... For.
Wild Heritage..... A1 UI
Winchester '73—RE..... A2 UI
Wind Across the Everglades..... B WB
Windjammer..... A1 Misc.
Windom's Way..... A2 For.
Winner's Circle..... B For.
Wink of an Eye..... A2 UA
Wolf Dog..... A1 Fox
Wolf Larsen..... A3 AA
• Wonderful Country, The..... UA
World In His Arms, The—RE..... A1 U-I
World Was His Jury, The..... A1 Col.

Y

Yho, The Sorcerer's Village..... Misc.
Young and Wild..... B Misc.
• Young Captives, The..... Par.
• Young Land, The..... A1 Col.
Young Lions, The..... A3 Fox
Your Past Is Showing..... A2 For.

Z

Zero 8/15..... For.

PRODUCTION NUMBERS and NATIONAL RELEASE DATES 1958-'59 SEASON

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 product, accurate to time of publication—Ed.)

Allied Artists

5810	Natchez Trail.....	Sept.
5813	Joy Ride.....	Oct.
5822	Unwed Mother.....	Oct.
5826	Queen Of Outer Space.....	Sept.
5831	Legion Of The Doomed.....	Sept.
5835	Speed Crazy.....	May
5836	Wolf Larsen.....	Oct.
5837	Revolt In The Big House.....	Nov.
5839	Johnny Rocco.....	Dec.
5901	House on Haunted Hill.....	Jan.
5904	Arson For Hire.....	Feb.
5911	King of the Wild Stallions.....	Feb.
	The Cosmic Man.....	Jan.
	The Behemoth.....	Feb.

Columbia

301	The Key.....	July
302	Gunman's Walk.....	July
303	The Camp On Blood Island.....	July
304	Revenge Of Frankenstein.....	July
305	Curse Of The Demon.....	July
306	Life Begins At 17.....	July
307	Tank Force.....	Aug.
308	The Snorkel.....	July
309	Buchanan Rides Alone.....	Aug.
310	Me and The Colonel.....	Oct.
311	The Whole Truth.....	Sept.
312	She Played With Fire.....	Sept.
313	Ghost Of The China Sea.....	Sept.
314	Apache Territory.....	Oct.
315	Kill Her Gently.....	Oct.
316	The Last Hurrah.....	Nov.
317	Murder Reported.....	Nov.
318	Tarawa Beachhead.....	Nov.
319	Bell, Book and Candle.....	Jan.
320	The Seventh Voyage Of Sinbad.....	Dec.
321	The Man Inside.....	Dec.
322	Murder By Contract.....	Dec.
323	Good Day For A Hanging.....	Jan.
324	Senior Prom.....	Jan.
325	Last Blitzkrieg.....	Feb.
	Two-Headed Spy.....	Feb.
	Ride Lonesome.....	Feb.
	City of Fear.....	Feb.
	Gideon of Scotland Yard.....	Feb.
	The Jane From Maine.....	Mar.
	Forbidden Island.....	Mar.
	Gunman From Laredo.....	Mar.
	The Bandit.....	Mar.
	Gidget.....	April
	The Young Land.....	April
	Juice Box Jamboree.....	May
	Summer Camp.....	May
	Justice Ends With A Gun.....	May

MGM

901	Cat On A Hot Tin Roof.....	Sept.
902	Dunkirk.....	Sept.
903	The Decks Ran Red.....	Oct.
904	Torpedo Run.....	Oct.
905	Party Girl.....	Nov.
906	Tunnel Of Love.....	Nov.
825	Gigi.....	Dec.
907	tomhumb.....	Dec.
	The Journey.....	Jan.
	Some Came Running.....	Jan.
	The Angry Hills.....	Feb.
	The Mating Game.....	Feb.
	Count Your Blessings.....	Mar.
	Green Mansions.....	April
	Watsui.....	April
	North By Northwest.....	May
	The World, The Flesh, and The Devil.....	May

Paramount

5801	The Blob.....	Oct.
5802	I Married A Monster From Outer Space.....	Oct.
5803	The Party Crashers.....	Sept.
5804	As Young As We Are.....	Sept.
5805	When Hell Broke Loose.....	Nov.
5806	Houseboat.....	Nov.
5807	The Hot Angel.....	Dec.
5808	The Geisha Boy.....	Dec.
5809	The Buccaneer.....	Jan.
5810	Tokyo After Dark.....	Jan.
5811	The Trap.....	Feb.
	The Trap.....	Feb.
	Young Captives.....	Feb.
	Tempest.....	Mar.
	The Black Orchid.....	April

20th-Fox

832	Harry Black and The Tiger.....	Sept.
833	The Hunters.....	Sept.
834	Villa.....	Oct.
835	The Barbarian and The Geisha.....	Oct.
836	Thundering Jets.....	Nov.
837	In Love and War.....	Nov.
839	Mardi Gras.....	Nov.
841	A Nice Little Bank That Should Be Robbed.....	Dec.
842	Roots Of Heaven.....	Dec.
843	Frontier Gun.....	Dec.
864	The Mark Of Zorro (Reissue).....	Nov.
	Rally Round The Flag Boys.....	Jan.
901	The Inn Of The Sixth Happiness.....	Dec.
	The Sheriff of Fractured Jaw.....	Jan.
	Smiley Gets A Gun.....	Jan.
	The Remarkable Mr. Pennypacker.....	Feb.
	These Thousand Hills.....	Feb.
	I, Mobster.....	Feb.
	Intent To Kill.....	Feb.
	Alaska Passage.....	Feb.
	The Sound and the Fury.....	Mar.
	The Lone Texan.....	Mar.
	Warlock.....	April

United Artists

	The Defiant Ones.....	Sept.
	Gun Runners.....	Sept.
	Terror In A Texas Town.....	Sept.
	Cop Hater.....	Sept.
	Big Country.....	Oct.
	Man Of The West.....	Oct.
	Fearmakers.....	Oct.
	Menace In The Night.....	Oct.
	Hong Kong Confidential.....	Oct.
	I Want To Live.....	Jan.
	The Muggers.....	Nov.
	Ten Days To Tulara.....	Nov.
	Lost Missile.....	Dec.
	Machete.....	Dec.
	Horse's Mouth.....	Jan.
	Guns, Girls and Gangsters.....	Jan.
	Escort West.....	Jan.
	The Last Mile.....	Jan.
	Separate Tables.....	Feb.
	Anna Lucasta.....	Feb.
	The Great St. Louis Bank Robbery.....	Feb.
	Lonley Hearts.....	Mar.
	Mustang.....	Mar.
	Naked Maja.....	Mar.
	Some Like It Hot.....	April

Universal

5901	Blood Of The Vampire.....	Nov.
5902	Monster On The Campus.....	Nov.
5903	The Light Touch.....	Nov.
5904	Bend Of The River (Reissue).....	Nov.
5905	The World In His Arms (Reissue).....	Dec.
5906	The Restless Years.....	Dec.
5907	Appointment With A Shadow.....	Dec.
5908	The Mark Of The Hawk.....	Dec.
5909	Mississippi Gambler (Reissue).....	Dec.
5910	Up Front (Reissue).....	Dec.
5911	The Perfect Furlough.....	Jan.
5912	The Silent Enemy.....	Jan.
5913	Money, Women and Guns.....	Jan.
	A Stranger In My Arms.....	Feb.
	No Name On the Bullet.....	Feb.
	Imitation of Life.....	Mar.
	Step Down to Terror.....	Mar.
	Never Steal Anything Small.....	April

Warners

801	Wind Across The Everglades.....	Sept.
802	Damn Yankees.....	Sept.
803	The Old Man and The Sea.....	Oct.
804	Onionhead.....	Oct.
805	From The Earth To The Moon.....	Nov.
806	Enchanted Island.....	Nov.
807	Home Before Dark.....	Nov.
808	Auntie Mame.....	Dec.
809	Up Periscope.....	Jan.
810	The Hanging Tree.....	Feb.
	The Philadelphian.....	Mar.

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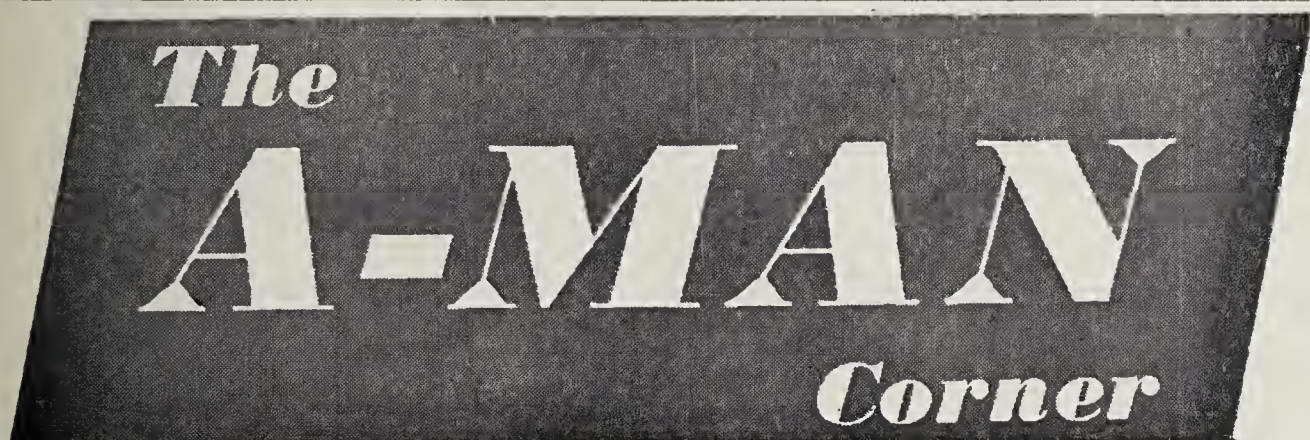
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EXPERIENCED DRIVE-IN MANAGER, age 50; wife, teenage children, wishes Florida location every winter any time after September 1st each year until about end school term every year. **BOX D17**, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

THEATRE MANAGER now employed deluxe first run house, capable of supervision of circuit desires position Miami Beach, Florida. **BOX B1217**, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

THEATRE MANAGER, 40, desires position in Philadelphia area. 13 years experience with independent and circuit operations. Conscientious, capable, family man. Also has exploitation and publicity experience. **JAMES F. STATES**, 4529 Osage Ave., Philadelphia, Pa. Wire collect or call **SHerwood 7-3991**. (1217)

WE ARE INTERESTED in employing two experienced exploitation-minded managers for medium sized cities eastern part of States, first run operation. Advise availability for interviews with full resume including salary requirements and references. **BOX A1224**, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

PROJECTIONIST, with ten years experience in indoor and drive-in theatres desires job anywhere U.S.A. A-1 references, non-drinker, age twenty-six. **J. M. BRYANT**, Dublin, N. C. (1224)

INDOOR OR OUTDOOR MANAGER! Let me help you make profits. Large or small town operation. Single, best references. Salary \$75. **ROBERT MICHALEK**, 13702 Thornhurst, Garfield Heights, Ohio. (1224)

HANDY SUBSCRIPTION BLANK

Yes, start sending

MOTION PICTURE EXHIBITOR
plus

Showmen's Trade Review

TO:

Name

Title

Address

.....

.....

★

☐ Enclosed ☐ Or bill me

☐ \$2.00 for one year

☐ \$3.50 for two years

☐ \$5.00 for three years

(Outside Western Hemisphere)

☐ \$ 5.00 one year

☐ \$ 8.00 two years

☐ \$11.00 three years

CLIP and MAIL TODAY

Address all
correspondence to—

The A-MAN Corner

{ Motion Picture Exhibitor
246 North Clarion St., Phila. 7, Pa.

COMMAND PERFORMANCE!..

87 to 1

It's not by chance that the Prize Baby outperforms every other hoopla medium. Trailers command healthy grosses, delivering top performances **EVERYTIME!**

87 ADMISSIONS FOR THE PRICE OF ONE!*

* Sindlinger & Co., in its latest survey, reports that a trailer showing to 200 people will motivate 87 of these people to return and see the picture advertised. The cost of the trailer? . . . Just one ticket of admission. A ratio of 87 to 1.

RATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

MOTION PICTURE

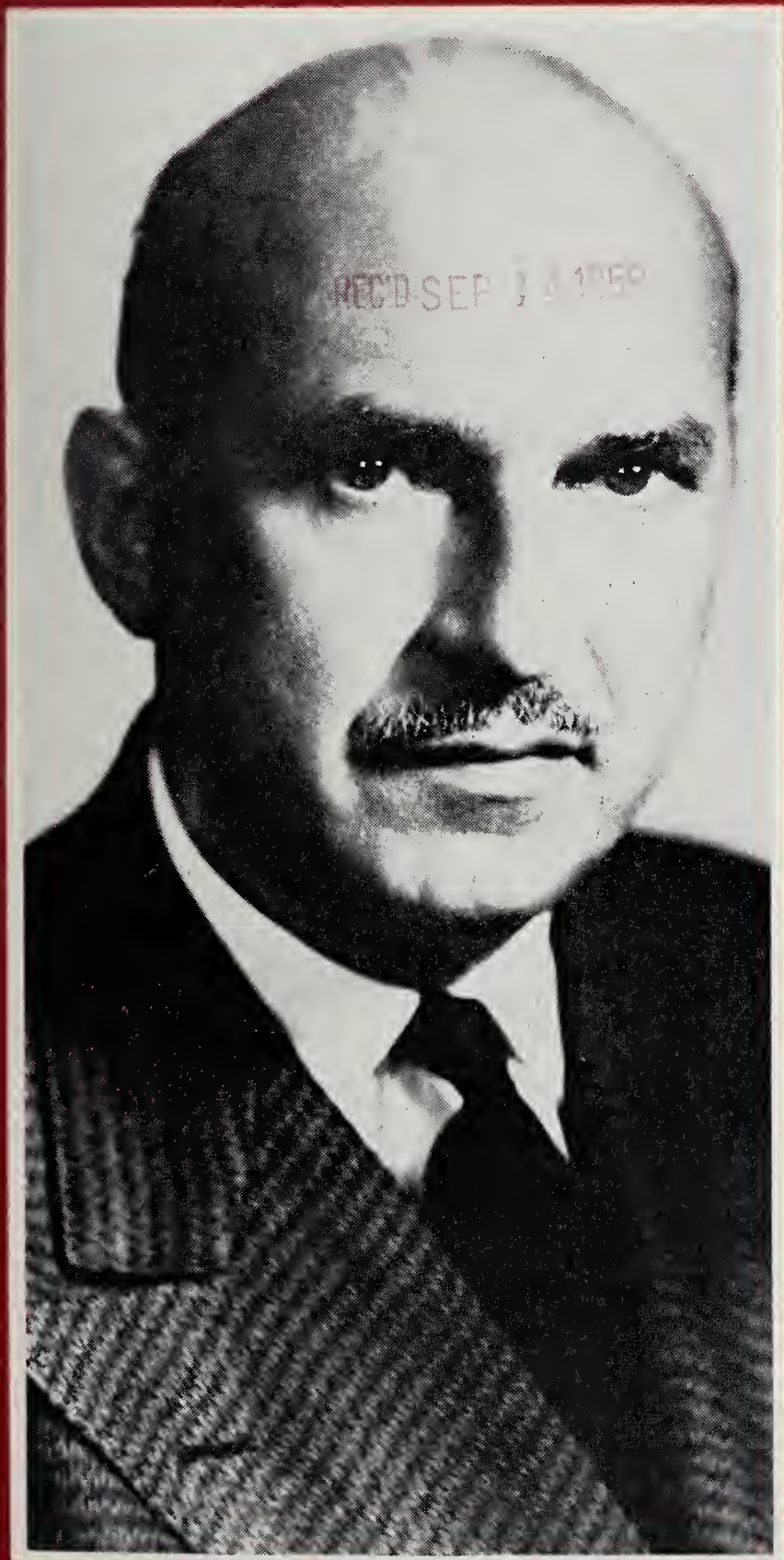
EXHIBITOR

JANUARY 14, 1959

Volume 61

Number 10

IN THREE SECTIONS • THIS IS SECTION ONE



Plus...
**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS

**10,000 Showmen
Mark Variety Week**

(See Page 7)

**Physical Theatre —
Extra Profits Dept.**

Nathan Cummings, chairman of the board, Consolidated Foods Corporation, Chicago, and well known patron of the arts, recently led a group purchasing a huge block of Loew's, Inc. stock with the intention of supporting Joseph R. Vogel's administration.

editorial: UA Sweeps The "Bests" See Page 3

RUNNING RUNNING RUNNING

to box-offices all
over America for
1959's FIRST BIG
SMASH HIT!



"M-G-M's new
block-buster"
—Earl Wilson
nationally
syndicated
column.

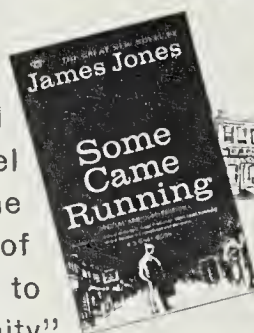
M-G-M PRESENTS
A SOL C. SIEGEL
PRODUCTION

**FRANK
SINATRA**

**DEAN
MARTIN**

**SHIRLEY
M_{ac} LAINE**

From
the bold
new novel
by the
author of
"From Here to
Eternity"



with

**MARTHA HYER • ARTHUR KENNEDY
NANCY GATES**

• LEORA DANA • Screen Play by JOHN PATRICK and ARTHUR SHEEKMAN

Based On the Novel by JAMES JONES • In CinemaScope and METROCOLOR • Directed by VINCENTE MINNELLI

**...SOME
CAME RUNNING'**

NEXT AT RADIO CITY MUSIC HALL

**YOU
CAN
BANK
ON
M-G-M**

41 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; William Haddock, Physical Theatre and Extra Profits departmental editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: \$2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.



VOLUME 61 • NO. 10

JANUARY 14, 1959

UA SWEEPS THE "BESTS"

WHILE MOST INDUSTRYITES freely admit that Messrs. Krim Benjamin, Youngstein, Heineman, et al., have done a tremendous job of *"lifting by their own bootstraps,"* and of *"merchandising to the limit,"* since taking over the management of United Artists in 1951, the accomplishments of U. A. pictures and of U. A. production personnel in the current poll of N. Y. film critics brings into scale the entertainment quality that has also been achieved through their judgment and financing.

The 1958 N. Y. Film Critics Awards named: "THE DEFIANT ONES" the best picture of the year; David Niven the best actor for his part in "SEPARATE TABLES"; Susan Hay-

ward the best actress for her part in "I WANT TO LIVE"; Stanley Kramer the best director for "THE DEFIANT ONES"; and Nathan E. Douglas and Harold Jacob Smith writers of the best scenario for "THE DEFIANT ONES." So, while one U.A. picture was the winner, two other pictures from the same company shared the spotlight for the acting achievements. Memory doesn't seem to produce an equal. We are pretty sure it is some kind of a "first."

In any event, industry applause must go to the young management group. They have proved they can be artists, as well as financiers and merchants.

Let's give them a degree of M.S. (Master Showman).

ANNOUNCING . . . 50 ISSUES IN 1959

EARLY IN January, 1958, we said: *"During our (40) years of industry publishing experience, we have always found the week immediately preceding Labor Day, and the week between Christmas and New Year's, to have many industry distractions. In most situations, theatremen are literally up to their armpits in theatre work, serving holiday crowds with the biggest and most important pictures of the season on their screens, and trying to cope with the usual family holiday distractions at home, so they had little or no trade paper reading time. In many other situations, producers, distributors, and theatre circuit executives choose these same weeks for short holidays, and aren't home when their trade paper arrives."*

We then announced that in 1958 MOTION PICTURE EXHIBITOR would "pioneer" by dropping the two "distraction" weekly issues, and by restricting our 1958 total to only 50 issues.

At this start of 1959, we are happy to state that our 1958

policy was successful and in no way lessened either reader interest or reader service. That it was successful is no doubt proven by the quick decision of a contemporary weekly trade paper to emulate our example during the recent holiday season.

From the experience gained in 1958, and from the vantage point of leadership, MOTION PICTURE EXHIBITOR now announces that there will be no issue published on Wednesday, Sept. 2, 1959, or on Wednesday, Dec. 30, 1959. As in 1958, the issue of Sept. 9, 1959, will be a combined and enlarged NEW SEASON ISSUE; and the issue of Jan. 6, 1960, will be a combined and enlarged NEW YEAR ISSUE.

This will enable us to give increased vacation periods to our hard working staff, and, while reducing our annual issues to 50, will materially increase our already great reader-interest-per-issue.

MOTION PICTURE EXHIBITOR will continue to be "the bright new trade paper leader" throughout 1959!

MORE COLOR IN OUR FUTURE

LOYAL AND CONSTANT to the worthiness of their Orderly Distribution ideal, Leonard Goldenson and Ed Hyman, of ABC-Paramount Theatres, have just released a compilation of the confirmed releases from 10 distributors from the start of December, 1958, through April, 1959. Without available contrasts for the similar five month period of the preceding year, there seem to be several interesting facts.

Here are the actual breakdowns:

COMPANY	NEW	REISSUE	TOTAL	COLOR	WIDE SCREEN
ALLIED ARTISTS	11	2	13	2	1
BUENA VISTA	3	0	3	3	1
COLUMBIA	17	0	17	9	2

MGM	10	0	10	8	3
PARAMOUNT	8	0	8	4	1
RANK (Eng.)	6	0	6	2	1
20th-FOX	13	0	13	8	13
U.A.	13	0	13	2	1
U-I	11	2	13	8	9
WARNERS	4	2	6	5	3
Totals	96	6	102	51	35

It is particularly encouraging to note the increased use of color. This is another department where movies have it all over TV, and we should make the most of it.

And let's remember to advertise it!

A NEW GOAL FOR SARGOY AND STEIN

APROPOS OUR REMARKS on the under-reporting of grosses ("WHY EXHIBITORS STEAL"—Jan. 7 issue) a theatre circuit executive has directed to our attention an AP wire story as carried in The New York Times (Jan. 3), relating to a total refund of \$9,908,000 that General Motors has paid to Uncle Samuel for claimed "accounting errors and cost misstatements

by the company . . ." on a controversial jet plane contract.

So "errors and misstatements" aren't indigenous to film transactions alone, and "Big Motors" has certainly dwarfed into insignificance any theatre deals we have ever heard of. But here is a new goal for Sargoy and Stein!

Excelsior!



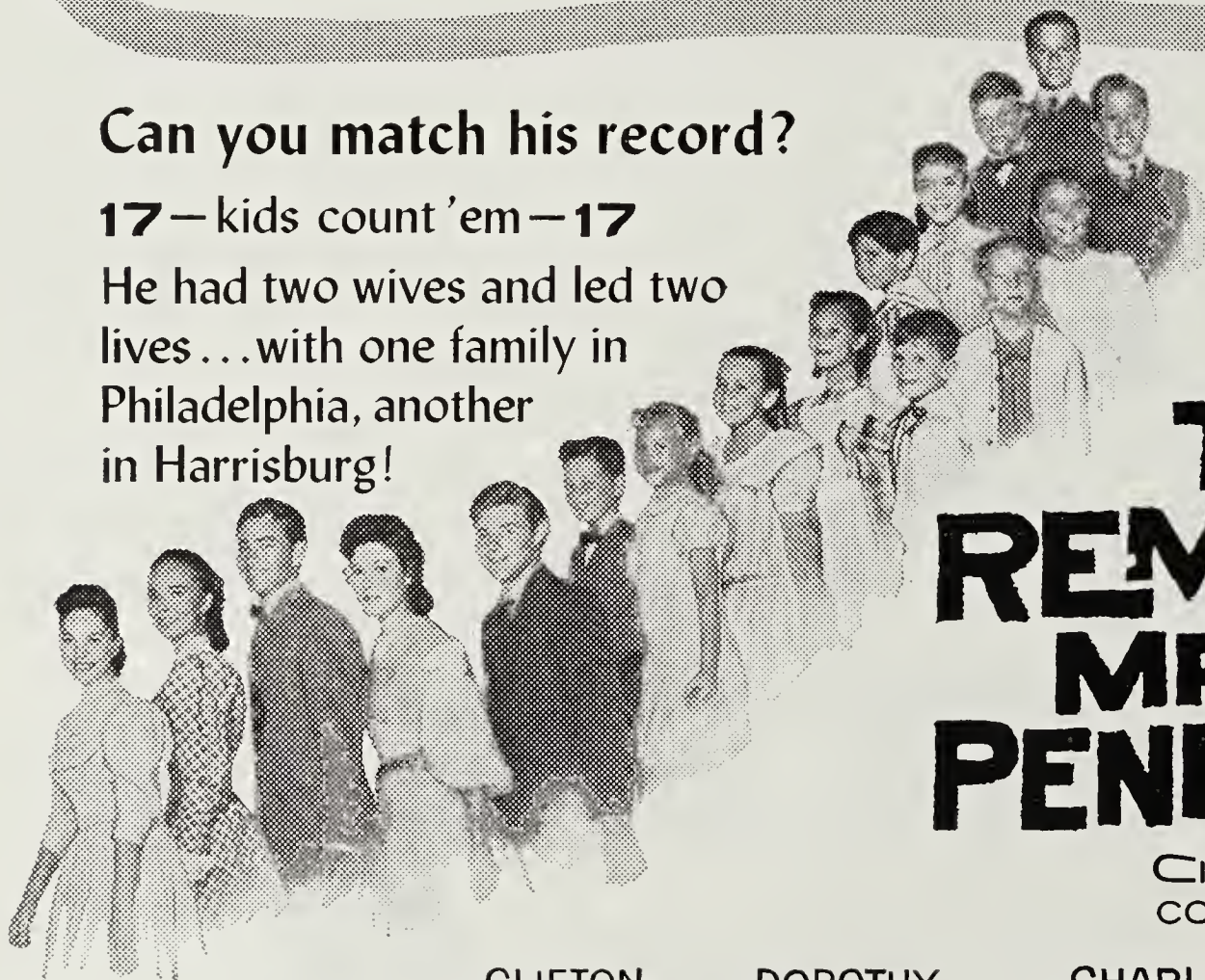
Even the birds and the bees
are taking lessons from —

WHAT A MAN PENNYPACKER!

Can you match his record?

17 — kids count 'em — **17**

He had two wives and led two
lives...with one family in
Philadelphia, another
in Harrisburg!



20th
Century-Fox
presents

THE REMARKABLE MR. PENNYPACKER

CINEMASCOPE
COLOR by DE LUXE

CLIFTON DOROTHY CHARLES JILL RON
WEBB · M^cGUIRE · COBURN · ST. JOHN · ELY

Produced by Directed by Screenplay by Based on the play by
CHARLES BRACKETT · HENRY LEVIN · WALTER REISCH · LIAM O'BRIEN



20th is with it in 1959! Get with 20th!

From BURNSIDE, CONN.

Attached is an interesting tearsheet from The Hartford Times, showing that CBS had an operating loss of \$350,000 before closing WHCT-TV (Channel 18). These losses are exclusive of their Sept. 1956 purchase price of \$650,000. The irony of it is that a year or so ago their advertising blasts on "Million Dollar Movies" helped put us into our slump. So the sale of our old movies didn't do us any good, but didn't do this network affiliate any good either.



WHCT-TV is now off the air. But WNHC-TV (ABC) is now exploiting "World's Best Movies" as you can see from the attached. Need any more evidence why our grosses aren't what they should be?

BARNEY TARANTUL
Burnside Theatre, Inc.

EDITOR'S NOTE: The best thing to be said for the public's acceptance of most old movies that are now on TV is: "The price is right!"

From UNION CITY, IND.

Can't something be done about unfavorable press stories like the enclosed from the Indianapolis News? This one is so far from being true that it is ridiculous to us in the business; but the general public will read it and believe it!

No other business has such an unfavorable press as ours. Wouldn't it have been just as easy for this UPI writer to have said that "Ben Hur" will be a wonderful picture, instead of suggesting that it might be "a dud." It would be just as logical to say that if the new model cars don't sell, all the manufacturers and agencies will go broke. If each company would have a good press agent, and would do away with all of the elaborate direct mail stuff they send to exhibitors, how much

better off we all might be.

Tell the public all those interesting things about location, the human interest happenings during filming, etc., and send them to the home town papers. There is nothing that impresses the public like news stories.

(Mrs.) K. H. SINK
Sink Theatres (3)

EDITOR'S NOTE: The clipping enclosed was a by-lined UPI story credited to a Vernon Scott and headed: "MOVIE PRODUCTION HITS ALLTIME LOW." Mrs. Sink's letter and the clipping were forwarded to COMPO, currently conducting an ad series in Editor and Publisher in order to better our "press." What about it, COMPO?

From HELLERTOWN, PA.

I think MOTION PICTURE EXHIBITOR was a much newsier magazine before it combined with Showmen's Trade Review. But, so you will know that my subscription check is good, I'm sending the cash.

NORMAN KAPLAN, Owner-Manager
Sanconia Theatre

EDITOR'S NOTE: Now there is a true "Goldwynism!" Like every other trade paper we would like to be newsier, but with business the way it is we're lucky that we haven't had to retrench further.

From KARACHI, PAKISTAN

I sincerely appreciate the wonderful Citation that the editors of EXPLOITATION

awarded me for my promotional campaign on UA's "PARIS HOLIDAY" when it played our Palace Theatre.

I am genuinely excited over my nomination, which I feel is no less rewarding than the cash prizes that will eventually be awarded to the five winners of your international judging next January.

Some clippings from the local newspapers (Morning News, Times, and Leader) which published the news of my Citation are enclosed.

HUMAYUN H. BAIGMOHAMED
H. Husein & Co.

EDITOR'S NOTE: There are no geographical limits on showmanship, and the saveable EXPLOITATION department is becoming better known and more highly regarded.

From YONKERS, N.Y.

MOZEL AND BROCHA (Luck and Happiness)!

I am certainly proud of MOTION PICTURE EXHIBITOR and of myself for being sort of connected with it. Must be, because I was a Charter Subscriber way back when. Every bit of praise is certainly deserved. Let me wish this fine trade paper 40 more years of success.

I'll be reading MOTION PICTURE EXHIBITOR to my dying day! BLEIPT MERE GEZUNT (Be Well)!

WILLIAM M. SHIRLEY
Industry Publicist

EDITOR'S NOTE: Thanks, Bill! And we are just as proud of our old time friends!

The following advertisement was received too late for publication in the 40th ANNIVERSARY ISSUE. But we can use the dough! And we are eternally grateful to the Dipsons, and to the other valued theatre friends who so generously backed our principles and methods.

Congratulations .

to JAY EMANUEL

and to the Editors and Staff of

MOTION PICTURE EXHIBITOR

on the 40th ANNIVERSARY ISSUE of
December 24, 1958.

Long may they live!

DIPSON THEATRES

BATAVIA, N. Y.

NEWS CAPSULES

Tent 13 Installs Beresin

PHILADELPHIA—Variety Club Tent 13 completed arrangements for the annual installation of new officers and dinner in honor of outgoing chief barker Sam Diamond and in-coming chief barker Leo B. Beresin to be held at the Bellevue-Stratford Hotel on January 19. A prominent guest speaker and visiting film stars are to attend.



BROADWAY GROSSES

Broadway Houses Back To Normal

NEW YORK—Post holiday business in the Broadway first runs finally got back to average over the weekend with Radio City Music Hall, however, continuing at a merry pace. A lack of new product was evidently a factor. According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE INN OF THE SIXTH HAPPINESS" (20th-Fox). Paramount (\$33,403)*—The fifth week was reported as \$30,000.

"AUNTIE MAME" (Warners). Radio City Music Hall (\$142,115)—Thursday through Sunday accounted for \$98,000, with the sixth week sure of \$150,000. Stage show.

"THE 7TH VOYAGE OF SINBAD" (Columbia). Roxy, with stage show, claimed \$45,000 for Wednesday through Sunday, with the fourth week expected to tally \$52,000.

"THE BUCCANEER" (Paramount). Capitol (\$41,926)—The third session was claimed as \$32,000.

"THE GEISHA BOY" (Paramount). Mayfair anticipated the fourth week at \$25,000.

"I WANT TO LIVE" (UA). Victoria (\$19,292)—The eighth and last week was said to be \$14,000.

"SEPARATE TABLES" (UA). Astor (\$19,115)—The fourth week was reported as \$28,000.

"BELL, BOOK AND CANDLE" (Columbia). Odeon expected the third session to hit \$16,000.

"A NIGHT TO REMEMBER" (Rank). Criterion announced the fourth week as \$22,000.

"RALLY 'ROUND THE FLAG BOYS" (20th-Fox). RKO Palace anticipated the third week at \$18,000.

*Figures in parentheses reveal 1958 averages as compiled by MOTION PICTURE EXHIBITOR.

Industry's Most Complete Saveable Review Section

IN THIS ISSUE

1. City Of Fear (Col.)
2. The Girl In The Bikini (Atlantis)
3. The Gypsy and The Gentleman (Rank)
4. Happy Is The Bride (Kassler)
5. I Mobster (Fox)
6. The Last Mile (UA)
7. A Love Story (Casino)
8. Mad Little Island (Rank)
9. Rally 'Round The Flag Boys (Fox)N
10. Stranger In My Arms (U-I)
11. Tia Juana After Midnight (Alan)

A Quick Summary of All Important Industry News . . . condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JAN. 12

NT Acquisition Of NTA Approved By Holders

LOS ANGELES—Shareholders of National Theatres, Inc., at a special meeting last week at the company's headquarters voted overwhelmingly in favor of a proposal that National Theatres make an offer to acquire a controlling interest in National Telefilm Associates.

The vote of the shareholders authorizes National Theatres to make an offer to the stockholders of National Telefilm Associates to acquire their common stock on the basis of exchanging \$11 principal amount of National Theatres' 5½ per cent sinking fund subordinated debentures due March 1, 1974, plus a warrant for the purchase of one-quarter share of National's common stock for each share of National Telefilm stock exchanged. Included in the proposal is National Theatres' offer to exchange warrants expiring in 1962 for outstanding warrants of National Telefilm also expiring in that year.

National Theatres' president John B. Bertero pointed out that "since National Telefilm owns and operates two television stations and a radio station, the approval of the Federal Communications Commission must be obtained prior to the acquisition of control of National Telefilm by National Theatres. An application seeking the Commission's approval of the transfer of control is now on file. We view the vote as a firm endorsement of the management's proposal," said Bertero.

At a meeting of the board of directors of National Theatres a quarterly dividend of 12½ cents per share on the outstanding common stock of the corporation was declared. The dividend is payable February 5 to stockholders or record at the close of business on January 22.

Tomlinson Quits Loew's Board

NEW YORK—Joseph Tomlinson, leading dissenter, last week resigned from Loew's Inc. board of directors; and the way was thus paved for "peace and harmony" in the company. He was succeeded by Nathan Cummings.

The Board was reduced from 19 to 15 members; and cumulative voting for directors was dropped. Stockholders must now approve the latter action at a meeting set for Feb. 26. Removed were two other dissidents in the Tomlinson camp—Louis A. Green and Jerome A. Newman.

Francis W. Hatch and Charles Braunstein voluntarily withdrew from re-election to bring the management's slate down to 15 members.

List Acquires Leather Firm

NEW YORK—Albert A. List, president and chairman of the board of List Industries Corporation, announced that Gera Corporation, a subsidiary of List, has acquired all of the outstanding common stock of E. Hubschman and Sons, Inc., of Philadelphia, primarily for cash with a portion of the aggregate price payable out of future earnings.

The Hubschman Company holds a preeminent position in the field of manufacture of fine calf leather used in the production of the highest quality shoes and ladies handbags.

Drive-In Convention Set

PITTSBURGH—Preparations for Allied's sixth national drive-in theatre convention on Jan. 26-27, at the Penn-Sheraton Hotel, were rapidly nearing completion last week. Approximately 70 exhibits have been contracted for, and a record number of registrations have been received.

Foremost on the agenda are a business building workshop, film clinics, equipment forums, sales of films to TV and panel discussions of interest to every owner.



FILM FAMILY ALBUM

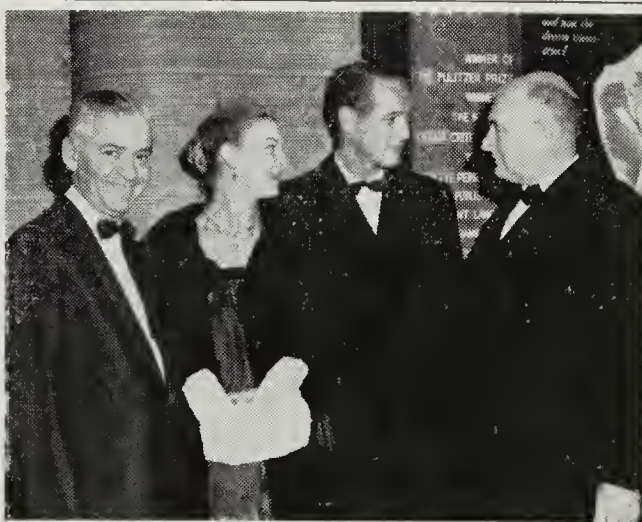
Obituaries

Norbert Stern, 66, president, Drive-In Theatre Association and the Associated Theatres, a drive-in theatre circuit, died Dec. 31 in Montefiore Hospital, Pittsburgh, Pa. He built the first drive-in in the Pittsburgh district.

Herman Wile, 94, pioneer Buffalo, N. Y., exhibitor, who opened the first movie there in 1894, and who in recent years was a clothing manufacturer, died.

Samuel C. Mack, 62, brother of Irving Mack, president, Filmack Trailer Company, Chicago, died in Weiss Memorial Hospital. He is survived by his widow and a daughter, two grandchildren, two brothers and three sisters.

Matthew M. Konczakowski, 69, veteran Buffalo exhibitor, died at the Millard Fillmore Hospital, Buffalo, of a heart attack. He was owner of the Circle, Marlowe and Senate. At one time he owned a chain of six or seven theatres, including the Regent. He was a member of Tent Seven, Variety Club. Surviving are his wife, three sons and eight grandchildren.



Seen at the recent Broadway premiere of 20th-Fox's "Rally Round The Flag, Boys!" at the RKO Palace were, left to right, Sol A. Schwartz, head, RKO Circuit; stars Joanne Woodward and Paul Newman; and 20th-Fox vice-president Charles Einfeld.

World Showmen Mark Variety Week

10,000 Barkers Active As "Heart" Of Industry Highlights Humane Work, Seeks Public Awareness

NEW YORK—Variety Clubs International, the "heart" of show business, is currently celebrating Variety Week (Jan. 12-18) in 46 tents in the United States, and in Toronto, Mexico City, London, and Dublin. More than 10,000 showmen from all branches of the entertainment industry, who have dedicated themselves to helping the ailing and underprivileged children of the world, are participating in the salute to Variety's many-faceted efforts.

Founded in Pittsburgh in 1927, Variety Clubs have since its inception raised more than \$75 millions, and in 1957 spent \$2,894,216 on charities. For 1958, \$2,519,000 was pledged by the various tents. George Eby is international chief barker.

In addition to the main charitable projects of each Tent, all VCI Tents carry on other humanitarian activities designed to brighten the lives of the less fortunate. These include the showing of movies to shut-ins in hospitals and other institutions; providing radios, television sets, athletic equipment, and other facilities to Boys' Clubs, Camps, and hospitals; providing free tickets to boxing and wrestling matches, circuses, theatres, and other attractions; providing taxi service for the blind; etc.

VCI also bestows an annual Humanitarian Award to the person who has rendered conspicuous service each year toward mankind's betterment. The recipient is not chosen by the Variety Clubs but by a committee consisting of editors, publishers and college presidents.

This week-long observance will highlight the humane work of show business people. An effort will be made to gain the greatest possible public awareness and achieve the understanding and good will of editors, radio and TV stations, and civic leaders.

Clearances have been obtained by Ralph Staub, producer of the short subject distributed by Columbia, "The Heart Of Variety," from all personalities who appear in the subject, so that selected clips from the film may be shown on television during Variety Week.

Highlights of the week will be ceremonies by many Tents for the induction of new Barkers, who are public figures, and the installation of new officers.

The 32nd anniversary convention of Variety Clubs International will be held in Las Vegas, with Tent 39 the host, on March 31, April 1-2-3.

Disney Profit Up

BURBANK, CAL.—Consolidated net profit of Walt Disney Productions and domestic subsidiaries for the fiscal year ended Sept. 27, 1958, was \$3,865,473, equal to \$2.51 per share on the 1,537,054 common shares outstanding, president Roy O. Disney told shareholders last week. This compares with the previous year's net income of \$3,649,359.

Melamed Joins NTA

NEW YORK—David J. Melamed has been named vice-president in charge of business affairs of National Telefilm Associates, Inc., according to an announcement by Ely A. Landau, chairman of the board of NTA.



This scene in Atlanta calling attention to Old Newsboys Day is typical of the many fund raising activities of Variety Club Tents all over the world as they lend a helping hand to handicapped and needy youngsters.

Samuel Quits As BV President, Sales Head

NEW YORK—Leo F. Samuels, president and director of Buena Vista, last week announced his resignation from the film distribution company, effective immediately. A veteran of 34 years in the motion picture industry, Samuels joined the Walt Disney organization in 1938. In the more than 20 years with the company, he has held a number of major executive and sales posts, including foreign sales manager and world-wide sales supervisor.



Samuels played a key role in the organization of Buena Vista in 1952 and was elected president and general sales manager of the Disney film distribution subsidiary that year.

Prior to joining the Disney organization, Samuels was affiliated for 13 years with United Artists where he was liaison between stockholders and the board of directors, assistant to the president, and assistant secretary of the company.

Telemeter Merged Into Para.

HOLLYWOOD—Barney Balaban, president of Paramount Pictures Corporation, last week announced the corporate rearrangement of the International Telemeter Corporation and total acquisition of the Telemeter pay-as-you-see television system by Paramount. International Telemeter, which previously had been a 90 per cent Paramount-owned subsidiary, has now been merged into Paramount and will operate as a division of Paramount Pictures Corporation under the name of International Telemeter Company.

Two former subsidiaries of the International Telemeter Corporation, Telemeter Magnetics, Inc., and Palm Springs Community Television Corporation, as a result of the merger become direct subsidiaries of Paramount Pictures Corporation.

All Loew's Operations Register Profit—Vogel

NEW YORK—Loew's, Inc., has achieved a clear-cut turnabout, Joseph R. Vogel, president, declared last week.

He announced a net profit of \$774,000 after taxes for the fiscal year which ended Aug. 31, 1958, and a net profit of \$2,625,000 after taxes for the new fiscal year's first 12-week period which ended Nov. 20, 1958.

The 1958 fiscal profit of \$774,000—which amounts to 15 cents per share on the 5,336,777 shares outstanding—contrasts with the \$455,000 net loss after taxes experienced in fiscal 1957, Vogel said.

The fiscal year's first quarter net profit of \$2,625,000—which amounts to 49 cents per share—contrasts with the net loss after taxes of \$1,291,000 which Loew's experienced in the similar 12-week period of the past fiscal year.

"At the present time," Vogel declared, "every branch of our operations throughout the world are profitable."

"Sometime this spring we expect to complete the division of the assets of the company as approved by the stockholders and the Federal Court, and distribute the theatre company stock to our stockholders. I am confident the two companies resulting from the separation will have sound and satisfactory results for the full fiscal 1959 period."

The major source of the upturn was in film production and distribution, which achieved a pre-tax profit of \$2,187,000 during the 12 weeks, compared to a pre-tax loss of \$4,378,000 in the same period a year earlier.

Para. Sells Broadcasting Stock

WASHINGTON—Following approval by the Federal Communications Commission, Securities and Exchange Commission, and other governmental agencies, Paramount Pictures Corporation last fortnight consummated the sale of 335,200 shares of capital stock in Metropolitan Broadcasting Corporation to John Kluge and associates for a reported \$4,000,000.

This was said to be Paramount's entire holding in the company, which was spun off several years ago from the Allen B. DuMont Enterprises.

Metropolitan owns television stations WNEW-TV in New York and WTTG-TV in Washington and radio stations WNEW in New York and WKH in Cleveland.

The transaction does not in any way affect Paramount's interest in DuMont Laboratories, nor does it have anything to do with Paramount's 100 per cent ownership, through its subsidiary, Paramount Television Productions, of TV station KTLA-TV in Los Angeles.

Paramount had three representatives on the Metropolitan board, Barney Balaban, Paul Raibourn, and Edward L. Ward. In addition, Arthur Israel, Jr., of Paramount, has been secretary of Metropolitan.

Cleveland Exhibs Elect

CLEVELAND—At an election held last fortnight Henry Greenberger was reelected to a fifth term as president of the Cleveland Motion Picture Exhibitors Association. Others returned to office were Joseph Rembrandt, vice-president; and Louis Seitz, secretary. Leonard Mishking is treasurer.

N.Y. State Minimum Wage Increased For Amusement Industry Employees

NEW YORK—Retiring Industrial Commissioner Isador Lubin last fortnight signed an order increasing the basic minimum wage in New York State for employees in the amusement and recreation industries from 75 cents to \$1 per hour. The new wage standard is effective on March 1, 1959, and will be increased again on Oct. 1, 1959, at which time it becomes \$1.05 permanently.

In the case of certain occupations in motion picture theatres special other rates were set in compliance with revised recommendations of the Amusement and Recreation Minimum Wage Board presented at a public hearing Dec. 18 at New York State Department of Labor offices here.

Special rates for certain theatre employees under the new order are: cashiers, cleaners, porters and matrons, other than children's matrons in theatres, will receive a minimum hourly rate of 90 cents until March 1, 1960, when the rate becomes \$1. At present, they receive from 65 to 75 cents, depending upon the size of the community.

Ticket-takers and doormen, who now receive from 60 to 70 cents according to the size of the community, will get an hourly rate of 85 cents until March 1, 1960, when this rate also becomes \$1.

Ushers, children's matrons, ramp and checkroom attendants, other unclassified service staff workers and messengers in theatres, who now receive from 50 to 55 cents, will have an hourly rate of 75 cents.

All rates in the new order are statewide with no differentials in regard to the size of the community.

A further stipulation of the order also affects ushers. When they are required to report for duty on any day, whether or not assigned to actual work, they shall be paid for at least four hours, except that the guarantee shall be two hours on those days on which a theatre is only open in the evenings.

A final provision in the order affecting theatres is in regard to spread of hours. Employees must be paid for one additional hour at time and a half the applicable minimum hourly rate for any day in which the spread of hours exceeds 11.

UA Readies Drive-In Prints

NEW YORK—United Artists' pioneering program of special, high-key prints for drive-ins, successfully introduced with its release of "Run Silent, Run Deep," moves into full swing as De Luxe Laboratories readies delivery of the new-type prints for UA's release of "Separate Tables," "I Want to Live!" and "The Last Mile," it was announced by James R. Velde, general sales manager.

Brightened for better-defined projection in open-air situations, the special prints will be shipped to UA exchange areas to service drive-in dates for the three pictures set for early spring. Ten such prints are currently in use in drive-in situations in the Los Angeles area.

"Night" Goes Continuous

NEW YORK—The Criterion Theatre put into effect, starting Jan. 5, a continuous performance policy at popular prices for J. Arthur Rank's "A Night To Remember."

The motion picture adaptation of the Walter Lord best-seller about the maiden voyage of the Titanic had opened on a hard ticket policy.

American Legion Opposes U. S.-Soviet Film Exchange

NEW YORK—The American Legion last fortnight joined with other veterans' organizations in attacking the cultural exchange of Soviet-American films.

The Legion, on record as opposing exhibition of Russian-made films in the U. S. since 1952, stated in an editorial in the January issue of their magazine that the film deal is "an exchange of indirect propaganda" and that "the imports will become talking points for American Communists."

The Veterans of Foreign Wars and the Veterans of World War I of the U. S. A. already have assailed the "cultural exchange."

Phila. Distrib Seeks Censor Fee Refund

HARRISBURG—Benny Harris' American Film Company of Philadelphia has filed an action in Commonwealth Court here seeking to recover nearly \$30,000 paid over to the Department of Public Instruction for use by the defunct State Board of Censors.

In an action filed by associates of Huethe F. Dowling, local counsel for American Film Company, the firm stated it was denied a request for reimbursement by the State Board of Finance and Revenue.

The company requested return of its funds, representing money paid from 1915 to 1952, on the ground the State Supreme Court declared the censorship law unconstitutional on March 13, 1956. Shortly after the Supreme Court decision, the Board of Censors ceased to exist.

Since the board operated under an unconstitutional law, the firm maintained, the state never had the right to compel payments for use by the board. The Revenue Board rejected the request for reimbursement on Dec. 3, 1958. The court was asked to order the state to make the refund.

Howco Opens St. Louis Office

ST. LOUIS—Howco Exchange, Inc., opened its seventh branch office here last week. Other Howco Exchanges are located in Atlanta, Charlotte, Jacksonville, Kansas City, Memphis, and New Orleans.

The St. Louis office will serve as headquarters for W. C. Kroeger, midwest district manager, who will supervise Kansas City, Memphis, and St. Louis from the new location.

Scott Lett, Howco vice-president, in announcing his company's expansion has also named Eddie Martin as manager of the Memphis office and Larry Biechele as manager of the Kansas City office.

Marcus Circuit Expands

MILWAUKEE—With the purchase of the Ritz, this city, formerly operated by Mike, Arnold and Barney Baumm, and the Wisconsin Beaverdam, formerly operated by Fox-Wisconsin, the Marcus Theatre Management Company has become the largest circuit in Wisconsin with some 38 operations.

Industry Leaders Join Fabian Birthday Fete

NEW YORK—Amusement and motion picture industry leaders will join in celebration of the 60th birthday of Si Fabian, president of Stanley Warner Corporation, at a dinner party taking place at the Sheraton-East Hotel tonight (Jan. 14). Announcement of the affair was made by William J. German, chairman of the amusement industry Federation of Jewish Philanthropies campaign, and Barney Balaban, dinner chairman.

Balaban announced that a group of top industry figures were planning the testimonial and party in honor of Si Fabian and on behalf of the Federation of Jewish Philanthropies. Those named were: associate chairmen, Arthur Krim, Samuel Rosen, and Abe Schneider, and treasurer Spyros P. Skouras.

"Si Fabian's many contributions to our industry and tireless efforts on behalf of all worthy philanthropy have earned him the esteem and highest regard of all who know him," Balaban said. "I am certain that our industry celebration of his birthday will be an evening he will remember with pride."

Lawrence A. Wien, noted attorney and general campaign chairman of the citywide Federation drive, will be the evening's guest speaker. Speaking of the work of the 116 hospitals and social service agencies of the Federation which annually serve 700,000 people of all races and creeds, he will stress the vital importance of overcoming a \$2,000,000 deficit incurred by this agency network last year.

Dinner chairman Barney Balaban called upon all leaders of the amusement and motion picture industry to join in support of Federation which provides 87% of all Jewish sponsored care in the Greater New York area. "I know that our honored guest Si Fabian, would be greatly pleased to know that our celebration of his birthday resulted in support of hospitals, community centers, camps and social agencies that are vital to the welfare of our community," he stressed.

N.Y. Communion Breakfast

NEW YORK—The ninth annual industry Communion Breakfast for Catholics in the New York area will be held at the Waldorf Astoria Hotel, Sunday, Jan. 25. Speakers at the breakfast, which will follow the 9 a.m. Mass at St. Patrick's Cathedral, will be Rev. Robert I. Cannon, S. J., former president of Fordham University and noted public speaker, and Cyril Richard, famed stage, screen and television actor and entertainer.

The idea for an annual Communion Breakfast for Catholics in the motion picture industry started in New York nine years ago and since has spread to other cities including Los Angeles, Detroit, New Orleans, and Toronto.

NLRB Rules In Mont. Hassle

WASHINGTON—A National Labor Relations Board trial examiner applying the new NLRB theatre standards for the first time, last fortnight ruled that the board clearly had jurisdiction over a labor dispute involving several Butte, Mont., theatres.

He found the Butte local of the IATSE guilty of refusal to bargain and various other unfair practices and ordered the local to cease and desist. The local has 20 days to appeal. The dispute involves projectionists at the Fox Montana and Golder Theatre chains in Butte.

Indiana Exhibitors Win Theatre Reassessment

INDIANAPOLIS—The Allied Theatre Owners of Indiana announced last fortnight that through the efforts of the late Bill Carroll and Trueman T. Rembusch, chairman, ATOI tax committee, and president Dick Louchry, who presented the plight of theatres and their need for tax relief, the Indiana State Board of Tax Commissioners' Committee on Improvements at the Assessors' Convention made the following recommendation:

"Following the appearance of two representatives of the Allied Theatre Owners of Indiana, Inc., in order to petition for consideration under the social obsolescence portion of the tax law, this committee recommends that the following formula be used in connection with a Petition for Reassessment: (1) Use the total number of admissions for year 1949 as 100 per cent base; (2) Percentage of total number of admissions year 1957 to total of 1949 base to arrive at new appraisal of theatre buildings. In no event is new appraisal to be less than 50 per cent of 1949 appraisal.

"A theatre owner applying to his local tax board for reassessment of his theatre building may not make use of the formula unless he presents 1949 and 1957, or last complete year theatre operated, admission totals certified by sworn affidavit.

"It is further recommended that once a petition has been acted on favorably to the petitioner that a subsequent petition should not be submitted for at least another four years unless an extreme condition has arisen during the interim."

The ATOI points out that exhibitors must do this locally to secure relief, by securing reassessment Form #152 from local assessors' office. On that form ask for a reduction of your 1949 assessment in the percentage amount of decline of total number of your admissions 1949 over 1957. Include sworn affidavit as to accuracy of your admission figures. Call attention to the fact that the procedure being followed was recommended unanimously by the 58th Annual Conference of the State Board of Tax Commissioners and County and Township Assessors of Indiana.

In no event, the ATOI committee points out, will more than a 50 per cent reduction be granted on assessments. The deadline for filing is March 31.

SW Profit Increases

NEW YORK—An increase of 46 percent in the net profits of Stanley Warner Corporation and its subsidiaries for the quarter ended Nov. 29, 1958, as compared to the same period last year, was announced by S. H. Fabian, president, at the annual stockholders meeting last week.

Theatre admissions and merchandise sales and other income were \$30,719,700, which compares with \$28,150,800 for the corresponding quarter one year ago, an increase of nine percent. The net profit for the 13 weeks after all charges including federal and foreign income taxes was \$1,179,700, which is 46 percent higher than the net profit of \$804,500 earned one year ago.

Commenting on the Stanley Warner theatre division, Fabian said the company was continuing to streamline its operations by eliminating the theatres which have lost their profit potential, but at the same time was improving its earning possibilities by installing, in selected theatres, equipment for the showing of feature motion pictures photographed in 70mm and Todd-AO.

Fabian, Samuel Rosen, and Nathaniel Lapkin were reelected as directors.

Paramount Crystallizes '59 Plans As Weltner Heads Important Meeting



Jerry Lewis, star and producer of Paramount's "The Geisha Boy," is seen arriving at the Hollywood premiere of the film hauling a rickshaw in which Nobu McCarthy, Japanese actress who appears in the picture, is riding while carrying Harry, the trained rabbit, also a "member of the cast."

House, Senate To Act Against Toll-Television

WASHINGTON—With the convening of Congress last fortnight it was indicated that both Houses would move against toll television.

Senator Strom Thurmond, North Carolina, was ready to introduce a bill to declare pay TV illegal.

The House Committee on Interstate and Foreign Commerce last year under committee chairman Representative Oren Harris took the leadership in scheduling pay TV for discussion and moving it to the point where the Committee voted a "request" to FCC not to license experimental toll TV until Congress has declared itself. However, the Senate Committee took no positive position in the matter.

Harris promised the FCC at last year's adjournment that he would expedite a Capitol Hill test by reintroducing his bill; and it is believed he will fulfill that pledge within a few days. This will get the challenge under way in both houses in time to insure a Congressional vote on the basic question.

The action by Thurmond and Harris is virtually certain to forestall promised consideration of licensing by FCC 30 days after adjournment of the first session. That a regulatory body would presume to rule on a matter currently before both Houses of Congress for policy decision is highly improbable.

Rackmil Heads Tokyo Meet

TOKYO—Presiding at Universal International's Japanese managers' conference here, president Milton R. Rackmil continued his program of personally outlining the company's future production plans and operating policy to key members of its overseas organization.

At the conference, attended by foreign general manager Americo Aboaf, Far Eastern supervisor Alvin Cassel, Japan's general manager Paul Fehlen, Japan's sales chief Makoto Horii, top local executives, and area branch managers, Rackmil gave a frank exposition of U-I's new production and distribution policy, which he said, was aimed at developing the company's potential in both fields.

NEW YORK—Paramount Pictures policies and programs designed to shape 1959 into "The Big Boxoffice Year" are to be crystallized at a meeting now in progress of division managers and home office executives which George Weltner, vice-president in charge of world sales, announced last week for Jan. 13, 14, and 15 at the company's home office.

Weltner is to preside at all sessions. All U. S. and Canadian sales division executives are attending the meeting, which Weltner described as one of the most important in the history of Paramount.

Planning and discussions center on a rapidly developing 1959 release schedule that will back up the company's faith in the future of the motion picture industry as reaffirmed on a number of occasions last year by Barney Balaban, president, and Weltner.

Additionally, new merchandising techniques, the outlines of a precision-organized publicity program, plans for extensive advertising campaigns, and other features of the company's promotional operation for the new year are being presented by Jerry Pickman, vice-president in charge of advertising, publicity, and exploitation; Martin Davis, assistant director; and Joseph Friedman, national exploitation manager.

Hugh Owen and Sidney Deneau, vice-presidents of Paramount Film Distributing Corporation, head a contingent of home office sales operations executives at the meeting. Gordon Lightstone, Paramount's Canadian general manager, is attending the sessions and upon his return to Toronto will call a Paramount all-Canada conference for discussion of the New York meeting's developments.

Division managers in New York are John G. Moore, eastern, Philadelphia; W. Gordon Bradley, southeastern, Atlanta; J. H. Stevens, mid-western, Chicago; Tom W. Bridge, southwestern, Dallas; and H. Neal East, western, Los Angeles. Myron Sattler, New York branch manager, is attending all sessions.

Home office executives participating include Robert J. Rubin, vice-president of Paramount Film Distributing Corporation; Edward G. Chumley, U. S. and Canadian sales manager for "The Ten Commandments"; Edmund C. DeBerry, executive assistant to Owen; Jack Perley, assistant to Deneau; Ben Shectman, contracts manager; Arthur Dunne, bidding manager; Fred LeRoy, sales operations; Ted Krassner, executive aide to Chumley.

The three-day meeting follows the Paramount conferences held in Hollywood by home office and production executives. Participants in the sessions at the studio were Balaban; Paul Raibourn, vice-president; Weltner; Pickman; and Russell Holman, eastern production manager, all from New York, and Y. Frank Freeman, studio vice-president, and other production executives.

Balaban and Raibourn are sitting in on the New York meeting.

Queen Knights Guinness

LONDON—Knighted by the Queen in her New Year Honors List were Alec Guinness, who becomes Sir Alec, and Frank Alan Hoare, president, Specialized Film Producers, who becomes a Commander of the British Empire.

New Faces Important To Columbia, Jackter Tells Southern Sales Meet

NEW ORLEANS—Columbia Pictures has given high priority to a talent development and promotion program as part of its overall reorientation, Rube Jackter, vice-president and general sales manager, told sales executives from the southern divisions here this week at the second in a series of regional meetings.

Enlarging upon the policy announcement he made last week in Washington, Jackter told the meeting at the Roosevelt Hotel that the discovery and introduction of new faces is a major concern of the company.

At a screening of the work print of "Gidget," Jackter told the group that the film, which stars Cliff Robertson, Sandra Dee and James Darren, is an example of what the company is trying to do.

Jackter said that it was not Columbia's intention to let these new faces sink into any "stock company" status, and if top roles were not available in Columbia pictures they would be loaned out to other companies for promising parts.

"The constant development, promotion and introduction of new faces in motion pictures is as important as the continual introduction of new styles or fashions in any other field of merchandising, and Columbia will do its share and more of this vital work," he concluded.

Jonas Rosenfield, Jr., executive in charge of advertising and publicity, explained to the sales executives some of the means to be utilized in promoting the young actors and actresses, individually and as a group.

He mentioned that the young stars, including Joby Baker, Michael Callan, Darren, Joanna Moore, Jo Morrow, and Evy Norlund, would appear in special shorts for both industry and theatre use, will be involved in merchandising tie-ups, would undertake personal appearances both singly and in groups, and would be the subjects of intensive publicity drives in all media.

In attendance from the home office were sales executives Milton Goodman and Jerome Safran; Joseph Freiberg, manager of the sales accounting and contract department; and H. C. Kaufman, manager of exchange operations.

The field executives present were headed by division managers Robert J. Ingram, Atlanta, and Jack Judd, Dallas. Branch managers from Atlanta, Charlotte, Jacksonville, Memphis, Oklahoma City, and New Orleans were present.

A meeting for the far west and midwest divisions will be held in Chicago next week.

Col. Adds To Finance Group

NEW YORK—A. Schneider, president, Columbia Pictures, last week announced additions to its finance committee to bring it to full strength due to vacancies caused by the deaths of Harry Cohn and Nate Spingold.

The full committee which was appointed at the board of directors meeting following the recent stockholders meeting consists of Schneider, Donald S. Stralem, A. Montague, Leo Jaffe, Leo M. Blancke, and Alfred Hart. Louis J. Barbano, financial vice-president of Columbia, will serve the committee in an advisory capacity.

Schneider also announced that Stralem had been designated as chairman of the committee.

ACLU Sees Danger In "Censorship By Boycott"

NEW YORK—In its 38th annual report for the year ended June 30, 1958, the American Civil Liberties Union stated that film censorship had decreased on Federal and State levels in 1957-58, but warns that "censorship by boycott" is increasing.

Municipalities which censor films, once estimated as high as 90, have declined to 20 or less, the report states.

Currently, the U. S. Supreme Court's practice is, according to the ACLU report, "issuing verdicts on the basis of a narrow definition of obscenity, rather than dealing with the controversial aspects of the problem which lie at the heart of the controversy."

Virginia and Maryland still maintain state censorship, but in Maryland several recent bills aimed at reviving the waning powers of the censor failed.

Mich. Exhibs Meet, Discuss ACE Role

DETROIT—A vitally-interested group met last week in the Fox Theatre screening room to learn more about and discuss ACE. Over 50 attended and there was literally no statewide segment of exhibition not represented.

Milton H. London, an area chairman and president of Michigan Allied, which issued the call to members and non-members alike, chaired and keynoted the meeting. He stated unequivocally there was no thought in the minds of Michiganders to disband, merge, or otherwise tinker with the Allied apparatus. Without duplication of any functions, ACE would be enabled to use existing facilities of other organizations, such as Allied itself. To bolster his point, and reflect the thinking of those outside the state, he read a letter from Si Fabian sustaining his view.

James Nederland sounded a grim note of warning along with the belief ACE would be strong enough to stimulate production. (The Nederlanders operate the Riviera here, which is on picture policy occasionally punctuated by legit; the Shubert, entirely legit; and the Erlanger in Chicago.) He remarked so scarce were stage productions the Shubert was lighted only from six to 11 weeks a year. Adolph Goldberg, an area chairman, showed the importance of giving ACE real power so that "it would be strong enough to deal both with distribution and government." His twin brother Irving discussed other possibilities if the new organization is correctly used. Harold Brown, an area chairman and president of United Detroit, spoke briefly. The fourth area chairman, Lew Wisper, of W & W, was absent because of illness. The entire atmosphere reflected the serious determination to make ACE an effective, going, concern.

Ireland Variety Elects

DUBLIN, IRELAND—The Variety Club of Ireland named the following officers for 1959: Rick Bourke, chief barker; Jack Cruise, first assistant; Andy Doyle, second assistant; Noel Coade, property master; and Jim Walls, dough guy.

Texas Exhibs Support ACE At Local Level

DALLAS—At a brunch session in the Dallas Variety Club last fortnight 265 exhibitors representing over 900 theatres in Texas, vociferously applauded R. J. O'Donnell's treatise on the American Congress of Exhibitors (ACE) and pledged their unstinted support of the newly formed organization.

O'Donnell, vice-president and general manager of Interstate Circuit, who is area chairman with Julius Gordon, president, Jefferson Amusement Company, as well as head of the national organizing committee of ACE, made it clear that the new exhibitor organization must have grass roots support of all exhibitors in every part of the nation to achieve its proposed objectives.

He termed ACE as the showman's satellite—not waiting on the launching platform, but already in orbit—and told the exhibitors they can keep it there.

"We are taking the lead here in Texas by establishing a regional ACE office," O'Donnell said, "to hear exhibitor complaints and handle their problems. By utilizing the employed staff of Texas COMPO the two organizations can operate from the same office, performing separately the tasks necessary to industry affairs as well as the vital work needed solely for exhibition."

An executive board and a roster of executive committeemen were set up and will meet once a month to make a study of common problems that will be presented to the national executive group of ACE.

NSS Sales Execs Meet

MIAMI BEACH, FLA.—National Screen Service sales heads from 22 cities held a two day sales convention at the Roney Plaza here last week. Discussed were sales policies and plans for the 1959 calendar year.

National Screen produces and distributes trailers for motion picture theatres all over the United States and also furnishes advertising materials and accessories, such as window cards and TV trailers, to exhibitors.

Among those on hand for the sessions were the following sales executives:

Herman, Norman, and Burton Robbins, Monroe Goodman, Benn Asche, Herbert Bonn, and Allan Shevin, all of New York; Maynard Sickels, Boston; Milton Feinberg and Arthur Menheimer, Chicago; Ivan Clavet, Detroit; Louis Patz, Kansas City, Mo.; Jack Marpole, San Francisco; Bud Brody, Seattle; Charles Lester, Atlanta; Jack Lustig, Denver; Perry Nathan, Pittsburgh; Nat Barach, Cleveland; Robert Simril, Charlotte; Kenneth Friedman, Salt Lake City; Paul Short, Dallas; Louis Boyer, New Orleans; John Modnikow, Milwaukee; Herbert Washburn, St. Louis; Gilbert Clark, Dallas; William Bein, Cincinnati; R. B. Wolf, Los Angeles; and Stanley Goldberg, Philadelphia.

Burstyn Winners Named

NEW YORK—Importers and distributors of foreign films in the U. S. last fortnight named "He Who Must Die," French film distributed by Kassler Films, Inc., to receive the sixth annual Joseph Burstyn award as best foreign language film of 1958. Second and third choice were "The Seventh Seal," Swedish film, and "Pather Panchali," from India.

The annual award is a memorial to the late Joseph Burstyn, pioneer film distributor, honoring his services in presenting and championing unrestricted exhibition of finest motion pictures from other countries.

WHAT A NIGHT!

If you were one of the 159 exhibitors who played

"THE PERFECT FURLOUGH"

on New Year's Eve, we don't have to tell you how sensational business was. For those who didn't play it, here are the facts:

Crest, WICHITA

Loew's Palace, MEMPHIS

Smoot, PARKERSBURG

Capitol, LITTLE ROCK

Golden Gate, SAN FRANCISCO

Tennessee, NASHVILLE

Waco, WACO, TEXAS

Stanley, BALTIMORE
(Opp. Theatre) "

Campus, DENTON, TEXAS

Worth, FT. WORTH

Ritz, BIG SPRINGS, TEXAS

Hollywood, SIOUX FALLS

Indiana, INDIANAPOLIS

Paramount, WILKES BARRE
(Opp. Theatre) "

Majestic, SAN ANTONIO

Capitol, WILLIAMSPORT, PA.

Paramount, ABILENE, TEXAS

Palace, HUNTINGTON, W. VA.

State, CAMBRIDGE, O.

Plaza, EL PASO

Wichita, WICHITA FALLS

The Perfect Furlough
Written on the Wind

The Perfect Furlough
Written on the Wind

The Perfect Furlough
Written on the Wind

The Perfect Furlough
Written on the Wind

The Perfect Furlough
Written on the Wind

The Perfect Furlough
Written on the Wind

The Perfect Furlough
Written on the Wind

The Perfect Furlough
The Glenn Miller Story

The Perfect Furlough
Written on the Wind

The Perfect Furlough
The Glenn Miller Story

The Perfect Furlough
The Glenn Miller Story

The Perfect Furlough
Written on the Wind

The Perfect Furlough
To Hell and Back

The Perfect Furlough
Written on the Wind

The Perfect Furlough
Written on the Wind

The Perfect Furlough
Written on the Wind

The Perfect Furlough
Written on the Wind

The Perfect Furlough
The Glenn Miller Story

The Perfect Furlough
Written on the Wind

The Perfect Furlough
Written on the Wind

The Perfect Furlough
The Glenn Miller Story

\$1285

1217

800

501

1132

910

1365

1792

2950

3443

2504

2565

1472

1516

1380

1684

524

468

2658

2665

1559

1815

1531

738

2077

2116

2046

1951

2290

2765

864

966

1925

2054

794

806

769

863

1908

2213

1301

1232

New Year's Eve *

New Year's Eve

New Year's Eve

New Year's Eve

New Year's Eve

New Year's Eve

New Year's Eve

New Year's Day

New Year's Eve

Christmas Day

New Year's Eve

Opening Day (Sun.)

New Year's Eve

New Year's Eve

New Year's Eve

Opening Day (Wed.)

New Year's Eve

New Year's Eve

New Year's Eve

Opening Day (Fri.)

New Year's Eve

First two days (Fri., Sat.)

New Year's Eve

Opening Day (Wed.)

New Year's Eve

Opening Day (Thurs.)

New Year's Eve

First three days

New Year's Eve

New Year's Eve

New Year's Eve

New Year's Day

New Year's Eve

New Year's Eve

New Year's Eve

Opening Day (Thurs.)

New Year's Eve

First three days

New Year's Eve

New Year's Eve

New Year's Eve

Opening Day (Fri.)

* No New Year's Eve showings started before 6 P.M. Some were Midnight shows only.

Space does not permit our listing all of these wonderful engagements. For further information about your territory contact your Universal Branch



The NEW YORK Scene

By Mel Konecoff

PRODUCER SPEAKS AGAIN: Max J. Rosenberg, co-producer of the UA release, "The Last Mile," has by now started his six-week tour of a number of cities in the east and midwest on behalf of the film, a strong drama dealing with convicted killers who await death in prison. He believes that a producer's function does not cease with the completion of a film but rather that the producer should do all in his power to follow through via exploitation and appearances wherever possible.

The capable producer told his listeners that he hoped the film stood on its own as an honest treatment of a melodramatic situation, rather than as a preachment against capital punishment, on which he refused to take a stand. Some readers will remember the work as a hit Broadway stage play in the twenties or as a film made in 1931.

Rosenberg is strongly convinced that pictures can be made and made well in the east, since there is an abundance of acting as well as technical talent easily available here. Almost any kind of subject can be made here with the possible exception of those that call for outdoor settings or for specific locations. Both he and director Howard Koch had nothing but praise for production personnel.

Incidentally, Mickey Rooney, the star, comes off quite well in his strong dramatic part and receives more than adequate support.

PHARMACEUTICAL NOTE: Edward C. White, president, New Jersey Pharmaceutical Association, tells us that "the personal health of millions of Americans would be better off if they turned off their television sets and went more often to the movies for entertainment."

Continued he, "Pharmacists throughout New Jersey are experiencing too many patrons depending on self-medication huckstered on television for the relief of headache symptoms, which would be caused by eyestrain watching too much of this (TV)."

Other pre-moviegoing health advantages listed were less chance of viewers taken in by suggestion they treat themselves for symptoms that could mask serious illnesses, less eyestrain, a healthful walk after dinner to and from theatres, etc.

White is a member of the Hoboken Board of Education. He might have added a small item like there's better entertainment available in theatres as well.

Albany Censor Debate Includes SW Executive

ALBANY—For the first time in the local annals of panels on the highly controversial subject of motion picture censorship, a theatre manager who doubles as district manager for a leading circuit will be among the participants—under the auspices of the Parent Teacher Association of School 16, on Jan. 19. He is Alfred G. Swett, manager, Strand, and district chief for Stanley Warner Corporation.

Swett was invited to take part along with Dr. Hugh M. Flick, ex-director of Motion Picture Division, State Education Department, and still its outstanding thinker on film censorship; C. R. Roseberry, writer for Times-Union of a recent series about screen licensing; and former critic for the Knickerbocker News, David H. Beetle.

Other panelists include an Albany Law School faculty member, possibly James A. FitzPatrick, of Plattsburgh, counsel for Joint Legislative Committee on Offensive and Obscene Material, and a spokesman for the Albany Roman Catholic Diocese. Its bishop, the Most. Rev. William A. Scully, is among the nation's strongest supporters of the Legion of Decency and of film censorship. It was Bishop Scully—then chairman of the U. S. Bishops' National Committee on Motion Pictures, Television and Radio and national moderator of the Legion—who called for the Strand to withdraw "Baby Doll" about two years ago.

After being turned down, he ordered a six-month ban for Catholics on the SW ace house here and on the chain's Troy in Troy. Both suffered heavily as a result of the interdiction.

Mrs. Matthew Margolius, program chairman, also requested the appearance of, or a statement by, the state PTA's legislative chairman on motion picture censorship. The debate is expected to broaden into an exchange on "censorship" generally. It will be thrown open to questions from the floor.

Goldwyn, Jr., To MGM

NEW YORK—Samuel Goldwyn, Jr., will produce an independent motion picture to be released by MGM, it was announced last week by Sol C. Siegel, MGM studio head. A story property will be announced shortly, to be put before the cameras early in 1959.

Goldwyn will move his offices to MGM this month to begin preparations for the filming.

Meetings resulting in the new contract were initiated several months ago, following the successful foreign releases by Loew's, Inc., of Goldwyn's "The Proud Rebel."

President Backs Film Exchange Deal With USSR

NEW YORK—Eric Johnston, president, Motion Picture Export Association of America, and George V. Allen, director, United States Information Agency, had an appointment with President Eisenhower to report on recent developments in the State Department Cultural Exchange Program and in particular the details of the film negotiations with the Soviet Union.

It is understood that the President showed keen interest in the progress to date and hopes that the film exchange program may be successfully concluded in the near future.

Johnston announced the complete list of seven pictures which have been selected for distribution in the United States by the major U. S. film distributors. They are "The Cranes Are Flying," "Swan Lake," "The Idiot," "Circus Stars," "Othello," "Quiet Flows the Don" and "Don Quixote."

The six films already selected by the Soviet Union are "The Great Caruso," "Lili," "Roman Holiday," "Marty," "The Old Man and the Sea," and "Oklahoma!"

The balance of four pictures to make up the 10 selections of the Soviet Union are expected to be announced shortly.

N.Y. Solon Favors More Film Control

ALBANY—A declaration by Governor Nelson A. Rockefeller, in his inaugural address, that "we must work, perhaps hardest of all, on the field where the future can be won or lost—in our schoolrooms—and we must attack the problems of juvenile delinquency," led Assemblyman Joseph R. Younglove, chairman, Joint Legislative Committee on Offensive and Obscene Material, to ask whether "motion pictures and television" are contributing to or are a drag, upon our immensely expensive program of education.

He said that witnesses had asked this question at the Committee's recent New York City hearings; that the public "is increasingly aware of the fact some, or a number, of the motion pictures released during the past year have not been in the public welfare."

Younglove added that "it does not make sense to spend vast sums for education and do nothing to control a medium as powerful in its possible adverse effect on education, as motion pictures."

"The Committee feels at this time that it is imperative the work of the Motion Picture Division, State Education Department, be continued," Younglove commented.

He had kind words to say about "the attitude" displayed by representatives of the motion picture industry at the New York hearings.

The Johnstown Assemblyman observed that "The motion picture industry is mature enough to take the steps necessary to protect and continue its business."

He warned, however, that if the present cycle of films emphasizing "brutality, crime, sex, and obscenity" persisted indefinitely, the film industry could be "killed." Younglove hoped this was only a temporary trend.

He did not know whether the Joint Committee would sponsor legislation at the 1959 session, as it did at the 1958. Two bills tightening control on the content, promotion, and advertising of motion pictures, as well as certain other media, won approval of Senate and Assembly. Later, they ran into a veto by Governor Averell Harriman as of doubtful constitutionality.

Stock Transactions

WASHINGTON—The Securities and Exchange Commission has recorded the following stock transactions by industry executives in the Nov. 11-Dec. 10 period:

ASSOCIATED MOTION PICTURE INDUSTRIES: Albert W. Lind acquired 100 shares.

CINERAMA, INC.: Stanley Warner Cinerama Corporation exchanged 64,785 shares for equal number of shares of Cinerama Productions Corporation.

COLUMBIA PICTURES: Fico Corporation acquired 4,100 shares.

LOEW'S, INC.: Joseph Tomlinson acquired 16,900 shares, and Corporation A acquired 20,000 shares.

NATIONAL TELEFILM ASSOCIATES: Harold Goldman and B. Jonny Graff acquired 1,000 shares each and disposed of an equal number of shares; Burt Kleiner acquired 5,000 shares.

NATIONAL THEATRES: B. Gerald Cantor acquired 16,000 shares; Co-Profit Sharing Trust acquired 1,500 shares; Samuel Firks acquired 10,000 shares; Jack M. Ostrow Corporation acquired 12,500 shares; Cantor and Douglas disposed of 10,000 shares; Rhoden Investment Company disposed of 11,300 shares; and Frank H. Ricketson, Jr., disposed of 20,000 shares.

THERE NEVER WAS A DAME LIKE AUNTIE MAME!



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no receipts to match 'em since 'Sayonara'**

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"AUNTIE MAME" STARRING ROSALIND RUSSELL

FILMED IN **TECHNIRAMA**® COLOR BY **TECHNICOLOR**®

Co-starring **FORREST TUCKER · CORAL BROWNE · FRED CLARK** • Screenplay by **BETTY COMDEN** and **ADOLPH GREEN** • From the novel "Auntie Mame" by **PATRICK DENNIS**
As adapted for the stage by **Jerome Lawrence** and **Robert E. Lee** • Directed by **MORTON D'ACOSTA** • Music composed by **BRONISLAW KAPER** • From **WARNER BROS**





LONDON Observations

by Jock MacGregor

AS THE NEW YEAR STARTS all sides of the industry are getting together to make an all out do-or-die effort to present the strongest possible case to the Chancellor of the Exchequer for the abolition of Entertainments Tax which is now levied solely on the cinema. Time is short for the budget is due in April. Employer and employee are united in the fight, and never has confidence in final victory been higher. . . . With Brigitte Bardot's "Parisienne" getting a circuit release as top feature in a dubbed version, the old question arises as to whether it is the exhibitor or the patron who really objects to dubbing, or whether the alleged resistance is a myth. Anyway, the shapely Bardot should provide the answer. Incidentally, I hear the picture has been dubbed into English twice, by Rank for this market and UA for America and elsewhere. In each case, Charles Boyer dubbed his own part. Now Major De Lane Lea, a pioneer in this field, has opened a dubbing studio a couple of blocks from Film Row. One can but marvel at the use of limited space and the intricate equipment. . . . Independents generally found 1958 much to their liking. Now Phil, Sid, and young Norman Hyams of Eros are looking forward with the greatest confidence for a bigger and better year. While such horror offerings as "Blood of the Vampire" and "Trollenberg Terror" proved highly lucrative, their really big winner was the warm, homely "Cry from the Streets" with Max Bygraves, a most likeable newcomer from the music hall. Not only did this do excellent business on release, but many astute exhibitors brought it back for Christmas and found it just what the box office ordered. Now they have "Life in Emergency Ward 10," based on a popular TV series, and "Serious Charge," a meaty drama, readying for release. And talking of Christmas hits, ABC and MGM really cleaned up with the unit program—"tom thumb" and "Andy Hardy Comes Home." Doug King is now finding that these unit programs are just the thing for this market. 20th-Fox's idea of giving "Sheriff a Fractured Jaw" a nine day booking certainly seems to have paid off if the queues lining for my local cinema are any indication of the overall business. Incidentally, if only the ticket scalpers could get the tickets they would be forsaking "My Fair Lady" for "Inn of the 6th Happiness," such are the queues that continually surround the Odeon.

CONGRATULATIONS to Bernard Charman, editor of The Daily Cinema, on the handsome "Welcome Back Jack" 38 page tribute to Jack Warner on his return to the studios after his serious accident. . . . Good luck to Joe Vegoda and Michael Green who are launching Regal Films as a new distribution outlet. Joe was RKO's sales director. Initial releases include "Jack the Ripper," "Call Girl," and some Goldwyn reissues. . . . Found the fellow I gave a lift to on Christmas Eve when he could not get a taxi from Les Ambassadeurs was Wyatt Earp—Hugh O'Brian himself. Proves I'm no TV addict. . . . Congratulations to Bill Annett on his promotion as managing director of Rank Screen Services in succession to Gerard Holdsworth, who will remain on the board of directors. Bill has been a great worker for the Variety Club. . . . Macgregor Scott and his AB Pathe sales team are moving to the old RKO Radio buildings in Dean Street. Meanwhile, Terry Ashwood and the AB Pathe shorts and specialized films division will take over the vacated Film House offices. . . . Very sorry to hear that Columbia's Mike Frankovich has been taken ill while in Switzerland. . . . The Queen will attend a benefit performance of "Gigi" at the New Columbia Theatre on March 4.

Drive-In Loans Okayed As SBA Reverses Stand

NEW YORK—George G. Kerasotes, president, Theatre Owners of America, and Philip F. Harling, chairman of the Small Business Administration Committee of TOA, last fortnight hailed the announcement by the SBA in Washington that it had reversed an earlier decision and had decided to make drive-ins eligible for Government loans.

They said the decision was recognition of the TOA's contention that all theatres should be treated alike, and expressed satisfaction that the SBA had increased the loan limit for all theatres from the prior maximum of \$250,000 to \$350,000 for 10 years. They added that the action should provide grounds for private lending organizations to review their loan policies for theatres in view of the Government's recognition of all theatres as suitable applicants for loans.

Kerasotes and Harling said that TOA's efforts will now be directed to obtain "through legislation or other means" modification of the SBA's loan requirements to enable theatres to qualify more easily. They are particularly interested, they said, in obtaining removal of the provision now requiring a theatre be turned down by a private lending institution before it can apply for an SBA loan.

Largest Theatre Pass Awarded Texas Solons

DALLAS—Size conscious Texans have conceded that the newly designated state of Alaska supersedes the Lone Star State as the nation's largest, but the motion picture theatre people in Texas still hold title to having the biggest theatre pass.

"As a matter of fact, the new 1959 Texas COMPO Courtesy Pass can claim the world's record for its size and number of honoring theatres," stated Kyle Rorex, executive director of Texas COMPO. The Pass lists 800 theatres in 185 towns representing 80 per cent of the total number of theatres in the state.

Designed as an integral part of the Texas COMPO public relations program, the Pass is being mailed to every State Legislator and Senator as well as all Texas Congressional lawmakers while they are in their home districts during the holidays.

The giant Pass is over 18 inches long and bears 2 columns of theatre names and towns front and back. It is folded 7 times to fit in the lawmaker's pocket or billfold.

This is the fourth consecutive year that the Pass has been issued and Texas exhibitors recognize it as the best method of displaying their strength and unity in a concerted industry effort to prevent burdensome local, State and Federal taxes on theatre admissions. Theatre owners were able to raise the exemption of State admission tax from 80 cents through one dollar in 1957.

Included on the Pass are all the operations of Interstate Circuit; Rowley United; Jefferson Amusement Co.; Frontier; Ezell Drive-In Theatres; Trans-Texas Theatres; Phil Isley Theatres; Hall Theatres; Wallace Theatres; Mart Cole Theatres; Frels' Theatres; Weisenburg Theatres; Adelman Theatres; Scott Theatres; H & H Theatres; Cinema Arts Theatres; Border Theatres; Bearden Theatres; O. K. Theatres; Glasscock Theatres; Talley Enterprises; Statewide Drive-In Theatres; Consolidated Theatres, and others.

"He saw
HOUSE ON HAUNTED HILL
and went all to pieces!"

THE SUSPENSE IS REALLY KILLING IN
HOUSE ON HAUNTED HILL
Bigger than "MACABRE" — from ALLIED ARTISTS!

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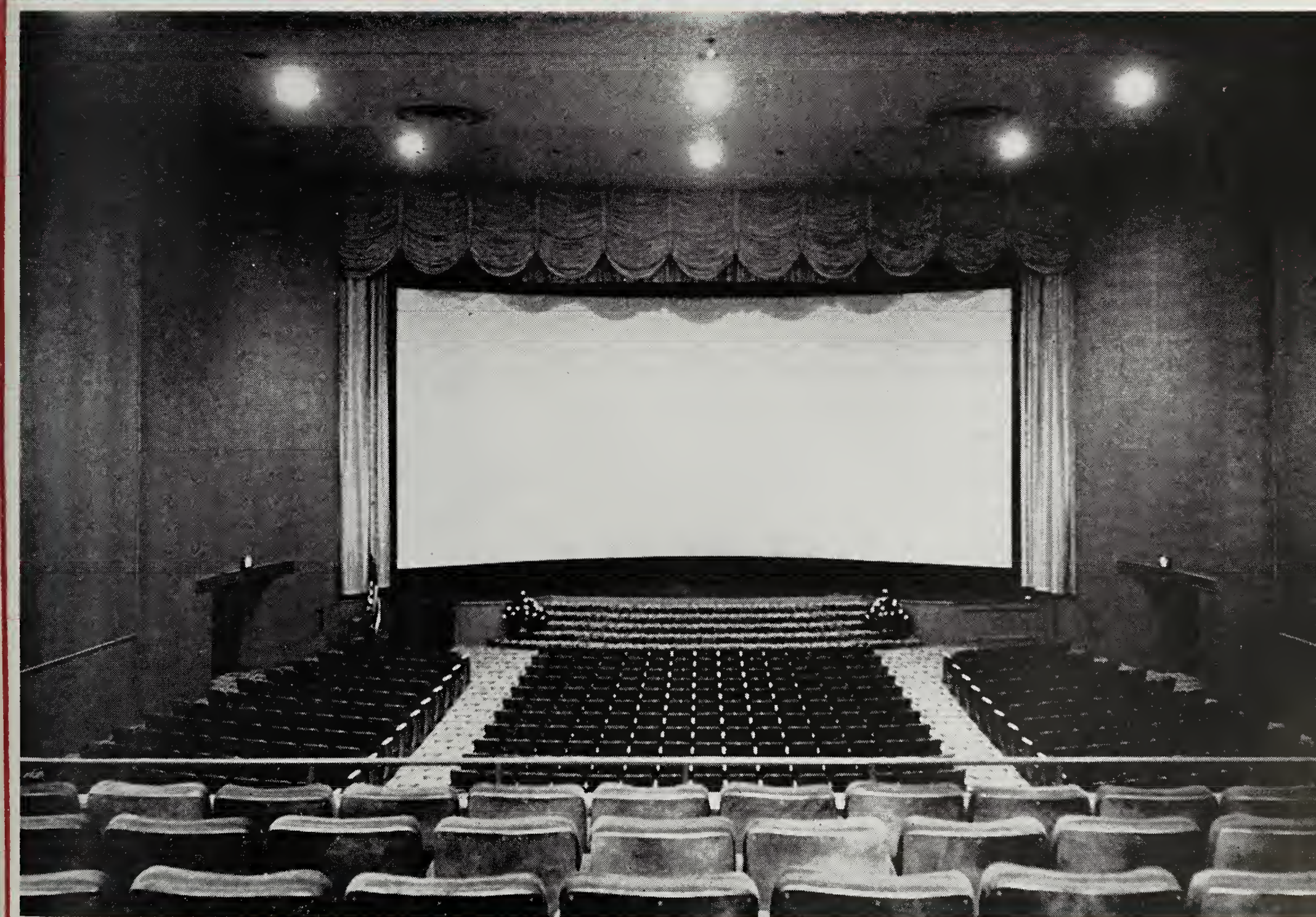
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A Yardstick For Concessions

Page PE-11

PHYSICAL THEATRE • EXTRA PROFITS

BILL HADDOCK, Editor



INCORPORATING the ideas of leading contemporary architects, the auditorium of the Syosset Theatre, suburban New York, features modern, uncluttered design and luxurious Heywood-Wakefield upholstered seats throughout.

Volume 14

Number 1

January 14, 1959

A once-a-month combined department devoted to the physical structure of the conventional and drive-in theatre, its design, equipment, and furnishings, with a special section devoted to theatre concession operations and management.

FREE

To Theatre Managers
and Projectionists

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LAYING IT

On The Line

A Loss, A Gain

The New Year has begun with the loss to the theatre equipment industry of one of its most prominent leaders—Merlin Lewis, executive secretary of the Theatre Equipment and Supply Manufacturers Association. Mr. Lewis has assumed similar duties with the recently formed American Congress of Exhibitors, and we wish him good luck and Godspeed in his new capacity. To the ACE organization, on which the future of exhibition may well rest, he brings great energy and wide experience.

For the record, we wish also to thank and congratulate Mr. Lewis for his tireless efforts on behalf of TESMA and the industry in general, particularly when those efforts were directed, as they were so often, to making the motion picture theatre the best possible place for the public to seek entertainment. While there is still a long row to hoe to improve many theatres, Mr. Lewis has pointed the way, and it is to be hoped that TESMA will continue to back up just as vigorously the long range objective of bringing every operating theatre on this continent and, indeed, in the world up to first class standards.

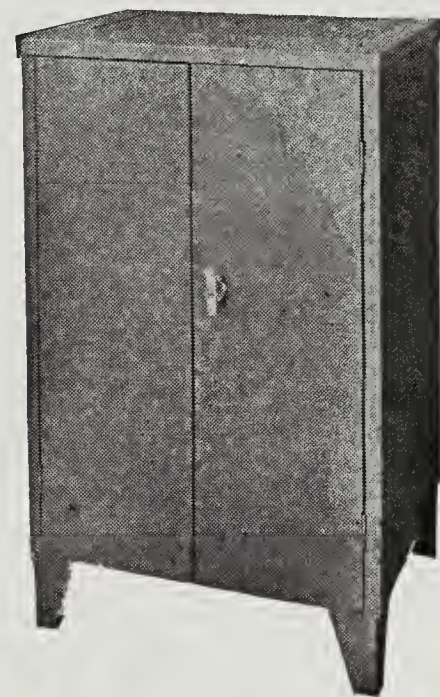
As TESMA loses Mr. Lewis, another industry organization of prime importance gains a new and energetic leader who proposes to amplify the theatre food and refreshment business to its full potential as a source of revenue to the operator and of convenience and pleasure to the patron. Philip L. Lowe, named president of the National Association of Concessionaires last fall, has long been active in this field and has devoted a great deal of time in the past to NAC business; as president, he succeeds two equally dynamic men who have guided NAC fortunes since its inception—Bert Nathan and Lee Koken.

In short, Mr. Lowe follows in the footsteps of the architects of NAC, assuming duties which have been discharged with dignity, forcefulness, and success. He has very substantial work cut out for him because, like many theatres, many theatre concession operations can be improved 100 per cent or more. Mr. Lowe has demonstrated ability to achieve such objectives and to lead the way to the better management, efficient maintenance, and major expansion of theatre refreshment facilities, while reaffirming NAC as a cornerstone of one of exhibition's most remunerative facets. We are certain that he can and will succeed, and to Phil Lowe, too, we wish good luck, Godspeed!

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

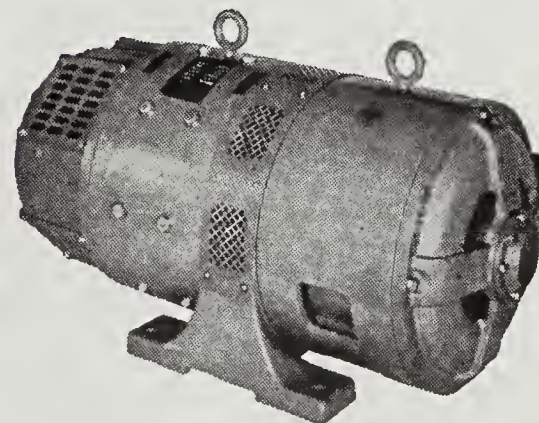
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Auditorium Design and Seating

The Auditorium Comes First When It Comes To Theatre Remodeling Or Construction; Seating And Other Factors Play A Vital Role In Its Design

By BEN SCHLANGER

Architect

THE external approach to a theatre, its lobby, foyer, and restrooms are important in any modernization scheme, but the amount to be expended on these items can be ascertained only after the most important item, the auditorium, is given full consideration. It is in this portion of the theatre that the patron enjoys the greatest benefits of modern presentation.

Psychological Factors

When wide film and wide screen systems were introduced, the change constituted only one step of two important developments that were essential to successful motion picture competition with home television. Auditoriums or, more specifically, the provisions which are made for seeing and hearing the performance, hold a much greater significance than is ordinarily appreciated. The mere ability to see and hear is not sufficient fully to enjoy the screen presentation. There are psychological values which involve, lighting and environmental factors which dictate, the specific improvements to be made in the interior finish and shaping of the auditorium. Particularly, the front half of the auditorium nearest the screen can be completely changed, to become an integral part of the picture presentation.

It was logical at one time to delay basic changes to the auditorium because a definite direction was not evident in new projection systems. We now know that there is sufficient development pointing to common use of film widths greater than 35mm, or at least wider camera films that will be reduced for 35mm projection. This development, specifically, affects location of desirable seating areas in the auditorium because it is possible to sit closer to the picture without the fuzziness which is apparent when the picture is projected from the 35mm film that has not

been processed from a larger negative.

The ability profitably to exploit the front half of the auditorium also introduces the benefits to be derived from stereophonic sound, because the patron senses the directional quality of the sound when the picture subtends the widest possible angle from his point of view. These developments do not necessarily eliminate the usability of the seating areas more remotely located from the screen, but they do emphasize the new importance of the closer seating areas which, for a while, seemed to have lost their value due to the overmagnification and fuzziness

of image presented when wide screens were introduced without wide camera films.

PHYSICAL THEATRE

Vol. 14, No. 1

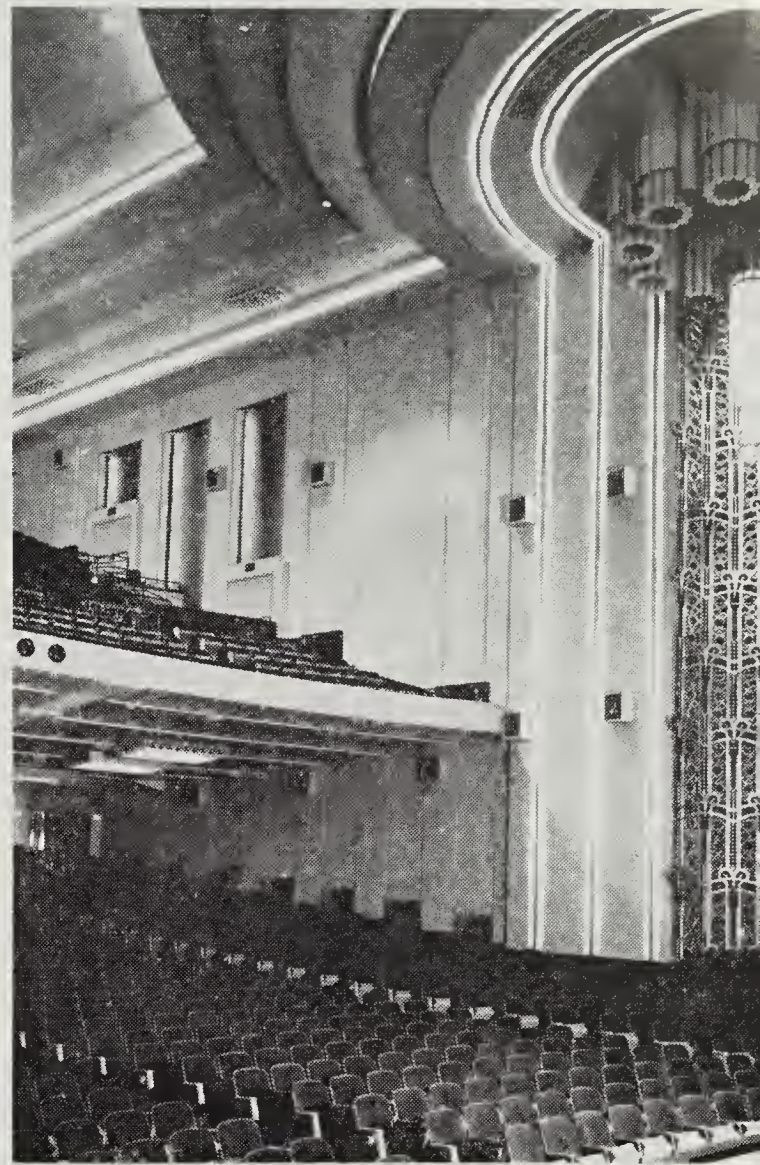
January 14, 1959

Design Problems

There is, as yet, one major deterring factor which makes it difficult to prescribe a fully successful screen and screen environmental interior treatment: the lack of standardization of picture aspect ratio. The variation in picture aspect ratio, which still exists, has forced the continued use of adjustable masking and curtains which, in itself, makes it difficult to create an auditorium surface treatment which can enlarge effectively the visual field of the spectator and make him feel that the projected picture and the picture environment has a continuous and open effect.

Another unresolved factor affecting needed improvements is the curvature of the screen. This factor becomes a problem if a theatre must be able to project, in addition to standard films, the Cinerama or Todd-AO processes, which require deeper curvatures than the other systems. It is not likely that the Cinerama system will have to be provided for in the average theatre. The Todd-AO system, which is adaptable to more

Continued on Page PE-10



CONTEMPORARY auditoriums such as these have been designed in keeping with the requirements of wide screen processes. Certain psychological values involve, and lighting and environmental factors dictate, the interior finish of the theatre. Seating which has been satisfactory in the past demands new thinking in the future to keep abreast of film processes. Above all, the theatre auditorium should be neutral ground for motion picture presentation; the heavy ornamentation of the past is a distracting factor which should be modified or eliminated.



EXTRA PROFITS

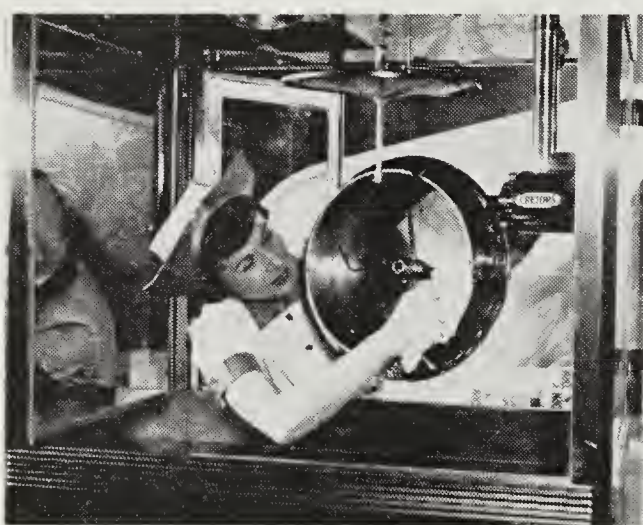
Devoted exclusively to concession operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

BILL HADDOCK, Editor

January 14, 1959

IT'S EASY TO SERVE GOOD POPCORN

By H. E. Chrisman
Director of Sales
Cretors Corporation



ABOVE AVERAGE PERSONNEL, properly trained in the maintenance of corn popping equipment and in the careful preparation of the product according to certain precise rules, are the key to higher profits from popcorn, a high-profit item to begin with. The proportion of oil to corn is a particularly important consideration in achieving a tasty and, therefore, fast-selling product. Circulating heat in the popper is another method which has proven exceptionally useful in turning out hot, tender, crisp corn.



POPCORN has been, and still is, the highest-profit theatre concession item. So much so, I think, that many times it is neglected because many theatre owners feel popping corn is so simple and the profits are so large that only limited attention is given to this part of the concession.

It is no news that popped corn rarely tastes the same in any two situations. In my travels around the country, I taste the popped corn at many theatres and, frankly, it is not encouraging to see how corn is sometimes popped and sold. But it isn't just my opinion, because too many people mention it to us, and too often these complaints are justified.

All of us know that today the special hybrid raw corn is better than ever. The expansion has been exceptional and the flavor excellent, with the net result that you make more money per hundred pounds. Popping oils, both coconut and peanut, are excellent products. Coloring and other ingredients have been added to the popping oil and seasoning to make popped corn look and taste better. Popcorn machine manufacturers have spent a substantial amount of money and effort to improve efficiency and incorporate special features that will produce a better product. If all of this is true—and it is true—then why doesn't every concession stand sell good popped corn?

We realize some of it may result from the fast turnover of young and inexperienced personnel, but most of the problems can be overcome with a little effort. I feel that many concession stands can afford to employ better than average personnel because the profits justify it. Also, the savings in better personnel more than pay the additional expense.

It is usually true that equipment loses its efficiency as it gets older. That's true of some popping equipment; and it's the rule, rather than the exception, that an inefficient popcorn kettle can cost the theatre from \$15 to \$25 profit per hundred pounds of raw corn. This means that a part of the progress made in hybrid corn is wasted because it's impossible to obtain full expansion from raw corn when the kettle is inefficient.

But, we are still concerned about taste. This same inefficient kettle produces a smaller popped kernel than its normal expansion and it's hard—not tender and crisp. So, the taste is actually affected to some degree by the efficiency, or inefficiency, of

the popcorn machine kettle.

Next, we want to discuss a factor possibly just as important as the machine—the popping oil and its ratio to raw corn—something that the majority of theatre owners never think too much about, except that oil is the most expensive of ingredients to pop corn.

I have mentioned the two most popular oils as coconut oil and peanut oil, but strongly recommend coconut oil as it has many advantages over peanut and other oils. Peanut oil is especially undesirable if the popped corn is reheated for any reason. Because the heat in the oil pops the corn, it is of utmost importance that the proper amount of oil be used. If too little oil is used, the first popped grains take up most of the oil and there is not enough left properly to pop the remaining grains. This again results in smaller, untasty kernels, and a loss in dollars and cents. Also, the greatly increased expansion of raw corn in recent years makes it more important than ever to use the proper amount of oil. Our tests and experiments over the years show 33⅓ per cent as the best ratio for expansion and taste. For seasoning salt, a "rule of the thumb" is ¾ ounce to one ounce per pound of raw corn for the average taste. Some may prefer more, but it is not desirable to use too much salt to increase beverage sales. This will decrease popcorn sales.

Another excellent method of improving the taste and acceptability of corn is dehydration of the popped kernel; or, as we refer to it, circulating heat, which is standard equipment on our machines. As you know, popped corn absorbs the moisture in the air like a sponge, which results in a tough, tasteless product. This is especially true of drive-in theatres and areas where the hu-



THE POPCORN SCOOP should be used carefully, to prevent the breaking of the popped corn kernel and concomitant waste and lost profits.

midity is high. But the right method of filtering warm air through the popped corn eliminates this problem, resulting in a hot, tender, and crisp corn. If you are not using circulating heat in your indoor houses, and especially the drive-in theatres, don't wait any longer to make the change. You won't be sorry.

I will briefly touch on several other factors that are important to popping good corn:

1. Our tests have shown the best popping time for a charge of corn is about 2¼ to 2½ minutes. But never under two minutes, nor over three minutes, as either extreme will reduce expansion and affect the taste.
2. Thermostats are merely a safety device, at least on our machines, and do not need adjusting. The thermostat will break the circuit at 500 degrees in the event the machine is left on by mistake with the kettle empty, but the kettle is too hot to pop corn and the machine should be cut off and allowed to cool.
3. Do not preheat a Cretors kettle. It is not necessary.
4. With the exception of the first popping, do not reduce the charge of corn under the capacity of the kettle on our machines. Know the capacity of the kettle, and if it calls for 18 ounces of corn, use 18 ounces; 32 if it calls for 32 ounces.
5. Make sure the machine is getting the right amount of current: this is essential for efficient popping.
6. To prevent breakage of the popped kernels, teach personnel to use the popcorn scoop sparingly. This prevents waste and lost profits.

We do not profess to be experts in the popcorn business, but Cretors has made popcorn machines for 73 years. We manufacture the Official Weight Volume Tester for the Popcorn industry, and it's part of every day routine to make tests and to check all types of hybrid corn, popping oil, and popping equipment. It is part of our responsibility to the industry to develop better ways of popping and serving popcorn.

The suggestions I have made to you are not a matter of opinion, but are the methods proven best over a great many years by tests and experience. We would not tell you how to buy film, projectors, or seats, but I do believe our suggestions about popcorn will make you more money.

Convention, Conference Heads Appointed By NAC

CHICAGO—Spiro J. Papas, executive vice-president of the Alliance Amusement Company, has been named general convention chairman for the 1959 National Association of Concessionaires convention and trade show in the Hotel Sherman, Chicago, Nov. 8-12, it has been announced by NAC board chairman Lee Koken and president Philip L. Lowe. At the same time, Arthur B. Segal, Selmix Dispensers, Inc., was appointed exhibit chairman for the trade show.

It was disclosed further that the NAC Western Regional Conference will be held in the Riviera Hotel, Las Vegas, Nev., Feb. 9-11 under the chairmanship of Harold F. Chesler of Theatre Candy Distributing Company, NAC first vice-president. This meeting will be devoted to a study of successful food and beverage merchandising techniques, a pitchman's forum, boxoffice building ideas, and a social program. Attendance of 200 is expected.

Coke Appoints Franklin Fountain Sales Manager

ATLANTA—The appointment of Wilson P. Franklin as manager of the Fountain Sales Department of The Coca-Cola Company was announced last fortnight by vice-president Harold Sharp, in charge of Fountain Sales.



FRANKLIN

Sharp also announced the appointment of Cliff E. Hewell, formerly manager of the Dispenser Section, as the Department's regional sales manager of the Atlanta Region, succeeding Franklin. Henry F. McGill, now the Fountain Sales Depart-

ment's Richmond district manager was elevated to manager of the Fountain Dispenser Section, succeeding Hewell.

Franklin joined the Fountain Sales Department of Coca-Cola in 1940 in Atlanta. He served in various sales capacities, both in the Atlanta and Cleveland Regions, as well as in the home office department before becoming regional sales manager in Cleveland. In 1953 he was appointed regional sales manager of the Atlanta Region.

Hewell joined Coca-Cola in 1944. He was the Fountain Sales Department's district manager at Omaha, and in the Birmingham, Ala., District, before being made manager of the Dispenser Section in 1952. McGill joined the company in 1948 as a fountain sales representative at Birmingham.



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America's finest popcorn seasoning imparts rich butter-like flavor...and color!

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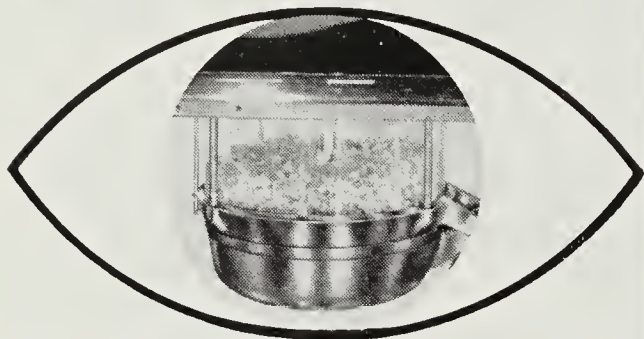
Mothproof Carpet

Archibald Holmes and Son announces that beginning January 1, every yard of Beautiful Holmes carpet shipped will carry the label "Guaranteed Mothproof for the Life of the Carpet." The only possible exceptions are candy stripe and spool-end goods. The permanent process, which is called "Moth-a-Nil," originated in Australia and uses the chemical, HEOD.

Moth-a-Nil destroys pests in three ways: by contact, by vapor, and by ingestion. This is an improvement over older types of mothproofing in that it repels the insects, including carpet beetles and silver fish, before they have had a chance to dine on the wool.

Laboratory tests prove that the protective chemical is still present in lethal doses even after twenty shampoos, it is said.

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Customers see corn popping in the Manley VistaPop Kettle . . . you see sales and profits soar!

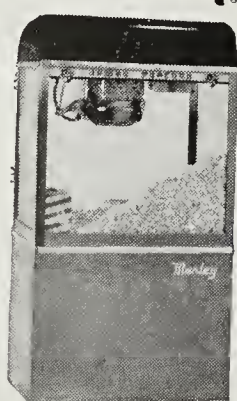
The all new Manley VistaPop Kettle has the new, exclusive "see-through" feature. Customers see their own corn popping. Appetites are stimulated. Impulse buying goes into action. Your sales go up.

What's more, new "hot air-conditioned" warming pan keeps corn fresh, hot, crisp . . . delicious. No more soggy popcorn. You produce a top quality product that pays off in repeat sales!

GET THE FACTS ON HOW YOU CAN INCREASE PROFITS WITH THE MANLEY

Vista Pop

Write Manley today for complete details on how the VistaPop can mean new sales, more repeat sales, greater profits for you. Or ask to have a Manley representative call, without obligation. Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Missouri. Address Dept. EX-159



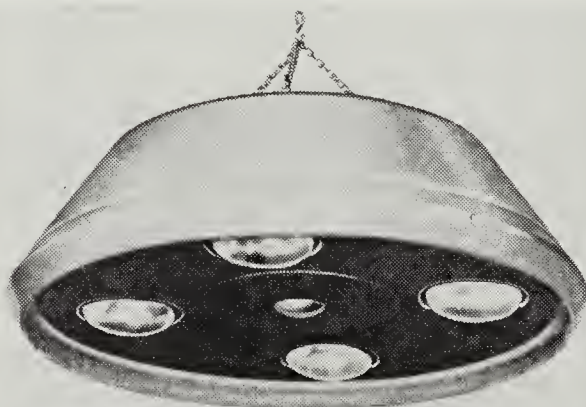
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. . . that have theatre interest

Animated Display Lamp

An entirely new concept of display animation that creates dazzling scintillation in chrome, enamel, metallic fabrics and other reflectable surfaces, has been introduced by Spincraft, Inc. Called "Scintillite," the new unit produces sparkling eye-catching movement and life from every surface it touches, without the need for mechanical turntables, flashers, fans, banners, or other similar units. New light-motion is achieved by a revolving series of reflector spotlights or floodlights kept in constant movement by an electric motor. Varying degrees of scintillation, fast or slow, can be obtained by positioning the device at different distances or angles.

Scintillite is said to permit endless variety in special effects by varying the types and colors of bulbs, the angle of mounting, the surfaces reflected, and the size and number of units used. In addition to its basic scintillation effect, special light, shadow, moving silhouette, color and motion effects can be achieved by use of translucent surfaces, lensed glass, perforated boards, silhouettes, screens and other display props, it is said.



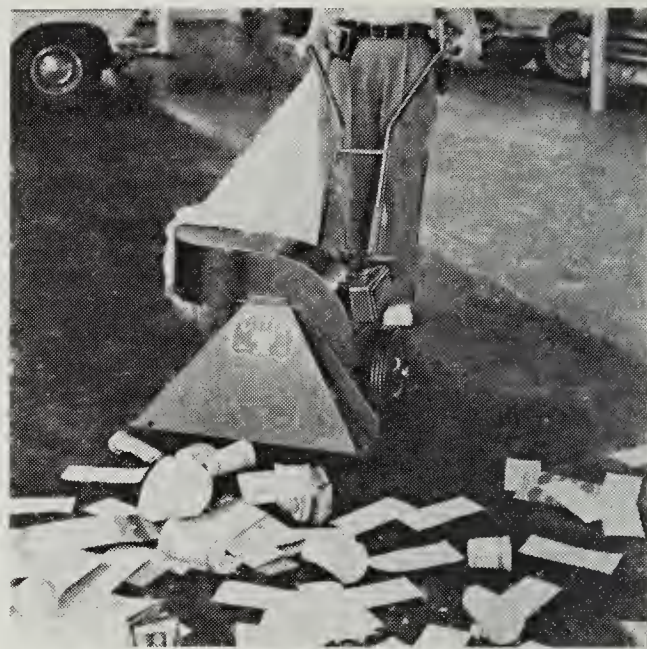
SCINTILLITE LAMP

Self-contained, light in weight, and portable, Scintillite requires only an easy plug-in to any 110-volt AC outlet. It can be suspended from hooks, tilted to any angle by means of its triple chains, propped or braced in any position, even upside down, rested on overhead frames or grillwork, and can be recessed in wall or ceiling for built-in effect, the manufacturer states.

Litter Bug, Jr.

A new, lower-priced Litter Bug with narrower pick-up, designed for smaller requirements and tight spaces, has been announced by Mid East Sales Company, manufacturer of the original Litter Bug now widely used in drive-ins. Known as the Litter Bug, Jr., the new model offers the additional feature of rubber-tired casters on the pick-up housing to prevent scraping the surface being cleaned. It has a 24-inch wide pick-up, as compared to 30-inch for the larger model, making it ideal for cost and maneuverability on small premises, where only intermittent use is necessary, or for tight spaces and narrow aisles, it is said.

Now in its fourth year, the original Litter



LITTER BUG, JR.

Bug has paid for itself in labor savings in as little as three weeks. A gas-powered super vacuum cleaner does in minutes what takes hours with a broom. It picks up all paper litter—trays, cups, boxes, straws, leaves and grass—plus cigarette butts, matches, even ticket stubs, yet it does not remove gravel surfacing.

Waste Receptacle Top

Announcement has been made of the new Bennett Bilt Model 63 Drum Top by the Bennett Manufacturing Company. Model 63 Drum Top converts any 30 gallon grease drum (or any drum with maximum diameter of 19 3/4 inches to 16 3/4 inches minimum diameter) into a self-closing waste receptacle producing a sanitary, fire-resistant litterbug eliminator. The exclusive adjustable hold-down clamps permits the unit to fit the wide diameter range of 30 gallon drums.

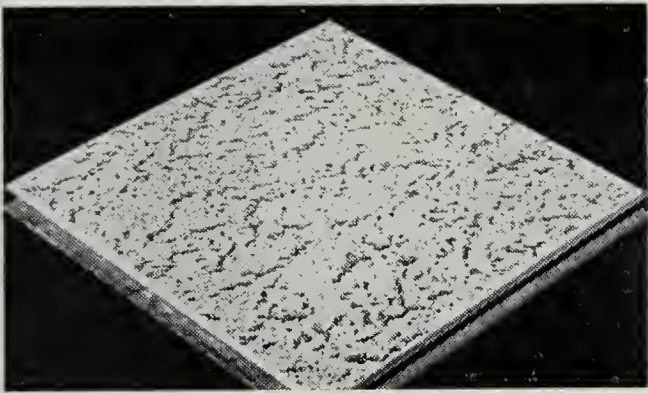
A self-closing chromium-plated top door, with unusually gentle spring action makes depositing refuse so easy that cleanliness and neatness is automatic, it is said. Top opening is protected by rubber gasket.

Acoustical Tile

A new acoustical ceiling tile has been designed by the Wood Conversion Company. Called Nu-Wood (R) Micro-Perf, the product features acoustical correction and an effect of fissured stone obtainable only in



BENNETT DRUM TOP



NU-WOOD ACOUSTICAL TILE

products costing several times as much, according to the manufacturer.

The acoustical properties are obtained through the use of pin-point perforations that flare out into bell-shaped cavities beneath the surface of the tile. These pin-point perforations afford about the same sound reducing efficiency as conventional, drilled tile, it is said.

The fissured design blends with the pin-point perforations so that at normal ceiling level the small holes are unnoticeable. Obtainable in two design colors, grey or beige, on a non-glare white tile surface, its sound-reducing qualities are confirmed through tests by Riverbank Laboratories, an independent testing agency.

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- ☐ MANLEY, INC., VistaPop Kettle
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ISSUE OF JANUARY 14, 1959

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AUDITORIUM DESIGN

Continued from Page PE-5

theatres, requires a depth of curvature at least three times the depth of the curvature which is satisfactory for all of the remaining systems. It is the contention of this writer that it would be highly desirable to compromise on a screen curvature that would be somewhat deeper than the curvatures now in common use, yet deep enough to permit successful projection of Todd-AO films. If the latter could be achieved, it would be possible to make the auditorium surfaces blend into the projected picture and do away with the curtaining and masking which is inherited from the stage theatre and continues to be an inhibiting factor in the quest for a unique and vital new effect which is

very much needed for motion picture presentation.

The auditorium surfaces that should be treated to form a proper environment are determined by plotting horizontal and vertical fields from the most remote seat location. All wall surfaces which can be seen within a horizontal subtended angle of 60 degrees become critical. All ceiling surface visible within a subtended angle of 15 degrees above a point of the eye of the most remote viewer also becomes critical. If possible, these critical surfaces should not be broken by exit doors or exit lights and certainly should be completely devoid of any form of ornamentation. These surfaces have to be shaped and textured to provide a light environment for the projected picture, which broadens the visual field without competing with or distracting from the central picture.

Neutralize Auditorium

The remainder of the auditorium surfaces, not in the direct field of view while the patron is concentrating on the film are nevertheless seen out of the corner of one's eye and also should be neutralized by eliminating ornamentation and areas of contrasting surfaces. Exposed lighting sources should be eliminated from the entire auditorium.

With the introduction of stereophonic sound, it has become increasingly important to introduce a maximum of sound absorption. A notable advantage in this respect is the ability to provide a true quality of sound for outdoor scenes and it is unnecessary to depend on auditorium surface reflectivity for indoor scene effects because the sound track on the film can incorporate these reverberations. In choosing acoustical materials, care should be taken to make it possible to repaint the surfaces without changing their acoustical quality. Perforated asbestos panels and perforated metals can be used with the absorbing material concealed by these materials. Carpeting and fully upholstered chairs also are required for full acoustical treatment.

Seating Requirements

New requirements for seating have emerged with the development of new film systems. There has been a tendency to encourage maximum space between rows for leg room. Thirty-two inch row spacing is insufficient, but on the other hand 35 inch for main floor or mildly pitched balconies is ample, and to increase this distance only decreases the number of seats unnecessarily, because there is a new space using requirement for greater distances from center to center of the viewers' heads. This is necessary because the patron needs a wider opening between the heads in front of him for a sufficiently unobstructed view of the increased screen widths. Theatre chairs are manufactured varying from 19 inches to 22 inches in width, and it is desirable, on the average, to have at least three inches from center to center of the chairs. The best method for establishing desirable distance between heads is to use, where necessary, a double armblock chair. This system does add to the cost of the chairs, but affords the luxury of an individual chair for each patron and certainly is one of the improvements that help the theatre compete with television. The desirable dimension between heads actually varies as the distance from the screen increases, the greatest spacing between heads being required in the rows nearest the screen.

S.O.S. 33rd Birthday Celebration

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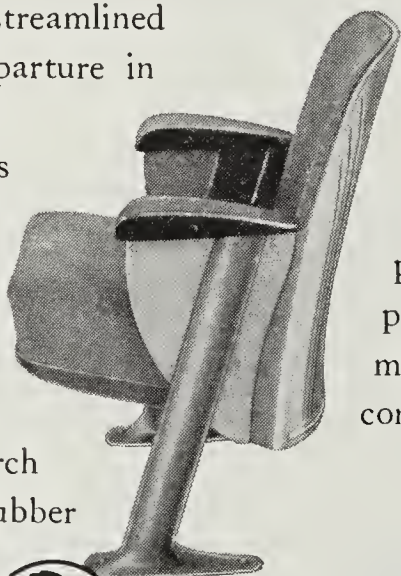
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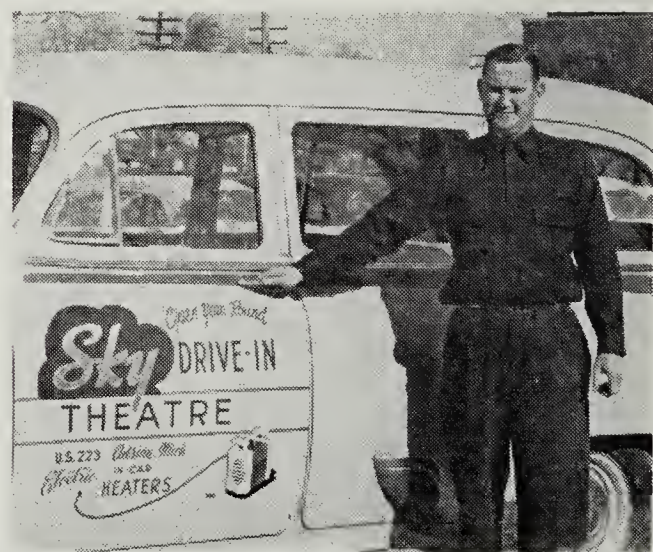
The deep-down solid comfort of Heywood-Wakefield seating helps you maintain a capacity box office . . . often at premium prices. Long, dependable service and low maintenance costs further contribute to your profits.

Write for new
Theatre Seating catalog

HEYWOOD-WAKEFIELD



Theatre Seating Division, Menominee, Mich.



Bill Jenkins, manager of the Sky Drive-In, Adrian, Mich., promotes the "Hot Shot" electric in-car heater on the theatre station wagon, keeping the public constantly informed of year-round operation. The Sky is a 600-car theatre; half of the car spaces are equipped.

A YARDSTICK FOR CONCESSIONS

By Albert Floersheimer, Jr.
Director of Public Relations
Theatre Owners of America

HOW much should your theatre-operated concession throw off toward rent and as profit? There is no single answer applicable to all theatres because of obvious sectional, policy, and local differences. However, as a continuing service for its members, TOA can offer "yardsticks" against which you can measure your own operation.

Last April, we provided a set of yardstick figures on conventional theatre operating percentages. In June, our research developed similar "yardsticks" for drive-in theatres. We now can furnish you with percentage figures of concessions which are operated by theatres (as distinguished from refreshment facilities which are run by concession firms which pay theatres a rent for this privilege).

At right are the yardsticks in percentages of total gross.

These figures are based on breakdowns furnished by theatres from all parts of the country, and of all sizes and policy, though the preponderance of theatres included are located in the east and midwest. In every case the theatre operator ran his own refreshment operation, pro-rating his supervision and administrative expenses to cover actual costs, and paying himself either a predetermined flat or percentage rent. The remainder could be considered profit.

We would stress these are average figures, and are not inflexible, positive "normals." Your theatre's policy, your geographic location, your labor market, all these factors can result in variances of several percentage points in the larger categories. However, if your total figures are greatly different from these, we urge you to reassess your operation. If your margin for rent and profit is much over 40 percent, it may well be you are charging too much, giving too small portions, or not giving the quality you want. If it is under 30 percent in conventional theatres, or 25 percent in drive-ins, there are undoubtedly areas where you can tighten up.

New Mars Line



Mars, Inc., has set January as the month for the national introduction of Mint Marsettes, the first flavor addition to its Marsettes molded roll 10 cent line, it was announced by J. R. Fleming, vice-president and assistant general manager. Mint Marsettes is the same product Mars used in market tests for the subsequent introduction last fall of bite-size Chocolate Caramel Marsettes.

Category	Conventional Theatres	Theatres Drive-In
Direct payroll	13.9%	15.1%
Total Merchandise Costs	33.5	36.2
Food	29.	30.
Paper	3.	5.
Other Merc. Costs	1.5	1.2
	33.5	36.2
Stand Expenses (utilities, uniforms, repairs, maintenance)	3.7	3.8
Overhead (supervision and administration)	8.5	8.8
Depreciation	1.8	4.5
State & Local Taxes	1.	1.
Total	62.4	69.4
Balance toward rent and profit	37.6	30.6

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- ★ Engineered and manufactured by Strong SPECIFICALLY for dependable, efficient use with angle or coaxial trim high intensity projection lamps. Not just general purpose rectifiers.
- ★ FULLY GUARANTEED.
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- ★ FULL SIZE SELENIUM STACKS—DAMP-PROOFED FOR TROUBLE FREE OPERATION IN WET CLIMATES AND TO WITHSTAND WINTER STORAGE.
- ★ Amperage adjustable during lamp operation by means of 3 rugged 8-point dial switches. Adjustable for compensation of line phase imbalance.
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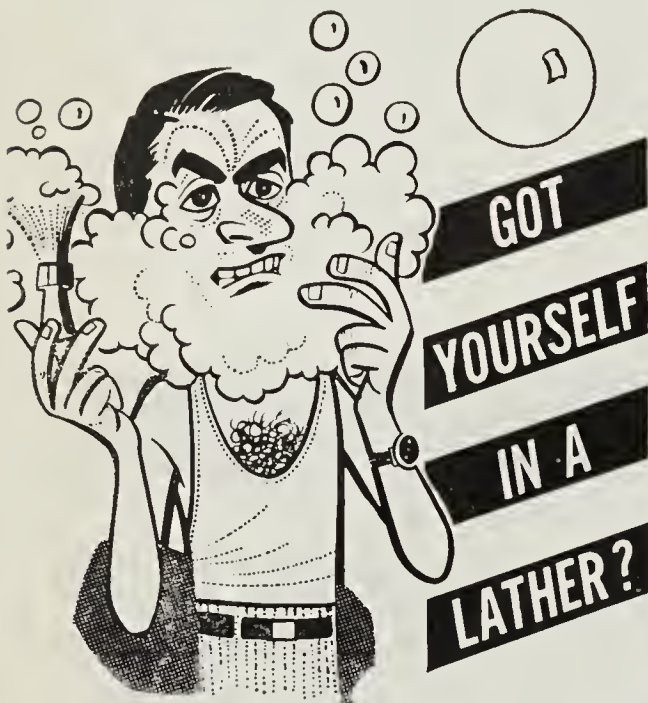
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Coke Signs McGuires

NEW YORK—The Coca-Cola Company has signed the McGuire Sisters, a top girl vocal group, to an exclusive one-year contract for their services in television and radio commercials.

To take advantage of the abilities of the singers, whose annual record sales run into the millions, Coca-Cola is preparing a new general selling jingle for Coke in varying lengths.

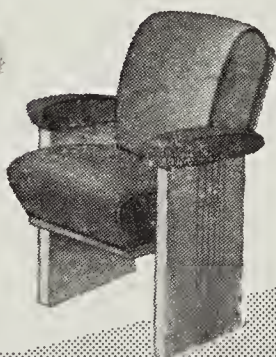


If you're upset, just try to imagine how your PAYING customers feel under the "Torture Treatment" in your banged-up seats! Let's have a calm chat about the remedy. We know the short-cut answer, and the low-cost will astonish you. How about calling us NOW.

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160 Hermitage Avenue
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New Hollywood Promotion



Hollywood Candy is launching the biggest merchandising program in its history this year with Dick Clark and his "American Bandstand" ABC-TV show as the top item. In addition to the network medium, Hollywood will continue to buy frequent film spots on at least 30 other key market television stations, in order to reach the largest possible audience.

New Duties For Koken

NEW YORK—Lee Koken, in charge of vending and concession operations for RKO Theatres and board chairman of the National Association of Concessionaires, has expanded his duties to include in-plant feeding for List Industries. The RKO circuit is a List subsidiary.

Koken's new responsibilities will include food dispensing in various List plants: the USF-Aspinook Finishing Division, North Adams, Mass. and Hartsville, S.C.; Triplex of America, Pueblo, Colo.; and Aluminum Industries, Inc., Cincinnati, all of which are divisions of the Gera Corporation. Additional plants include the Glen Alden Corporation, Wilkes-Barre, Pa., and the Mathes Company.

Maintenance Training Poster

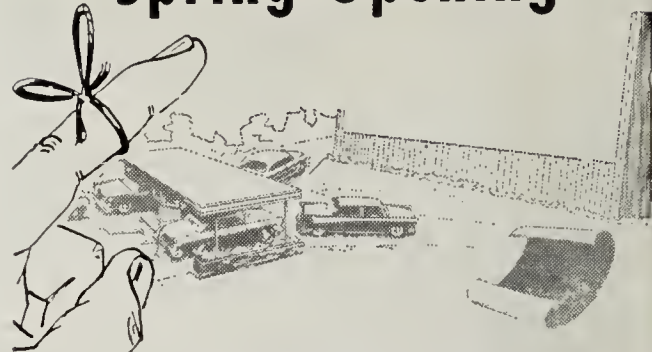
The National Sanitary Supply Association has just made available another new, colorful 17 inch by 22 inch bulletin board poster which utilizes cartoon approach to teach thorough, efficient methods of dusting and polishing.

It covers dusting in hard to reach places, polishing of brass and bronze, care of wood surfaces, and aseptic cleaning techniques. The poster is one of several that have been prepared by NSSA on the basis of studies made by the Veterans Administration. Copies are free from local NSSA members.

Canada Dry Exec

NEW YORK—The appointment of Herbert D. Smith as vice-president of sales for the carbonated beverage division of Canada Dry Corporation has been announced by Roy W. Moore, Jr., president.

Don't Miss an Early Spring Opening



Drive-ins for 1959 should be planned now.

When it comes to drive-ins The Ballantyne Company has always taken pride in being more than just a manufacturer of sound and projection equipment. We feel that countless owners and operators want help and advice on how to build a better, more economical drive-in.

When you purchase Ballantyne equipment, free help and plans come with the job. You get the background of experience from Ballantyne engineers, who know drive-ins and have planned them by the hundreds. Take two minutes and drop us a line if you are planning a new drive-in.

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REVIEWS

The famous pink paper *SAVEABLE SECTION* in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVICE SECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
Vol. 61 No. 10

JANUARY 14, 1959

COLUMBIA

City of Fear

MELODRAMA
81M.

Columbia

ESTIMATE: Interesting programmer.

CAST: Vince Edwards, Lyle Talbot, John Archer, Steven Ritch, Patricia Blair, Joe Mell, Sherwood Price, Cathy Browne, Jean G. Harvey. Produced by Leon Chooluck; directed by Irving Lerner.

STORY: Vince Edwards escapes from prison with what he believes to be a cylinder full of pure heroin worth half a million dollars. He eludes a police dragnet and makes it to Los Angeles where he meets girl friend Patricia Blair. Police led by Lyle Talbot and John Archer learn that the cylinder actually contains enough radioactive cobalt to place everyone in the city in danger if it is opened. Dr. Steven Ritch, radiology expert, is called in and authorities agree to keep the danger secret until the last possible moment to avert a panic. Ritch explains that Edwards is doomed to die of radiation even if the cylinder is not opened because of his long exposure. Edwards, already coughing and sweating, first signs of poisoning, contacts Joe Mell, front man in the dope racket. Police seek Edwards via Geiger counters. Edwards kills Mell and a petty racketeer to keep the "dope." Police finally corner him, desperately sick in a luncheonette. Edwards dies and the city is out of danger as the cylinder is finally found.

X-RAY: This programmer manages to build considerable suspense in a story that hold interest throughout via sharp editing and credible performances. Edwards, a young actor on the rise, is fine in the lead and receives good support from the rest of the cast. Direction keeps things moving, and the production, though not an expensive one, is intelligently handled in all departments. It should prove an asset to the program in most situations. Screenplay is by Ritch and Robert Dillon.

TIP ON BIDDING: Program rates.

AD LINES: "A City Walks The Tightrope Of Panic . . . A Crazy Killer Holds A Handful Of Death"; "Murder In His Heart, Death In His Pocket, And A Whole City At His Mercy . . . Shattering Suspense."

20th-FOX

I Mobster (905)

MELODRAMA
80M.

20th-Fox
(CinemaScope)

ESTIMATE: Good gangster tale for the program.

CAST: Steve Cochran, Lita Milan, Robert Strauss, Celia Lovsky, Lili St. Cyr, John Brinkley, Grant Withers, Yvette Vickers, Frank Gerstle, Robert Shayne, Jeri Southern. Directed by Roger Corman; an Edward L. Alperson Production.

STORY: As gangster Steve Cochran refuses to answer questions put him by the Senate Rackets Committee, he mentally recalls his

youth when he got his start running bets for local hoodlum Robert Strauss despite opposition from his mother and father. He next becomes involved in selling dope and is turned in when he refuses to extend credit. He serves his time, keeping his mouth shut, and the syndicate promotes him when he gets out. His girl, Lita Milan, tries to persuade him to go straight. The syndicate orders him to kill the brother of Wally Cassell. He moves up the ladder rapidly until he becomes the number two man, next to boss Grant Withers. When Milan needs a job badly, he tries to get her to work for him. She refuses so he hires her brother, John Brinkley. The latter becomes a dope addict whereupon Cochran fires him and gives him a beating. Milan agrees to go to work for him and is a witness when Cochran kills her brother. She denies to the police that he had anything to do with Brinkley's disappearance. Strauss tips him that Withers has ordered him eliminated, and he kills Withers instead, becoming the boss. After appearing before the Committee, the syndicate decides Cochran should be eliminated. Strauss is forced to do the job himself.

X-RAY: A purported expose of the operations of a criminal syndicate, this melodrama should do well on the program. The performances are good, especially Cochran's, the story is of average interest, and the direction and production are okay. Interest is maintained even though the subject matter has been done before. The screenplay is by Steve Fisher, based on the novel by Joseph Hilton Smyth. Several songs are heard. Incidentally, Lili St. Cyr does a tease of a strip tease for whatever this is worth in some situations. The film is adult fare.

TIP ON BIDDING: Fair program rates.

AD LINES: "He Killed My Brother And Put His Dirty Trade Mark On Me!"; "What Kind Of A Woman Could Love A Gangster?"

Rally 'Round The Flag Boys (904)

COMEDY
106M.

20th-Fox
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Cute, highly amusing comedy.

CAST: Paul Newman, Joanne Woodward, Joan Collins, Jack Carson, Mervyn Vye, Dwayne Hickman, Tuesday Weld, Gale Gordon, Tom Gilson, O. Z. Whitehead. Produced and directed by Leo McCarey.

STORY: Paul Newman is in public relations, and he's also a typical commuter from the town of Putnam's Landing, Conn. He gets along well with pretty wife Joanne Woodward even though the latter is involved in all sorts of community committees. Neighbor Joan Collins is lonely even though married to TV mogul Mervyn Vye, and she turns to Newman. Meanwhile, the town has been selected as the site for an Army secret project, and Newman is named to go to Washington to get the Army to change the location. In Washington, he meets Colonel Gale Gordon, in charge of the project, and tough Captain Jack Carson, who is to oversee the installation. His mission fails. Back at his hotel, he is told his wife has checked in

only to find Collins waiting for him. He spills her perfume on him in an effort to get away and has to hang his clothes to dry. At this moment, Woodward arrives. Conditions are frigid from here on in. When the soldiers arrive in town, the local boys are resentful, especially when the girls go for the boys in uniform. Woodward leads opposition to the Army, and Newman is ordered into uniform to help them overcome opposition. He gets Woodward to ease up personally as well as with the Army by suggesting a July 4 pageant. The latter sees a brawl between the town boys and the soldiers. Later, Gordon takes some prominent citizens on a tour of the installation, which turns out to be a missile to go to outer space. It accidentally goes off with Carson in it instead of a chimp. Newman and Woodward are reunited and go on a second honeymoon.

X-RAY: Based on a popular best seller, this entry has lots of fun to offer all types of viewers. Readers of the novel who may feel upset that it was not followed to the letter will get many a chuckle out of what emerges on screen. It's cute and amusing, and a sneak preview audience seemed to get quite a charge out of the filmed happenings. The cast does well and its members fit the characters in the book. The direction and production are good. The screenplay is by Claude Binyon and Leo McCarey, based on the novel by Max Shulman.

TIPS ON BIDDING: Higher program rates or better depending on situation.

AD LINES: "Fun For All The Family"; "The Funniest Of Books Becomes The Funniest Film Ever."

UNITED ARTISTS

The Last Mile

DRAMA
81M

UA (Rosenberg-Subotsky)

ESTIMATE: Well-made prison yarn.

CAST: Mickey Rooney, Clifford David, Harry Millard, John McCurry, Ford Rainey, John Seven, Michael Constantine, John Vari, George Marcy, Donald Barry, Leon Janney, Clifton James, Milton Selzer, Frank Conroy, Alan Bunce, Frank Overton. Produced by Max J. Rosenberg and Milton Subotsky; directed by Howard Koch.

STORY: New prisoner Clifford David is brought into the death house to await electrocution and arrives in time to see one of the other inmates get "last mile" treatment that night. Eventually, he gets to know the others awaiting execution, including killer Mickey Rooney in the next cell. The men

DO SAVE . . . pink REVIEWS!

They provide a permanent evaluation of all features and shorts, as caught by our skilled reviewers, all cumulatively numbered and indexed, and punched for a standard ring binder. Establish your seasonal set!

discuss their desires, fears, etc., until guard Donald Barry taunts them and orders them to shut up. The night of David's execution arrives, though the youngster hopes for a stay from the governor. When Barry ventures too close to Rooney, he grabs him, chokes him into unconsciousness, and uses his keys to open the cells. They surprise other guards and arm themselves. They seize the guards, Captain Leon Janney, who is warden Alan Bunce's brother-in-law, and priest Frank Overton. Bunce orders them to surrender, but Rooney demands a getaway car, Bunce refuses, and Rooney kills Barry and Janney. A number of convicts are killed by guard guns. Rooney decides to kill the priest, but David fights with him over this until he is badly wounded by bullets from the outside. David begs Rooney to finish him off as he doesn't want to go through the death row wait again, Rooney kills him, after which he realizes the hopelessness of it all and walks out to his own death in the prison yard.

X-RAY: Strong drama, unpleasant situations, hopeless men, and the spectre of death are to be found in this tale of men who await their end in prison. The film has been well-made with fine effort noticeable in all departments. Fresh talent breathes life into a yarn that appeared on stages and screens years ago, and the result is interesting and absorbing much of the time. Direction and production are good. Perhaps a special note should be taken of the talents of Mickey Rooney, who does well in the lead. In the opinion of this reviewer, this is one film that cannot be soft-pedaled in the selling. It has to be sold hard and with energy, and the results could be surprising since the subject is unorthodox and off-beat for many of today's audiences. The screenplay is by Milton Subotsky and Seton I. Miller.

TIP ON BIDDING: Program rates or better, depending on situation.

AD LINES: "They Waited In Killer's Row For Life To Run Out"; "Strong Drama In An Unusual Story Of Men Who Had To Walk 'The Last Mile.'"

UNIVERSAL

Stranger In My Arms (5914)

DRAMA
88M

Universal
(CinemaScope)

ESTIMATE: Drama has saleable angles, potent names.

CAST: June Allyson, Jeff Chandler, Sandra Dee, Conrad Nagel, Mary Astor, Charles Coburn, Peter Graves, Hayden Rorke. Produced by Ross Hunter; directed by Helmut Kautner.

STORY: War bride June Allyson of Peter Graves lives with his parents Conrad Nagel and Mary Astor and their younger daughter Sandra Dee. After three years word comes of Graves' death. Politician Charles Coburn, father of Nagel, helps Astor in her plans for a hospital memorializing her dead son, and also in her hopes to get him a posthumous Medal of Honor. Jeff Chandler, Air Force test pilot who was with Graves at the end, is the one man who can help them in their goal. Chandler knows that Graves was a weakling and a coward and that he actually committed suicide instead of being the hero his family believes. However, he doesn't have the heart to tell them the truth. Chandler is attracted to Allyson; but finds she is under the domination of her mother-in-law. Dee gets a crush on Chandler; but he points out to her she is only undergoing puppy-love. When Dee sees how much Chandler loves

Allyson, she does everything she can to bring them together. Chandler finally turns over to Astor a letter Graves had entrusted him with. In this Graves had proclaimed his hatred for his mother for having tried to dominate his life. Astor tries to retain her hold on Allyson; but Nagel threatens to leave with Dee if Astor does not permit Allyson to lead her own life. She gives in and Allyson goes away with Chandler.

X-RAY: Strong on marquee value is this drama that also contains romance, conflict, tension, emotional strife, and a set of offbeat characters. Interest is maintained fairly well although the story, except for an intense climax, develops in a leisurely fashion. Performances are good and direction and production are effective. Strong emphasis on the names should prove of value. Women should best appreciate the situation of an over-protective mother bound to the memory of her dead son. Screenplay is by Peter Berneis based on the novel, "And Ride A Tiger" by Robert Wilder.

TIP ON BIDDING: Better program rates in many situations.

AD LINES: "A Potent Emotional Experience"; "A Great Book Hits The Screen With All Its Dramatic Impact".

FOREIGN

The Girl In The Bikini

DRAMA
76M

Atlantis Films
(English Titles)
(French-made)

ESTIMATE: Bardot strikes again.

CAST: Brigitte Bardot, Jean Francois Calve, Howard Vernon, Espanita Cortez, Raymond Cordy. Produced and directed by Willy Rozier.

STORY: Student Jean Francois Calve learns there is a sunken treasure near a Corsican island where he once spent his vacation and where he met Brigitte Bardot, daughter of the lighthouse keeper. He borrows money and hires smuggler Howard Vernon and his boat. Calve and Bardot fall in love. They find some of the ancient treasure in jars, but since it is late, they leave them tied in a net beneath the boat. Vernon doublecrosses Calve and leaves with his boat. The student tries to follow and is almost drowned, being saved by Bardot. The lighthouse radio receives word that a storm has hit the vessel and it is lost at sea. Bardot tosses the one souvenir saved, a gold coin, into the sea.

X-RAY: Bardot is in a Bikini bathing suit much of the screen time which leaves little to the viewer's imagination. Where other of her efforts have gone over there is no reason to suppose that this shouldn't. The tempo is casual and slow at times, but the story isn't the prime attraction here. The effort is suited to the art and specialty spots and where regulation houses have found Bardot playable. The script is by S. Peche.

AD LINES: "That Girl They Are All Talking About In A Bikini"; "Bardot In A Bikini . . . And A Story Packed With Passion And Greed."

The Gypsy and The Gentleman

DRAMA
89M.

Rank
(Eastman Color)
(English-made)

ESTIMATE: Fair import.

CAST: Melina Mercouri, Keith Michell, Patrick McGoohan, June Laverick, Lyndon Brook, Flora Robson, Clare Austin, Helen Haye, Newton Blick, Mervyn Johns. Executive producer Earl St. John; produced by Maurice Cowan; directed by Joseph Losey.

STORY: Keith Michell, nobleman with a dwindling income, is betrothed to but not in love with the daughter of a wealthy squire. He loses his purse as well as his heart to gypsy Melina Mercouri, who tolerates his attentions for what she can get out of him for herself and her lover, Patrick McGoohan. He

lives with her openly while McGoohan tends his horses. She threatens to leave unless he marries her, and he does, much to the regret of his sister, June Laverick. Mercouri and McGoohan plan to deprive her of an inheritance from an aunt, even persuading Michell to join them. They even persuade the crooked lawyer to alter the terms of the will. Laverick accidentally learns the truth, and before she can get away, is imprisoned on the grounds. She escapes and seeks sanctuary with an actress friend, Flora Robson. Laverick is tricked into an asylum but is rescued by Robson and boy friend Lyndon Brook. Michell tries to make amends, dying with Mercouri by drowning.

X-RAY: This import has its moments of action, torrid romance, and drama, and it can serve as lower half filler on the regular program or as part of the show in the art and specialty houses. The cast is alright as are the direction and production. The players are relatively unknown here which is a further limitation. It's best suitable for adults. The screenplay is by Janet Green based on the novel, "Darkness I Leave You," by Nina Warner Hooke.

AD LINES: "Their Love Was The Hottest Topic of Conversation"; "He Was Willing To Give Her Anything . . . Even His Life."

Happy Is The Bride

COMEDY
84M.

Kassler Films, Inc.
(English-made)

ESTIMATE: Excellent English comedy.

CAST: Ian Carmichael, Janette Scott, Cecil Parker, Terry-Thomas, Joyce Grenfell, Eric Barker, Edith Sharpe, Elvi Hale, Richard Bennett, John LeMesurier, Nicholas Parsons, Virginia Haskell, Thorley Walters, Irene Handl, Sarah Drury, Miles Malleson, Brian Oulton, Rolf Lefebvre, Pauline Winters, Athene Seyler, Joan Hickson, Ian Wilson, Cardew Robinson, Victor Maddern, Sam Kydd, Margaret Lacey, Enid Hewitt, Olive Milbourne, Peggy Ann Clifford. Produced by Paul Soskin; directed by Roy Boulting. A British Lion Film.

STORY: Ian Carmichael and Janette Scott announce their wedding plans, and the tumult begins. Her mother, Edith Sharpe, takes her on a whirlwind shopping trip, sends for dressmakers, for the trousseau, invites all the relatives, who soon are over-crowding the house, etc. Her father, Cecil Parker, who is not exactly enthused over his prospective son-in-law, finds himself very much in the way. One of her brothers, Nicholas Parsons, arrives with a rock 'n' roll girl friend, Elvi Hale, who sparks off a crisis when Scott mistakenly thinks Carmichael is flirting with her. At the wedding rehearsal, her nerves on edge, the lovers quarrel for the first time. Carmichael decides to act quickly to save the situation, bundles Scott into a car, and drives away to the flat they are to occupy after the marriage. Finding themselves wonderfully alone at last, they do not return home that night. Next morning, their wedding day, Carmichael knocks down a road sign and the bicycle of country constable Terry-Thomas, who arrests him. The anxious family learn that they are in jail. The hard-of-hearing magistrate, Miles Malleson, confuses all the evidence, but Parker finally arrives and saves the day. The couple is rushed to the church where everyone is waiting. The constable again catches up with them and places a summons for a number of violations on the car parked outside the church.

X-RAY: This decidedly lightweight farce is a brilliantly directed film that gets every laugh possible out of a number of familiar situations. It unfolds in such a natural manner and is so splendidly acted by the entire cast of types that the whole sparkles and shines. There is a possibility that women will go for this more so than the men, but all can not fail to find plenty to amuse them. Production is first rate. This should please as part of the program and should shine where English-made films are popular. It was written by Jeffrey Dell and Roy Boulting.

AD LINES: "Never A Wedding Like This!"; "A Mad Merry Bridal Frolic."



JANUARY 14, 1959

SECTION THREE
Vol. 61 No. 10

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1958 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the preceding 12 months. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

A. CIVIC-CLUBS

NUMBER 19

Art Films Helped By University Benefit

THEATRE: Rialto

ADDRESS: Glens Falls, N. Y.

MANAGER: Jack Mitchell

We recently had a very successful benefit with the University Woman's Association, which have chapters all over the country.

We contacted the organization and told them we understood they were looking for a way to raise money. Knowing that they were interested in bringing a form of culture to Glens Falls, I felt the first approach was to try and sell them on an art type of picture. They chose "To Paris With Love" starring Alec Guinness.

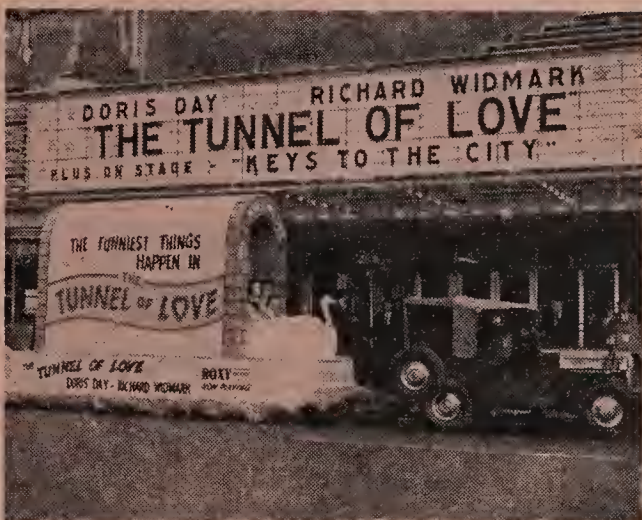
I then presented the plan I had in mind that would instill enthusiasm in the group for getting out and selling tickets. They really did a job, but it took considerable work on our part, keeping behind them and going through with our plan for them so that the opening night was a success for them, not only in sales, but also in presentation at the theatre.

I knew that among the people they reached would be many who do not ordinarily go to the movies, and who, if treated properly, with all the red carpet effect, would leave our theatre very pleased, and with a better thought for motion picture theatres.

So it was suggested to the ladies of the Association that they contact the merchants and have them put slugs in their ads on the benefit. I helped them with this and gave them some contacts. I suggested that the first ticket sold should be to the mayor, and a picture was run on this in the newspaper.

Red carpet from boxoffice to curb was used the night of the benefit with an usher out in front opening car doors and the entrance door for patrons. Ushers and doormen were in white gloves besides their uniforms. Coffee was served in the lobby by the Queensbury Hotel and this made a terrific hit. Organ music was played before screening time through a tieup with a record shop. All of the females of the theatre staff were attired in cocktail dresses. Paintings from several well known area artists were displayed in the lobby for viewing before and after the show and this proved of great interest to these people.

The University Women were thrilled with the way we handled this and our suggestions to them almost sold out the house; and our boxoffice that evening finished the job and really filled it. They want to rent the theatre the next time they have an occasion like this, and other organizations are thinking of the same thing—plus the fact that now, with the playing of "Bolshoi Ballet," we are getting



Illustrating a simple yet effective method of live street bally is this attractive float used by the Roxy, New York, for MGM's "The Tunnel Of Love."

cooperation from all of these organizations on this.

We did ourselves more good for public relations with these people, and also money in our boxoffice that night, than anything I have seen in recent years. This art patron is now behind the theatre 100 per cent for anything we aim to do; and I have great hopes for selling a subscribed series at this theatre later this year. They are now not only interested in art pictures; but are interested in some of the Hollywood productions that we have coming.

The night of the benefit the president of the University Women thanked the audience from the stage, and also thanked the merchants who helped make this a success, and especially the theatre for a wonderful job done in the presentation of a real theatre in town. I also told the people of some of our coming product that they would be interested in, which, by the way, created a lot of talk.



What is more natural than to exploit MGM's "Tom Thumb" with midgets? Here the little people are seen exploiting the film in a big way for Loew's neighborhood theatres in the big town of New York.

To me, giving this personal touch to your theatre operation, service, etc., is one of the best means of getting people back to the theatre. This benefit was the type of thing that got this message across—not in words alone, but in actual contact as well.

NUMBER 20

Natural Childbirth Sells "Dr. Laurent"

THEATRE: Beverly Canon

ADDRESS: Beverly Hills, Cal.

MANAGER: E. D. Harris

More American-made films lend themselves to exploitation than the foreign productions. Most "art" pictures are limited to newspapers, mailing lists, and contact with specialized groups.

However, every now and then "art" films can be exploited in Hollywood style, and we found such to be the case of Trans-Lux's "The Case Of Dr. Laurent." It was a little tough to sell, because of the subject matter, but we think we made a good try.

The Chandler Tujung Co-operative Nursery School sponsored a premiere benefit getting plenty of publicity in amusement and women's pages of the downtown dailies and the neighborhood papers.

We held special screenings for newspaper, television reviewers, and news editors; organization directors of doctor, nurses, social workers associations; city health departments; hospital staffs; medical social science and journalism instructors at two top colleges.

Through various contacts a lot of advance and current news and art breaks were obtained in the major dailies, plus personal-interview stories of professional people who favored the film and which were planted on the woman's pages.

Reviews of the film appearing in the school papers of University of Southern California

and the University of California, Los Angeles, with a total circulation of 16,000, reached students and their families.

Tom Frensen, KRCA and June Levant, KTTV, heading their own television shows, interviewed guest movie star Coleen Gray, who had a child through 'natural childbirth,' the theme of "Dr. Laurent." Also interviewed on these programs was Dr. Mary Hungerford, supervisor of childbirth training program at American Institute of Family Relations. The majority of viewers of these programs are women.

Mention of the film's opening was made in bulletins sent to members of the Los Angeles County Medical Association; Southern California Nurses Association; Los Angeles Teachers Association; and the Social Workers Association.

Window displays were obtained in the Lane Bryant store fronting on a busy street. Booklets plugging "Dr. Laurent" were distributed in the store and also mailed to their customers.

A chance on a maternity outfit and a prenatal course to ladies was offered ladies attending the theatre. The Bryant store furnished the outfit and the course was donated by Dr. Hungerford, of American Institute of Family Relations.

Book shop window displays of "Dr. Laurent" photos, surrounded by books on child care, medicine, etc., were also obtained.

B KIDS' MATINEES

NUMBER 23

A 13 To 16 Movie Club

THEATRE: Guthrie-Lee Theatres

ADDRESS: Grove City, Pa.

MANAGER: James G. Bell

We recently decided to adjust our prices

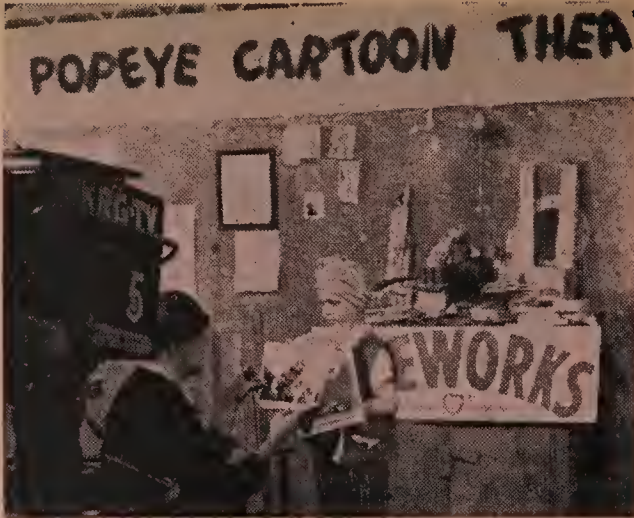
THE NEW ANNUAL "Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

**\$1000000
IN PRIZES**

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.



A home-made Genie in the person of Gary Limroth, son of the general manager of Giddens and Rester Theatres, Mobile, Ala., recently crashed local television stations to bally Columbia's "The 7th Voyage Of Sinbad," Downtown.

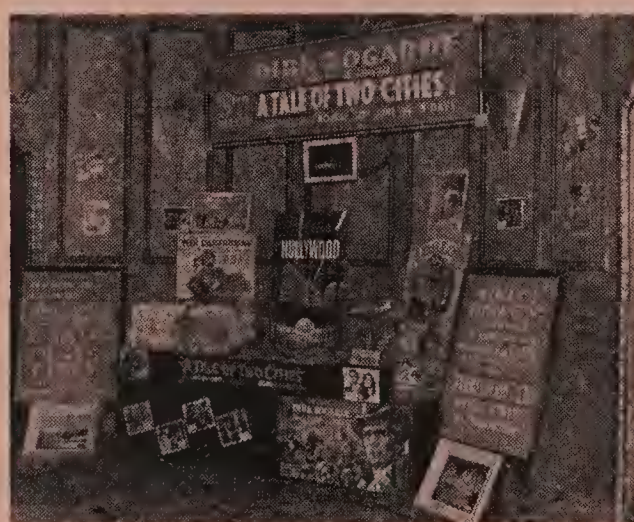
and organize a 13 to 16 Movie Club which has proven to be a very good business builder.

First it has created a good feeling between the teenager and the management and has stopped the chiseling at the boxoffice with regards to their age; and, second, it has caused more adults to come with this age group because they have saved money.

We issued pass cards on wallet size, heavy card stock, reading: Guthrie-Lee 13-16 Movie Club. The individual presenting this ticket is (name) (address) (Date of birth). (Space for snapshot of member). The bearer certifies he or she was under 17 years of age on January 1, 1959. Holder may purchase one ticket good only for his or her admission at the reduced price of 45 cents. Not good for advanced priced pictures. On the reverse side, the cards read: Good only so long as management wishes to continue the plan with card being renewed each year. Misrepresentation of age on face of card, lending or buying ticket for another or IMPROPER CONDUCT IN THEATRE shall be reason for the management to revoke privileges this card implies. This card not transferable and must be returned when new card is presented at beginning of new year. Signed (Manager).

Since the school would not go along with us, we registered the students in the lobby. The Youth Center and my ushers took the register with them to school and signed up the members.

During the time we have been operating the club we have had three cards go through the wash and seven lost. It's lots of fun to see the kids smile and say "thanks for the break" for the reduced admissions. Also, we have less behavior trouble.



This attractive foyer display was erected recently at the Lyric, Wellingborough, England, by Frames Tours, Ltd., for the Rank film, "A Tale Of Two Cities," in a tieup made by manager R. J. Crabb.

C. MASS MEDIA

NUMBER 6

How To Crash A TV Program

THEATRE: Downtown

ADDRESS: Mobile, Ala.

MANAGER: Joe D. Lyons

We recently worked out a very successful television promotion on Columbia's "The 7th Voyage Of Sinbad." Having a very small TV budget, we bought our spots where we thought they would be most effective, which was on WKRK, Channel Five, in conjunction with programs most attractive to children. Then we went to work on the station to give us some free time on "Popeye Cartoon Theatre," which appears daily from five to six p.m., and which stars Kevin O'Neill, who appears in a sailor costume. His costume, plus the Popeye Cartoons, makes this a "natural" for a tie-in with Sinbad.

In order to have an excuse to get in "live" on this program it was necessary to have someone appear in costume. After eliminating several ideas, such as harem girls, etc., we decided to use a Genie. We first thought about employing a midget as a Genie so that we would be able to have a rather elaborate script; but discarded the idea when none was available, so we decided to use a small boy.

This did not entail much of a search, as we noted that Gary Limmroth, our general manager's seven year old son just fit the part and had features similar to those of Richard Eyer, the movie Genie. Of course, we had to bribe him; but he took the part. The costume was the next problem; but this was secured at very little cost as Gary's 12-year old sister, Karen, using materials of her own made her brother up to look very much like a Genie. For the magic lamp, she wrapped gold foil around a gravy boat. She also wrote the script for the TV broadcast and rehearsed Gary.

All dressed up our Genie was introduced with much fanfare by O'Neill on his Popeye Theatre. Showing closeups of a large number of stills from the film, O'Neill made appropriate comments while they were exhibited. The first Popeye cartoon shown immediately after the live portion of the show was "Popeye Meets Sinbad The Sailor" and this, of course, added considerable to the program.

This having gone over in a big way, we felt that we should not let our Genie costume go to waste, so we decided to have Gary tour the town with one of our ushers carrying a placard on "The 7th Voyage Of Sinbad." This street bally was washed out, however, due to the elements, so we conceived the idea of having our Genie perform a real magic trick, which we hoped would get him on our other mobile television station WALA, Channel 10.

Contacting John Dixon, popular star of "Dixon On Disc," a teenage record hop show, we made arrangements to present our Genie on the opening day of "Sinbad." He was presented to the crowd on camera and received a large hand when Dixon asked him if he could perform any magic and he rubbed his lamp as pre-arranged, and a large gift package dropped from the sky into Dixon's hands. Stills from the film were also shown on this program. The only cost was the price of the "magic" present, a loud sports shirt.

We know that these two television appearances, easily duplicated, did considerable in promoting the picture as many of our patrons and friends have mentioned it to us.



Victor Nowe, manager, Odeon-Carlton, Toronto, Canada, had this most effective lobby display on Columbia's "High Flight."

D. | MERCHANTS

NUMBER 46

Appropriate Tours Tie-Up

THEATRE: Lyric

ADDRESS: Wellingborough, England

MANAGER: R. J. Crabb

Recently I concentrated on tourism to exploit two different pictures and concluded highly profitable tieups with Frames Tours.

For Rank's "A Tale Of Two Cities," I arranged a simple contest. Patrons were invited to list as many of star Dirk Bogarde's performances as possible; and Frames Tours provided as a prize an air trip for two from Wellingborough to any city in England.

The travel agent arranged a most attractive foyer display which I augmented with 20 exhibition photographs of the stars relaxing off the set while on location at Bourges, France; and the distributor's board-sheets dealing with the production of costume films. These proved extremely interesting to patrons judging by the numbers who stopped to look at them and the comments. Another eye catcher was an "excitement" board featuring five exciting scene stills from the film.

For MGM's "Seven Hills Of Rome," I organized a "Yes" and "No" quiz contest listing a number of questions about Rome. The prize was again provided by Frames Tours and took the form of a rail and steamer trip with a visit to London Airport, some 70 miles away, for two. A completely new travel display with the emphasis on Italy was arranged for the foyer.

F. | ARMED SERVICE

NUMBER 10

The R.C.A.F. Cooperates on "High Flight"

THEATRE: Odeon-Carlton

ADDRESS: Toronto, Canada

MANAGER: Victor Nowe

Weeks in advance of our engagement of Columbia's "High Flight" we visited the commanding officer of the Royal Canadian Air Force Base in Toronto and gave him full details of the film and setting up an immediate screening for Air Force Officers and executive personnel.

The screening took place four days after my visit and as a result the film received enthusiastic endorsements. A special bulletin was issued by the base and sent to every unit including all Air Cadet Units throughout the city, advising them of the film and its coming to the theatre, and recommending that every member of the Air Force see it.

DO IT YOURSELF!

This is a runner-up entry in last year's MOTION PICTURE EXHIBITOR'S SHOW-MANSHIP SWEEPSTAKES in which the publication paid out \$5,000 in awards.

These entries were judged as outstanding by a panel of experienced theatremen. They can be readily adapted on a "do it yourself" basis by you for your theatre. If you didn't save them originally—do so now!

MAJORETTE AND TWIRLING CONTEST

Submitted by Murray Spector
Central, Jersey City, N. J.
1900 seats • 85 cents top admission
General patronage.

This stunt attracted 12 contestants with the youngsters demonstrating their skill in baton twirling. The girls wearing shimmering costumes and tassled boots, competed for major prizes. They ranged in age from five to 14 years and many had experience at previous contests and had been selected as County Champions.

The contest was judged by expert twirlers including a past commander of the Jersey City American Legion, who had 12 years' experience in judging twirlers and drum corps; and a department chairman of the contest committee of the New York State American Legion.

In addition to the contestants there were present previous twirling and strutting winners, who were on hand to give exhibitions on their skill in this art. These exhibitions were performed by youngsters in the five and seven year class. These exhibitions were per-

formed while the judges were making their final decisions for the contest and were quite an asset to the program.

As another added attraction, three attractively attired teen-agers performed with accuracy a specialty number in total darkness with lighted batons, and this was well received by the audience.

Fifteen local merchants were tied in with the contest and supported the program with lavish gifts, some ranging as high as \$40 in value. With this incentive, many skilled and talented twirlers were attracted to the contest. There were also prizes for those who were not in the winning circle. Everyone appearing received a gift with the top winners naturally getting the big prizes. In addition, 15 boxes of candy were promoted and to sweeten the youngsters each received a box and a prize so they were all happy.

Local newspapers covered the event and we received good publicity both before and after the event. Word of mouth comments were most favorable. It seems everyone had a good time, both performers and audience, and we feel that the results were well worth the effort.

At all their meetings from that date, the film was announced and a 40x60 on it was placed at every base, featuring opening date and theatre credit. Ten days in advance of opening, the Cawthra Square Recruiting Air-Force Base cooperated by giving us an excellent lobby display featuring pilot equipment, flags, plaques, awards, trophies and photographs from their collection. They utilized the display to promote recruiting and two cadets were on duty in uniform, which added greatly to the atmosphere and selling power of the display. A life-size model in full flying kit, including a pressurized suit, breathing apparatus, helmet and boots, seated in the latest type cockpit ejector seat, was featured.

At a concert given by the RCAF band, a special announcement was made of the showing gratis.

On opening night we had a grand parade of 200 Air Cadets with their officers and band to see the film as our guests. Upon arrival at the theatre the band played a number of march selections which created plenty of out front excitement.



This "French" maid served tidbits of French cheese and bread and a soft drink in the lounge of the State, Sioux Falls, S. D., as advance publicity for MGM's "Gigi."

The Air Force was truly a great agent for us in selling "High Flight." Their public work is indeed excellent and their contacts wide and vast. The young cadets gave us wonderful assistance, the recruiting officers supplied us with many posters and the equipment displays. As a result we obtained much added publicity in the press; and window tieups were readily obtained, including those with Canadian Pacific Airlines, Trans Canada Airlines and BOAC Airlines bureaus.

G. | STUNTS-BALLY

NUMBER 42

French Gifts Promote "Gigi"

THEATRE: State

ADDRESS: Sioux Falls, S. D.

MANAGER: Cliff Knoll

Starting nine days before opening of MGM's "Gigi" we arranged to have a cute "French" girl visit all television and radio shows giving each personality a bottle of champagne, French cheese, French bread and a "Gigi" record. Through this promotion we succeeded in getting our girl interviewed on 20 radio and TV shows. This was a natural and should be easy to duplicate wherever the film plays.

We sent the same girl with her gifts to the Argus Leader where she presented the city editor, the movie editor and the society editor with the same gifts. The city editor was so delighted with this stunt that we wound up in the Round Robin column five days before the picture opened.

In an effort to reach the type of people who would enjoy "Gigi," we mailed a thousand perfumed cards to the Community Playhouse membership.

Taking advantage of our heavy weekend crowds, we had our "Gigi" girl in the main lounge of the theatre offering to patrons tidbits of French cheese and bread and a

(Continued on page EX-92)

COMPANY ASSISTS

PARAMOUNT, in addition to the rest of its vast promotional campaign for "The Buccaneer," has come up with "The Buccaneer Eye Patch," which they claim to have tested and found terrific. It's a simple exploitation idea that costs only \$15 in minimum lots of 500 and one that will have the kids all over town copying each other to get on the band wagon. They should be distributed every place youngsters congregate; and every kid will be a walking ad to help promote the film in his street or section. For complete information contact your nearest Paramount exchange.

Universal as part of its expanding word-of-mouth promotional campaign on "The Perfect Furlough" arranged to provide a special illustrated postal card for distribution in domestic U.S. Army installations which will show the film prior to its scheduled mid January release. The special illustrated postal cards are for mailing by servicemen to their families back home telling them about having seen the picture and urging them to see it when it comes to their home town. The initial postal card order was for 50,000 cards.

Columbia has set a strong music promotion campaign on "Senior Prom." Columbia and Capitol both have disk hits recreated from the film. Special disc jockey kits containing the records and a host of material about the film and its stars is being distributed to 750 disc jockeys across the country.

FRENCH GIFTS

(Continued from page EX-91)

sparkling soft drink. Each person was presented with a perfumed reminder card.

A special ad was placed in the Augustana College paper as well as increased space in the Shopping News.

All disc jockeys cooperated in playing the music from the film.

Special window displays were placed in three local music stores on recordings and material from the picture.

I. INSTITUTIONAL

NUMBER 25

Swap Night For Drive-Ins

THEATRE: Gulf Drive-In

ADDRESS: Corpus Christi, Tex.

MANAGER: Ed Farmer

We inaugurated Swap Night as a drive-in promotion early last summer and have continued it at intervals all season.

It is very simple. We just invite our patrons to come an hour before show time and bring anything they have to sell or trade, and trade with each other.

We furnish a master of ceremonies on the patio with a microphone which goes out to all speakers to carry on the trading or "swapping" and get the people together.

We have a special pass on postal cards which we mail out to certain guests such as used furniture dealers, car dealers, etc. These people can keep the trading going as most of them will buy or trade for anything.

The general public seem to enjoy the proceedings very much and it gives our concession a good boost since we get the crowds in early.

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A Love Story

DRAMA
94M.

(Casino)

(German-made) (English titles)

ESTIMATE: Could fit German houses.

CAST: Hildergarde Neff, O. W. Fisher, Viktor de Kowa, Karl Judwig Diehl, Fritz V. Fredersdorf, Claus Bierderstaedt, Maria Paulder, Helga Siemers, Alf Pankartar, Reinhold Schunzel. A Topaz Film, produced by Eric Pommer; directed by Rudolf Jugert.

STORY: O. W. Fisher, a young officer in the German army of a more colorful day, meets Hildergarde Neff, who is an actress and Viktor de Kowa's mistress. They fall in love, but the romance is frowned upon by Fisher's relatives, his fellow officers, his superiors, and even his command. When Fisher insists that he is going to marry Neff despite his colonel's orders not to, and that he will resign, a situation develops where his friends appeal to Neff. Convinced that she is harming Fisher after she witnesses a demonstration of his men, who do not wish him to resign, Neff goes to his colonel and asks him to tear up the resignation. She carries out her promise to disappear. Fisher, though heartbroken, returns to his command.

X-RAY: This vintage story of love overcome by social standards and what some may view as duty moves along at a dull pace, encumbered by stilted dialogue. The rambling plot may appeal to those who understand German and who do not have to depend upon subtitles, or to those who like tales of love frustrated by conventions and ennobled by self sacrifice. The screenplay is by Alex Eggebrecht and Carl Zuckmayer.

AD LINES: "She Gave Him Love But Saved His Honor"; "Their Love Was Great But Convention Was Stronger."

Mad Little Island

COMEDY
94M

(British-made)

(Eastman Color)

ESTIMATE: Amusing entry for art and specialty spots.

CAST: Jeannie Carson, Donald Sinden, Roland Culver, Catherine Lacey, Noel Purcell, Ian Hunter, Duncan Macrae, Jean Cadell, Gordon Jackson, Alex Mackenzie. Produced by Basil Dearden; directed by Michael Relph.

STORY: A tiny isle off the coast of Scotland is selected by British authorities for a rocket base. Officer Donald Sinden is sent to explore the island and to secretly get to know the people. He is accepted by the people and is attracted to school teacher Jeannie Carson. Other officials follow and report on the plan to the people, informing them that some may have to be moved. The inhabitants plan to battle officialdom. Carson helps lead the movement which confuses men and equipment until eviction orders are enforced with troops. The only thing left to appeal to is public opinion, and Carson gets the idea of enlisting bird watchers who are many and influential. Pink gulls, so dyed by a few inhabitants secretly, are discovered, and the newspaper headlines scream with the whole nation becoming involved in the controversy. Authorities reverse their stand and the island is saved. Carson and Sinden admit their love, when the pink gulls lay their eggs, the baby birds are pink as well.

X-RAY: Charming and cute is this import that should amuse and entertain art and specialty house audiences with its quietly interesting yarn, its capable performances, its adequate direction and production, and its bevy of off-beat characters. It holds interest fairly well throughout. The screenplay is by Monja Danischewsky, based on the novel by Compton Mackenzie.

AD LINES: "Fun For All"; "This Comedy Will Charm Everybody."

THE SERVICESECTION is the only service of its kind giving a full coverage listing, and reviews of all features and shorts in the domestic market.

MISCELLANEOUS**Tia Juana After Midnight** BURLESQUE 58M.

Alan Trading Company

ESTIMATE: Average burlesque film.

CAST: Rita Ravel, Misty Ayres, Mitzi Doerre, Bobbie Bruce, Libby Jones, Snuffy Smith, others. Produced by Harry Wald, directed by Phil Tucker.

X-RAY: There is no story to this—merely a series of stale burlesque bits by two alleged comics to space a series of strip tease numbers. Among the gals are a few names familiar to burlesque theatre devotees. This can be exploited in spots where it can be shown without censor interference. Production is most economical the one set used being a Mexican cabaret interior. Sound and photography are satisfactory.

AD LINES: "Burlesque South Of The Border"; "Torrid 'N' Terrific!"

The Shorts Parade**TWO REEL****TODD-AO COLOR NOVELTY**

THE MARCH OF TODD-AO. Magna Theatre Corp. 15m. Color by Technicolor. Scheduled for release as a prologue in theatres playing or those that will play "South Pacific" in Todd-AO, this short is calculated to demonstrate the versatility of the process, which it does in a fashion that is interesting and thrilling. It contains scenes showing the coronation of Pope John XXIII, as well as the take-off, flight, and landing of jets of the

(Continued on page 4552)

JUST A REMINDER . . .

These PINK "SERVICESECTIONS" are the industry's oldest and most reliable means of establishing a file of reference data that becomes more valuable with each passing month and year. . . . Published every-second-week (26 forms each year) they are compiled and indexed by the Film Season starting with the first issue of September and ending with the last issue of August. . . . Separately bound and separately numbered, the last page of each form always indexes all Features reviewed since the start of the particular season, and the preceding "SERVICESECTION" page on which any review may be found. . . . Reviews of Short Subjects are indexed at regular intervals. . . . At the end of each Film Season you will have accumulated a complete and detailed history of all film distributed in it, for your later use in locating reissuable or replayable product.

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Sixth fleet, and scenes and settings from the Brussel's World Fair. EXCELLENT.

COLOR NOVELTY

N.Y., N.Y. United Artists. 15M. This im-

pressionistic Technicolor subject about "A Day In New York" won a prize at the Brussels World Film Festival. It was made by Francis Thompson and has a musical score by Gene Forell. It is all shifting patterns of semi-abstract images with unusual effects achieved through the use of many different types of lenses. It is almost too arty for the average audience and seems a trifle long. GOOD.

ONE REEL

CINEMASCOPE COLOR NOVELTY

ROCKETS ROAR. 20th-Fox CinemaScope Novelty. 10m. In DeLuxe Color, this timely subject made with the aid of the U.S. Army and the Department of Defense, shows the many types of rockets being tested in White Sands, N.M., and Cape Canaveral, Fla. The guided missiles that can almost think for themselves are seen seeking out and destroying targets. GOOD. (7810).

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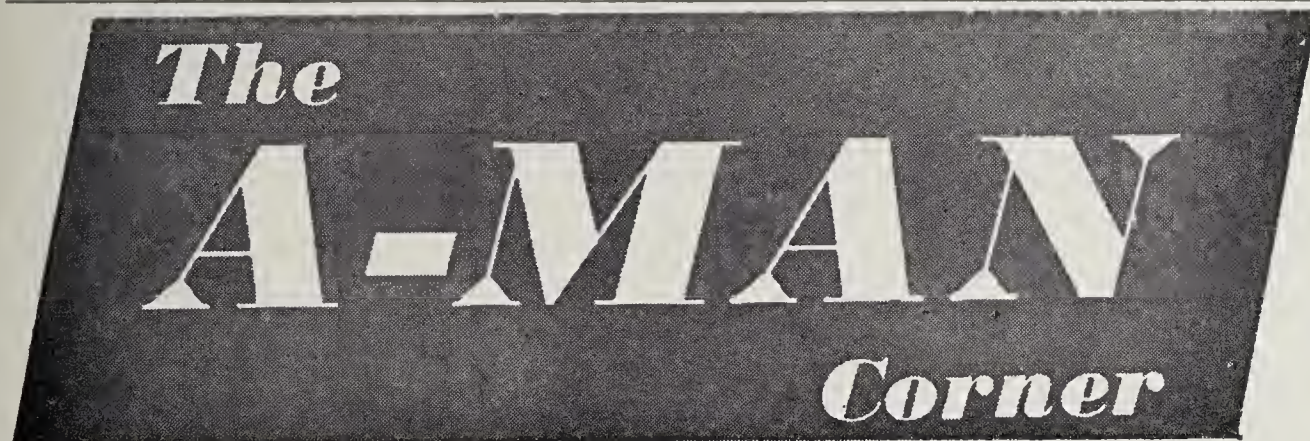
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*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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PRESENT MANAGER of large Eastern Drive-In, 15 years experience conventional and drive-in, would like position as assistant to top independent or circuit executive. **BOX B17**, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

WANTED, MANAGER. Initiative, honesty, integrity required. Must be experienced all phases. Reply complete information only. Strictly confidential. Permanent situation. **BOX C17**, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

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JAN. 26-27-28, 1959

10

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EXHIBITOR

JANUARY 21, 1959

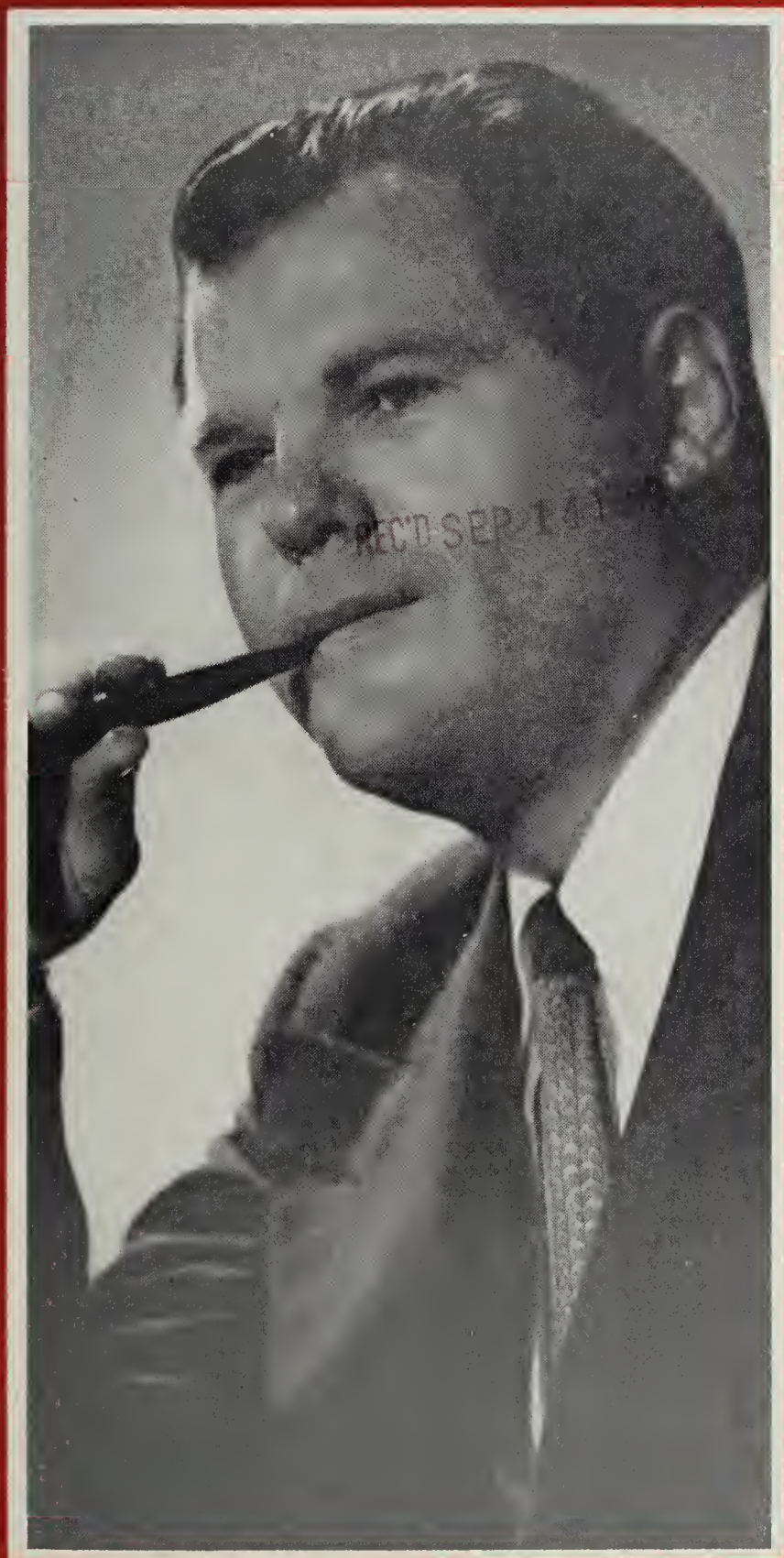
Volume 61

Number 11

IN TWO SECTIONS • THIS IS SECTION ONE

Plus...
**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS



**Exhibs Everywhere
Learn About ACE**

(See Page 8)

**Embassy, Goldwyn
Suits Face Retrial**

(See Page 10)

Hal Roach, Jr., is chairman of the board of the newly-formed Hal Roach Distribution Corporation, which will distribute between 20 and 25 features this year via the former DCA distribution setup.

MGM HAS BIG NEWS FOR YOU! See Page 11

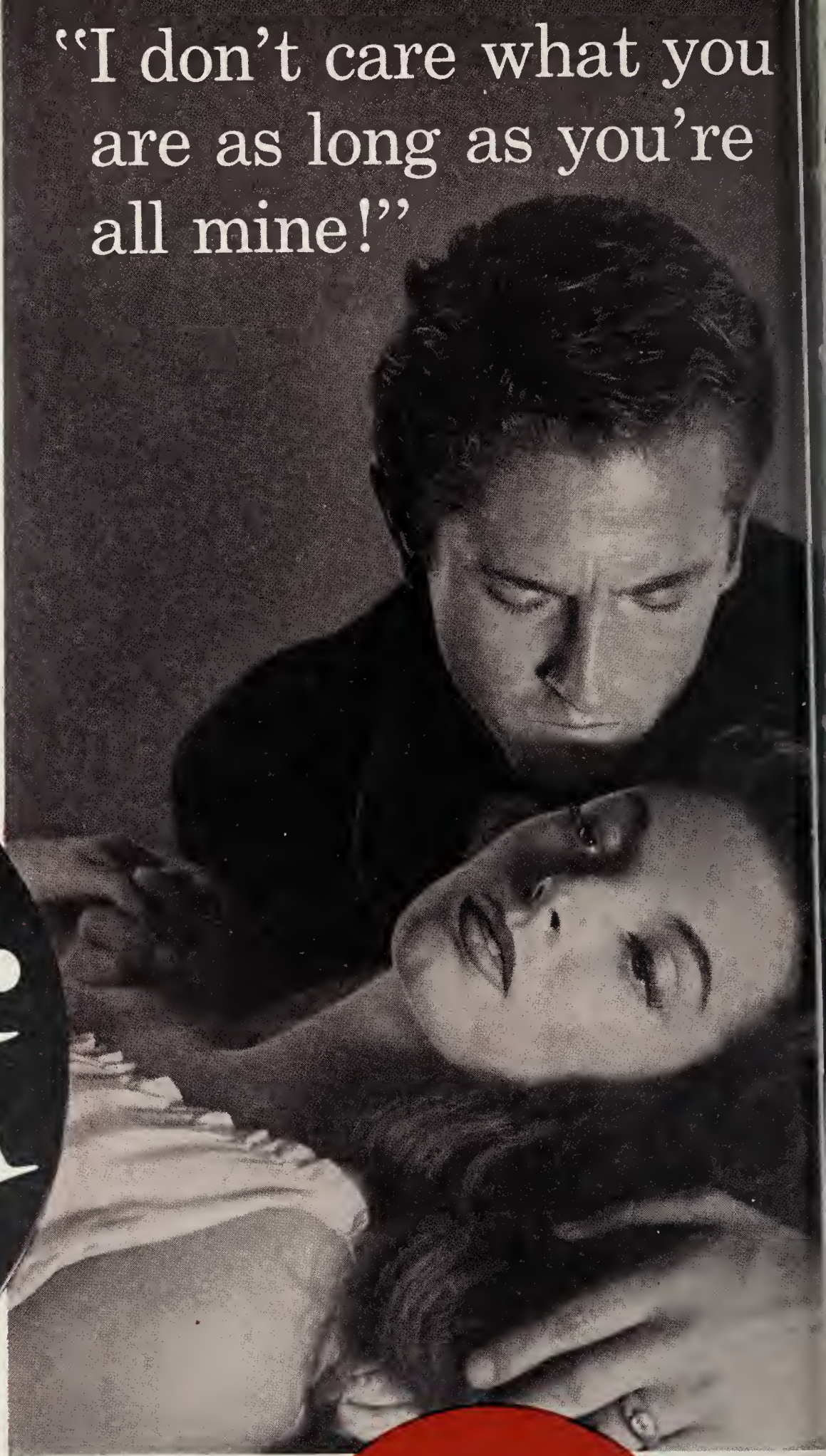
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WITH A
BOOKING
WHEN IT
EXPLODES
ON THE
SCREEN!**



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From a sizzling Mexican holiday romance it crackles with suspense and surprise to a climax that rocks San Francisco's high society. A powerhouse of excitement from the showman-producer of "High School Confidential" and "Written On The Wind"!

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VOLUME 61 • NO. 10

JANUARY 21, 1959

MGM BACK ON THE TRACK

THERE WAS probably no one thing in recent years that gave the exhibition fraternity the jitters quite so much as the 1957 tumble of "The Mighty Leo" into a faltering, loss-ridden, proxy-fight threatened, headless old cat. For more than 30 years the influence of MGM on the entire industry thinking had been great. MGM had bred such giants as Marcus Loew, Irving Thalberg, Nick Schenck, Louis B. Mayer, Bill Rodgers, Howard Dietz, Charlie Reagan, and a host of individual successful producers. It was MGM that made, and had, "More stars than there are in Heaven!" In virtually every territory the MGM branch manager or branch salesman carried admitted prestige and importance that was shared by few others. With the threatened collapse of this production titan, exhibitors trembled.

So it is with a great deal of relief and satisfaction that the exhibitors of the world can view the recent results, and the future promise that is MGM's today. President Joseph R. Vogel, out of admitted loyalty to the parent company that had been his lifework, left the relative calm of the theatre department to head the chaotic whole. He took up a fight

with his back literally against the wall. The need for economies brought many a heartache. But MGM was put back on the track and started to move forward.

The fiscal year ending last August turned a previous year's loss of over \$400,000 into a profit of nearly \$800,000. And the first quarter of the current year, that ended with November, 1958, showed a continued rise with a net profit of \$2,625,000. So the elements that threatened to "spin off" this prime source of important films have retired into the shadows with a bundle of dough that they made on their stock appreciation; and the road ahead, as witnessed by the current announcements in the trade press, is more reminiscent of "The Mighty Leo" of old than any similar MGM announcement of the last 10 years.

Sparked by this future promise, many a theatreman will throw back his shoulders and renew the fight, who otherwise might have tossed in the sponge. So let's give a hand to Joe Vogel, and to his team of Sol Siegel, Ben Thau, Howard Strickling, Jack Byrne, et al., for having jockeyed "The Mighty Leo" back on the track to success.

THINGS TO REMEMBER NEXT CHRISTMAS

THOSE WHO LOOKED around last Thanksgiving Day, and who saw the Christmas tinsel, lights, and ornaments that were already swinging across every Main Street in every town and neighborhood, had to realize that the pre-holiday season has been stretched and stretched until it now runs six weeks or more. At the rate it has been moving forward in recent years, it isn't unreasonable to believe that eventually we'll just about get past Labor Day when we'll be in it. And with the pre-holiday season comes the holiday slump.

Part of this slump comes from no really attractive pictures. Every distributor sits on his good ones and waits for a holiday release. So across the land patrons have a great choice of some pretty blood-curdling horror and science-fiction double features. But nothing more. And then, come the actual holiday weeks, a whole assortment of blockbusters, several of them ideal for the kids who are out of school, knock one another's brains out in the big-city first-runs, while the sequents and key second-runs continue to serve some pretty blood-curdling horror and science-fiction double features.

But such are the policies of this industry, and while the big-city first-runs account for so much of the national gross we suspect it is foolhardy to hope for change.

Across our desk, however, we have observed many theatre-men who turned the pre-holiday slump to advantage.

There were many who put a key in the lock three weeks before Christmas with the announcement that they would use the interval before reopening Christmas Day to house-clean, to repaint, and to repair and reupholster their seats, in preparation for a new year of bigger and better pictures. Employees were given the three weeks as their vacation. And, contrary to popular belief, it doesn't seem that any movie-going habits were destroyed, for when the theatres

reopened patrons showed new appreciation for their large-screen, commercial-free, and genuine color features by appearing in bigger crowds than usual.

In two other towns, that must remain nameless for obvious reasons, three or four week pre-holiday closings were used as propaganda against local admission taxes. In one town the two theatres, while owned by different interests, agreed to close, and found no difficulty in encouraging more than 10,000 protests to the mayor and city council when they claimed it would be impossible to reopen in the face of a 10 per cent tax. So many riled patrons pack tremendous influence, and a tax repeal was voted quickly and crowds packed the theatres when they reopened during Christmas week.

In a second town three theatres closed for three weeks in protest, but weren't quite so fortunate. The town people are behind them, however, and local businessmen have endorsed their stand against a 10 per cent local tax with promises to help them have it lifted in the 1959 budget. In the meanwhile, the three theatres gave vacations and didn't actually lose too much.

So the value of closing for a while during the pre-holiday slump should receive close consideration. It isn't too costly a venture, for we know of some relatively important theatres that experienced \$16 and \$23 nights last December. If your theatre needs repainting and refurbishing, here is the opportunity. Or if it is felt that such action would have a desired effect on neighboring businessmen, or the public, or on local politicians, here also is the opportunity. Maybe, too, there can be a combination of all of these.

In any event, this is what just a few others have done. Think it over!

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for "The King and I"

JOANNE WOODWARD



ACADEMY AWARD WINNER
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for "Separate Tables"

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Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From PRINCE GEORGE, B.C. (Can.)

We find MOTION PICTURE EXHIBITOR indispensable to our booking department. Don't reduce your yellow SERVESECTION in any way.

H. G. STEVENSON, Manager
Princess Theatre

EDITOR'S NOTE: Year-end totals showed that M.P.E. had reviewed 448 Features to other papers' 377 to 317. That M.P.E. had reviewed 174 Short Subjects to other papers' 71 to none at all. And that M.P.E.'s alphabetical index (SERVESECTION) is the only one that covers a full year, with data on 571 Features. By actual count, others had data on only 336, 257, and 141 Features respectively. We plan on keeping such M.P.E. records complete and accurate—and on not reducing them in any way.

From TORRINGTON, CONN.

Reading the letter from "A SMALL TOWN MANAGER" on the uses of Stereo Sound (Dec. 3 issue) prompts us to send in the attached newspaper ad on "MARDI GRAS" as carried by us during the week ending Nov. 29. The only way we can see to get on the Stereo Sound "bandwagon" is to tell the folks about it in your ads. And in addition to newspapers, we plug Stereo Sound over radio.

As for knowing whether a print is Stereo or not, you can always depend on 20th Century-Fox to make a musical with it, and we

always request a Stereo print. Our only criticism directed to film distributors is that a single and double column ad mat, with Stereo Sound copy, should be included in their press books. Separate, of course, from the other ad mats.

But the man in Newton is right. Stereo Sound is sure a "hot" item.

JOHN J. SCANLON, Manager
Warner Theatre

EDITOR'S NOTE: Featured across the top of Mr. Scanlon's newspaper ad was: "The only theatre in a radius of 25 miles equipped with STEREOGRAPHIC SOUND, plus 18,000 sq. ft. Cinemascope Screen. SEE and HEAR . . . etc." It is smart to sell and keep selling. Never depend on the patrons' memory. Remind them! Particularly when you are offering something in which they have a proven interest.

From SPENCERVILLE, O.

Just take a look at the pink REVIEWS section from your Dec. 10, 1958, issue, and the titles are enough to keep most people away from the theatres. What titles: "THE BRAIN EATERS," "HOW TO MAKE A MONSTER," "TEENAGE CAVEMAN," "TERROR FROM THE YEAR 5000," "MURDER BY CONTRACT," "HOT ANGEL," "INTENT TO KILL," and "FRANK-ENSTEIN'S DAUGHTER."

I know you only review them, just as

we only play some because we can't find anything else. One every now and then might be all right, but why do they insist on making so many?

Why not more "MA AND PA KETTLE," or "FRANCIS" pictures, or others of this calibre? They would certainly do enough extra business to offset the extra cost. Or do they cost more?

THEODORE CHRIST
Ohio Theatre

EDITOR'S NOTE: That was a bundle wasn't it! But we're afraid there aren't enough Spencervilles to make the "KETTLE" and the "FRANCIS" pictures profitable. Those "horror" shows can play the big cities and the Spencervilles, too!

From BINGHAMTON, N. Y.

I am writing this letter to thank you for all of your courteous services which have so greatly assisted me during the past year. They were very much appreciated by me. Just as an example, the yellow SERVESECTION was invaluable for finding running times, and the dozens of other things necessary to scheduling my shows. May your holidays be joyous, and may the coming year be full of happiness.

MICHAEL SABAL, Booker
Cameo Theatre

EDITOR'S NOTE: The editors of this page want to hope Mr. Sabal, and all of the other thousands of friendly readers whom he typifies, had a Very Merry Christmas, and have a 1959 that is full of happiness and success.

From COLONIAL BEACH, VA.

I find MOTION PICTURE EXHIBITOR to be quite indispensable and I don't know what I would do without it. It is most useful in making up the programs for our theatre here on the beach. But there is one fault that I have noticed recently. In the short subject listings I have a hard time looking up the cartoons and other shorts for the running time, etc., because they don't seem to be complete and up-to-date.

M. C. HIXSON
Mayfair Theatre

EDITOR'S NOTE: As a result of this and other suggestions and criticisms, The Shorts Parade that appears in every-second-issue of the yellow SERVESECTION is being re-edited, re-enlarged, and re-dressed into a 1959 model that we feel will be the industry's best. It is good to observe theatremen who share our own regard for the importance of shorts.

From HUNLOCK CREEK, PA.

I want to compliment MOTION PICTURE EXHIBITOR on its very good reporting of the important industry news.

ARTHUR H. CRAGLE, Manager
Garden Drive-In Theatre

From SALEM, MASS.

We read every issue of MOTION PICTURE EXHIBITOR from cover to cover, and find it very informative.

RAYMOND T. WHITE
The New Plaza Theatre

From JEFFERSON CITY, TENN.

MOTION PICTURE EXHIBITOR is getting better all the time.

SARA MALOY, Supervisor
Maloy Indoor-Outdoor Theatre

About 437 LETTERS in 1958

To begin with, MOTION PICTURE EXHIBITOR welcomes letters. MOTION PICTURE EXHIBITOR published 437 of them in 1958. Letters from completely identified industry executives are unquestionably the true proof of active readership. MOTION PICTURE EXHIBITOR likes to learn what its subscribers are thinking about it, about industry problems, and about all matters of public interest. But it can't possibly find space to print all of the scores of weekly letters on such subjects that flow in.

Many writers may wonder why their letters haven't been picked or chosen. Possibly it is timely to state some of the reasonings used:

No letter is ever sidetracked because it expresses views in conflict with editorial policy. None is omitted because it criticizes MOTION PICTURE EXHIBITOR. And none because someone in a position of industry importance might not like it.

The basis of selection is the probable degree of reader service, and industry interest, in the matter on which the writer expresses an opinion.

MOTION PICTURE EXHIBITOR does not care to publish letters: (1) calculated to give rise to religious or racial controversy, (2) couched in abusive language, (3) inspired by propagandists, (4) restricted to subjects concerning the writer only, or (5) obviously presented to avoid the costs of advertising. It prefers short letters to long ones, and it reserves the right to editorially boil down any missives that are objectionable only because of their length.

A few things more: Anonymous letters will receive no consideration. Names may be withheld from publication if the writers so request, but the names and addresses of writers must accompany letters intended for publication. Neither will MOTION PICTURE EXHIBITOR solicit executive opinion on some controversial topic, and then publish the replies in such a way as to leave the impression of voluntary letters from readers. Papers with bona fide reader interest and reader reaction don't need to "phony" them.

Subscribers who conform to the qualifications above have long been contributing to the readability of, and interest in, MOTION PICTURE EXHIBITOR. We are grateful to them.

MOTION PICTURE EXHIBITOR publishes more letters than any other trade paper because it receives more letters than any other trade paper. It's as simple as that!

NEWS CAPSULES

Detroit Fire Kills Three

DETROIT—Twenty pieces of fire-fighting apparatus were summoned by three alarms Saturday morning (Jan. 17) to extinguish a blaze at the Hotel Tuller where Variety Club of Detroit pitches Tent Five on the 14th floor.

The conflagration, which took three lives and injured 30, did \$1,000,000 damage, final estimates revealed. Fire fighters rescued 427 persons. Variety's loss could not be assessed at once since elevators were knocked out and no one was permitted in the building. However, the fire was halted on the lower floors and it is presumed Variety's loss will be confined to smoke damage.

Esther Mundy, attendant for more than 20 years, was about to enter the premises to prepare the celebration culminating Variety Week which was to have taken place Saturday night. Had she been minutes earlier, she would have been trapped with hundreds of others. No barkers were in the Tent when the fire broke out.

Lewis Goes Indie

HOLLYWOOD—Paramount Pictures and the new Jerry Lewis Productions have completed negotiations for a producer-talent-distribution arrangement that this year will yield Lewis' first independent picture under his new production banner.



BROADWAY GROSSES

Holdovers Dominate

NEW YORK—A week dominated by hold-over product registered average grosses. One opening, UA's "Anna Lucasta," took place at the Victoria.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE INN OF THE SIXTH HAPPINESS" (20th-Fox). Paramount \$33,403*—The sixth week registered a strong \$36,000.

"AUNTIE MAME" (Warners). Radio City Music Hall (\$142,115)—Thursday through Sunday accounted for \$85,000, with the seventh and last week headed for \$126,000. Stage show.

"THE 7TH VOYAGE OF SINBAD" (Columbia). Roxy, the stage show, registered \$39,000 for the fifth and last week.

"THE BUCCANEER" (Paramount). Capitol (\$41,926)—The fourth week was reported as \$23,500.

"THE GEISHA BOY" (Paramount). Mayfair expected the fifth week to reach \$11,000.

"ANNA LUCASTA" (United Artists). Victoria (\$19,202)—The first week registered a satisfactory \$26,000.

"SEPARATE TABLES" (United Artists). Astor (\$19,115)—The fifth week was \$25,000.

"BELL, BOOK AND CANDLE" (Columbia). Odeon reported the fourth week as \$13,200.

"A NIGHT TO REMEMBER" (Rank). Criterion announced the fifth week as \$17,872.

"RALLY 'ROUND THE FLAG, BOYS" (20th-Fox). RKO Palace anticipated the fourth week at \$16,000.

*Figures in parentheses reflect 1958 weekly averages as compiled by MOTION PICTURE EXHIBITOR.

A Quick Summary of All Important Industry News . . . condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P. M. ON MON., JAN. 19

Cincinnati Tent Marks Active Variety Week

CINCINNATI—Tent 3 observed Variety Week with a varied program which included installation of officers; a radio-TV luncheon; inspection of facilities at the new Goodwill Industries; and numerous TV and radio announcements, calling attention to Variety Week.

George Palmer, WKRC-TV, was master of ceremonies for installation of 1959 officers in Metropole Hotel clubrooms, with the new officers being inducted by Judge Gilbert S. Bettman, Common Pleas Court. Nathan Wise, publicist, succeeded William Onie, exhibitor, as chief barker.

Wise installed Ladies Auxiliary officers at a clubroom luncheon attended by 65, including personalities of radio, TV, and the press. Local radio and TV executives were luncheon guests for a round-table discussion of future Tent activities.

The week's program closed with a dinner, honoring former barkers and their wives at Goodwill Industries, a major Tent project. It has assumed the cost of a Goodwill building for mentally and physically handicapped persons, aged 16 to 30, which was opened late last year. Guests toured the building and witnessed demonstrations of programs underway at Goodwill.

Membership in Tent 3 is now at an all time high, with its projects being financed by dues, parties, and a yearly appeal to the public on Old Newsboys Day, which annually provides about \$20,000 for the Goodwill program.

RKO Circuit Ups Alexander

NEW YORK—Joseph Alexander last week was named RKO Theatres' division manager for Ohio by Harry Mandel, vice-president for theatre operations. With this promotion, Alexander, who was city manager for Cincinnati, will supervise all RKO Theatres in Columbus, Dayton, and Cincinnati.



FILM FAMILY ALBUM

Arrivals

Robert C. Spodick, co-owner of the Nutmeg Theatre Circuit in Connecticut, became the father of a son, Russell Louis.

Diamond Rings

Tammy Rosenthal, daughter of United Artists Cleveland branch manager David Rosenthal, will marry James Green.

Vincent E. Ruble, manager of the Georgetown, Washington, D. C., will wed Betty McGehee on March 15.

Gold Bands

Ethel Rudick, 20th-Fox booker, Philadelphia, was married Jan. 3 to Martin Davis.

Sick Call

Jack Coltrance, manager of the Ritz, Toccoa, Ga., was hospitalized at Gainesville, Ga.

Elmer Hecht, Wometco district manager, Miami, was hospitalized for knee surgery.

Tom and Anne Morton, of Warners and National Screen, respectively, Boston, were hospitalized as the result of a serious auto accident on New Year's Day.

Obituaries

Elmer Brient, veteran theatreman and supply dealer in the Washington, D. C., territory, died last fortnight. He is survived by two sons, Theodore and Robert, who also have been identified with the industry.

Joseph G. Firlik, 72, founder and for many years head of Firlik Film Service of Albany, died at St. Joseph's Hospital, Tampa, Fla.

Sam C. Lombardo, 58, of the Lombardo Construction Company, operator of a drive-in circuit in Ohio and Indiana, including the Cloverleaf, Cleveland, died of a heart attack.

Edward Richardson, 56, former manager of Loew's Granada, Cleveland, died of cancer last fortnight.

Max H. Schumann, 79, pioneer exhibitor of western Connecticut, died at New Canaan, Conn., last fortnight.

George H. Thomas, 52, head of George H. Thomas Trucking Company, Cleveland, a film carrier, succumbed to a heart attack.



Milton R. Rackmil, president, Universal Pictures, is seen with Americo Aboaf, foreign general manager, on his right, at the recent company sales conference in Tokyo, Japan. Paul Fehlen, general manager of Japan, is on the right of Rackmil, and Alvin Cassel, Far Eastern supervisor, is on the right of Aboaf.

Exhibs Everywhere Learn Of ACE

Meetings Throughout U.S. Carry Message Of Unity; Local Committees Formed, Ideas Of All Solicited

NEW YORK—Close to a hundred exhibitors and equipment manufacturer representatives attended the regional meeting of American Congress of Exhibitors last week at the Hotel Astor, where the aims and committee reports were endorsed unanimously. It was estimated that about 800 theatres were represented at the session, presided over by Max A. Cohen of the national executive committee.

Local heads of committees were named as follows: toll TV, Leslie Schwartz; producer-exhibitor relations, Wilbur Snaper; ways and means to obtain more product, Charles B. Moss; research, Harry Goldberg; industry-government relations, Sol Strausberg.

Exhibitors were asked to submit ideas and suggestions to these committees and to volunteer to serve on the committees they can best aid. The meeting voted endorsement of the 1959 telecast of the Academy Awards as well as the forthcoming Brotherhood Drive of the National Conference of Christians and Jews.

National chairman Si Fabian addressed the gathering, as did a number of others on the dais which contained Sid Stern, Harry Brandt, Wilbur Snaper, Irving Dollinger, Ed Fabian, Maury Miller, Sol Schwartz, and Sol Strausberg. A question and answer period was also in order.

Phila. Exhibitors Urged To Buy Film Firm Stocks

PHILADELPHIA—Exhibitors of the area were briefed on the development of the American Congress of Exhibitors (ACE) at a meeting last fortnight at the Sheraton Hotel presided over by chairman William Goldman.

After reports on the ACE program and purpose, a resolution was passed approving the new organization unanimously.

Goldman suggested that exhibitors buy stock in each film company to give them as holders a more potent voice in their activities. The idea was enthusiastically received, and it is believed that action will be taken along these lines. Lester Krieger, secretary, Pennsylvania Association of Amusement Industries, is to be advised of the number of shares each exhibitor purchases in each company.

A "get acquainted with your Congressman" plan was discussed, with the consensus being that exhibitors should inform them of present industry problems, particularly those of the theatre men.

It was stated that at present ACE is not asking for financial support in the nature of dues.

It was apparent that the success of ACE in the Philadelphia territory might be more speedy than elsewhere since the area is peculiarly free from any entanglement with other exhibitor organizations.

Speakers at the initial session, which was attended by over 70, included V. C. Smith, independent exhibitor and co-chairman; Harry Goldberg, Fabian-Stanley Warner; Tom Friday, Comerford Circuit; John Coyle, Comerford Circuit; Frank Damis, Stanley Warner Theatres; ad Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR.

Similar meetings took place in other cities.

VCI Presents President Gold Life Membership

WASHINGTON, D. C.—A highlight of the observance of the first official Variety Clubs Week was the presentation of a gold lifetime membership card to President Eisenhower by George Eby, international chief barker of the Variety Clubs. Also present were Perry Como, Kim Novak, John H. Harris of California, Robert J. O'Donnell of Texas, and Nate Golden of Washington, D. C., the last three Big Boss, Ringmaster, and Heart Chairman respectively of the Variety Clubs.

Maryland, N.Y. Study Film Classification

ANNAPOLIS, MD.—It was learned last fortnight that 28 delegates and seven state senators have joined and plan to introduce a twin bill in both houses which would make it unlawful in Maryland for children under 18 to be permitted to view motion pictures termed "obscene" for a person of their years.

Under the measure, similar to a bill with a 16-year age provision defeated by a close margin last year, willful violators would be guilty of a misdemeanor and punishable by fines of up to \$25 for each offense.

Sponsors claim there is a public demand in favor of legislation which would empower the State Board of Motion Picture Censors to license films for adults only.

The bills will be sent to the House Judiciary and Senate Judicial Proceedings Committees.

Meanwhile, in Albany, similar legislation was being pressed in both houses. This bill would call for films licensed by the Motion Picture Division, State Education Department, to be classified by it into one of three categories: general patronage; adults and adolescents; and adults only. Under the terms of the New York bill exhibitors would be required to note the classification in all advertising.

MPAA Votes COMPO Support

NEW YORK—The MPAA board last week voted to continue to match the contributions of exhibitors to COMPO.

With the MPAA okay, it was said COMPO will now institute a dues drive among theatre operators.

The scale will remain unchanged as follows: four-wall houses up to 500 seats, \$7.50; up to 750 seats, \$11.25; up to 1,000 seats, \$18.75; up to 2,500 seats, \$37.50; and over 2,500 seats, \$75. For drive-ins the scale is up to 300 cars, \$7.50; up to 500, \$11.25; up to 600, \$18.75; and over 600, \$37.50.

Siegel Supervises MGM-TV

HOLLYWOOD—MGM last fortnight placed all the studio television film production under the personal supervision of production chief Sol C. Siegel, who announced that TV filming will now become a major part of the company's general program.

Richard Maibaum, executive producer of MGM-TV, will be in direct day-to-day charge. The studio's expanded TV production program now numbers seven prospective series shows and a further increase is contemplated, Siegel said.

Rep. Harris Submits Bill To Bar Pay-TV

WASHINGTON—Representative Oren Harris, the leading Congressional foe of toll television, last fortnight submitted a bill to bar pay TV unless Congress enacts legislation to regulate such service.

The bill covers both broadcast and cable televising.

Congressman Harris' draft would permit confined technical tests of pay TV for relatively short periods. Experimental licenses will not be granted until 30 days after adjournment of the current session of Congress, and then only if Congress has not by then enacted a legislative ban against the proposed system.

Harris promised "early hearings" on his bill and others which propose to legislate pay TV out of acceptance.

Harris explained, "Until new legislation has been enacted specifically setting forth the terms under which pay TV operations by radio or wire may be conducted, FCC should be prohibited from authorizing any person to engage in such operations."

Setting up regulations requires as a prerequisite a decision on whether pay TV would be in the public interest. Harris added, "Pay TV is likely to result in the imposition of great financial burden on the American people without bringing about a corresponding improvement in television programs, unless Congress first enacts adequate Federal legislation providing for regulation in the public interest of any such operations."

Enactment of the resolution would void FCC's decision to consider licensing experimental pay stations 30 days after Congress adjourns this year, pending draft of the rules, an action twice deferred on committee requests without supporting legislation.

300 Honor Si Fabian

NEW YORK—Si Fabian, president, Stanley Warner Corporation, was tendered a 60th birthday celebration and honored for his motion picture and philanthropic leadership at a dinner at the Sheraton-East Hotel last fortnight at which pledges totalling \$150,000 were made to the 116 health and welfare agencies of the Federation of Jewish Philanthropies.

Barney Balaban, Paramount Pictures head, was chairman of the affair attended by nearly 300 leaders of the amusement and motion picture industry. Fabian was presented with a plaque by Federation president Gustave L. Levy, while Balaban presented him with a clock on behalf of the celebration committee.

PCA Increases Fees

NEW YORK—The MPAA board last week announced an increase in the schedule of fees of the Production Code Administration effective on Feb. 1.

The new scale is based upon a new production cost alignment. At present, a Class A feature is termed one with a negative cost of more than \$500,000 and the PCA fee is \$1,500. Under the revised scale, a Class A feature is one with a negative cost of \$1,500,000 and over, and the fee will be \$2,500.

This is the first increase in the PCA fees since 1954. The only film category to escape the increase was short subjects.

Buy Company Stock, Kerasotes Tells Exhibs

SAN FRANCISCO—George G. Kerasotes, president, Theatre Owners of America, and member of the executive committee of the American Congress of Exhibitors, proposed at a luncheon meeting of Northern California Theatres Association last fortnight that "every exhibitor purchase stock in the motion picture companies of at least \$1,000 for every theatre he owns" as a step to restoration of "vertical integration" of the industry.

"With 18,000 theatres and with \$18,000,000 in film company stock in the hands of exhibition we will have representation," he said.

"We do not want to control the film companies. We want to help them and want them to help us in return. But we will not have a voice unless we have our money invested in these companies. All facets of the industry—production, distribution and exhibition—are inherently interdependent. We should be unified in our objectives and endeavors for the good of the whole industry. Vertical integration of the industry is the only solution. With it we will have a renaissance in the motion picture business," Kerasotes claimed.

In discussing ACE, Kerasotes stressed that it "has no intention to, nor will it supplant TOA or any other existing exhibitor organization. ACE's purpose is solely to unify and consolidate the mandates of exhibition, both organized and not organized. . . ."

He explained how "TOA will function in the future in relation to ACE. All our committee work will be made available to ACE." He asserted that the recommendations of the various TOA committees tackling the basic problems facing exhibition will be placed at the disposal of the committees of ACE "to consider, revise, adopt or reject." ACE was credited by Kerasotes with having "tremendously broadened our opportunities for success."

The TOA head reported also that "TOA membership is increasing, particularly among small theatres."

Sugar Heads Magna Sales

NEW YORK—George P. Skouras, president of Magna Theatre Corporation, last week announced the appointment of Joseph M. Sugar as vice-president in charge of sales for Magna, effective Feb. 1.

Sugar entered the field of motion picture distribution in 1935 in the contract department of Republic. With the termination of his Air Force services he became assistant contract manager and manager for P.R.C. When P.R.C. merged with Eagle Lion, he continued as manager of the contract department and then rose to the position of executive assistant to the distribution vice-president. In 1951, Sugar was in charge of the contract and play date department for United Artists. Since 1953 he has served in the capacity of metropolitan district and branch manager for United Artists New York exchange.

N.E. Variety Honors Cronin

BOSTON—Joe Cronin has been selected as the unanimous choice to be the recipient of the Variety Club's "Great Heart Award" given annually to the individual who does the greatest amount of good for the greatest number of people.

Cronin, vice-president and general manager of the Boston Red Sox, has been the co-chairman of the Jimmy Fund Drive for the past five years.

Roach Acquires Facilities Of DCA; Plans Release Of 20 To 25 In '59

By MEL KONECOFF
New York Editor

Academy Ends Anti-Red Ban on "Oscar" Winners

HOLLYWOOD—The Academy of Motion Picture Arts and Sciences last fortnight repealed an amendment to its by-laws that barred "Oscar" recognition to any person who admitted membership in the Communist party or who declined to refute charges of such membership.

The anti-Communist ban, adopted in February, 1957, was revoked at a special meeting of the board of governors as being "unworkable" and "impractical." The statement issued also declared that the hiring of talent for pictures is "The sole responsibility of the producers" and that the "proper function of the academy is only to honor achievements as presented."

Since its adoption, the controversial amendment had been a target of much criticism within the Academy as having imposed a police function that should not be a concern of an organization that evaluates artistic merit.

Blumenstock Resigns As "Oscar" Promoter

NEW YORK—The MPA Advertising and Publicity Directors Committee received the resignation of Sid Blumenstock as coordinator of all MPAA promotion and publicity activities in connection with the 1959 Academy Awards telecast effective last week. Blumenstock assumed his new duties as advertising and publicity vice-president of Embassy Pictures on Jan. 19.

In accepting Blumenstock's resignation, the Committee unanimously indicated their appreciation for the excellent work that he has done in preparing the ground work of an all-out, all-media promotional campaign for the coming April 6 Academy Awards telecast.

Plans are already concluded for the full cooperation of exhibitors throughout the country. The press book and exhibitor kit are now in preparation. General magazines, fan magazines, newspaper columnists, movie editors, TV and radio stations will receive special material for promoting the telecast.

To assist in carrying on the work started by Blumenstock, Charles Simonelli, chairman of the Advertising and Publicity Directors Committee, announced the appointment of Harry McWilliams to work with the Academy Awards Telecast Committee of Jerry Pickman and Roger Lewis, the several coordinating committee chairmen, and Taylor Mills, director of public relations, MPAA.

"Jones" Dispute Settled

NEW YORK—John Paul Jones Productions, Inc., has announced that it has settled its legal dispute with Barnett Glassman. The settlement provides that, in exchange for an undisclosed sum, Glassman will forego his claims to participate in the corporate management and to the corporation's stock. The settlement also provides for the discontinuance of all pending litigation between the parties. Glassman will be given screen credit for his participation in the production of "John Paul Jones." Samuel Bronston is the producer and John Farrow is the writer-director of the picture.

NEW YORK—Hal Roach, Jr., president of Hal Roach Studios and chairman of the board of the Mutual Broadcasting System, and Fred Schwartz and Arthur Sachson, president and vice-president of Distributors Corporation of America, announced last week the formation of a new company to be called the Hal Roach Distribution Corporation.

DCA will cease to distribute films and will instead turn to acquisition of features and production. Also, DCA has turned over its distribution facilities to the Roach company for stock and a slight cash consideration. The new company is a subsidiary of the Hal Roach Studios, which is wholly owned by the Scranton Corporation. Scranton also owns the Mutual Broadcasting System.

Officers of the new set-up include Hal Roach, Jr., chairman of the board; Fred J. Schwartz, president; Arthur Sachson, vice-president and general sales manager; Mitchell Klupt, vice-president and treasurer; Herbert R. Goldspan, vice-president; and Herbert Schrank, secretary. The entire personnel of DCA's home office and 12 sales offices are being transferred to the new company. It was reported that as the new flow of product becomes available, the company will increase its sales force, establishing additional branches at strategic points and putting on more field men.

It was estimated that between 20 and 25 features would be made and distributed during 1959, with 12 to 15 emerging from Hollywood's Hal Roach Studios and another eight to be made abroad using American stars, directors, etc. In addition, a number of foreign features are expected to be acquired and included in the program. The first feature under the new set-up is expected to be ready in March and is presently being completed by director-producer John Cromwell in Hong Kong. It's entitled "The Scavengers" and stars Vince Edwards and Carol Ohmart. Last year, DCA released 23 features.

Roach reported that the set-up was flexible with regard to type of features to be made and also to budget, with many pictures to come in for one to two millions costwise. Questioned about making the films available to TV, officials stated that their first concern was the protection of theatre customers. These would be fully protected against the early release of the product to TV, but there was no minimum time limit established or noted. The point was made, though, that had there been greater support from exhibitors in the early days of TV, officials of that company could have resisted demands of producers of their films and kept the pictures off of TV for longer periods. They stated no exhibitor has the right to complain about picture availability to TV unless he supports these same films in his theatre.

Kelly Joins Roxy

NEW YORK—Fred Kelly has been named associate producer of the Roxy Theatre's future stage presentations, it is announced by managing director Robert C. Rothafel.

Working in conjunction with Rothafel, who personally supervises all Roxy stage productions, Kelly's initial assignment will be the forthcoming stage show titled "Upbeat—U.S.A.," a tuneful revue which depicts musical trends of 1959.

Long-Run Embassy, Goldwyn Suits Headed For Retrial Before Jury

By MARK GIBBONS

SAN FRANCISCO—The two most important anti-trust suits in the movie industry apparently have gone down the drain after almost a year's court calendar days and now appear headed for retrial before a jury, a procedure that obviously will extend the time it took to hear the evidence in the Goldwyn and Embassy cases.

In 1950, Samuel Goldwyn filed suit against all the exhibitors he could think of on charges his films had been discriminated against. Six months later, Dan McLean and Lee Dibble, operators of the Embassy here, filed a similar monopoly suit, but this time the case was against the producers and distributors. Goldwyn asked \$2,000,000 in treble damages; the Embassy suit seeks \$8,000,000.

Just before last Christmas, Federal Judge Edward P. Murphy heard the last of the evidence in the Embassy suit after having similarly disposed of the long Goldwyn litigation. Then, before he could hear the brief closing oral arguments in both cases, Judge Murphy died suddenly of a heart attack.

Last week, Attorney Robert D. Raven, chief Embassy counsel, made a motion before Judge Lloyd Burke for a retrial with a jury, a move bitterly opposed by Arthur B. Dunne, chief counsel for the 20th-Fox affiliates and National Theatres; Charles Prael for Paramount and other defendants; and Macklin Fleming, representing Columbia and Universal. Raven argued, in response to the opposition's protest that he previously had waived a jury trial, that he had at that time considered Judge Murphy "eminently qualified" to hear the trial because of his marathon experience with the Goldwyn case.

Probably the most interested observer in Judge Burke's courtroom was Joseph L. Alioto, chief counsel for Goldwyn. While refusing to comment at this time on his next move, speculation was strong that the Goldwyn forces will make a similar motion for a retrial this time by jury. This was after Judge Burke announced he would shortly give a decision on Raven's demand for a jury trial and then advised the opposing sides to get together as to what they want to do in the matter of pre-trial hearings, if any.

IBM Tops Closed Circuit Field

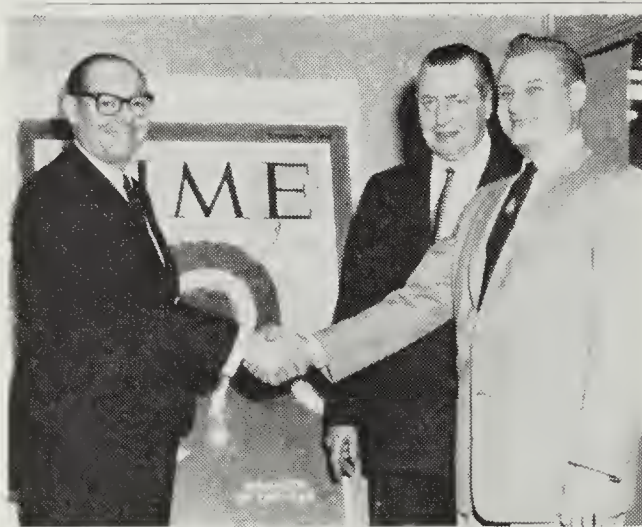
NEW YORK—The largest closed-circuit TV network in history was employed by International Business Machines Corporation last week for a coast-to-coast sales meeting.

The one-hour telecast, produced and networked by TNT (Theatre Network Television, Inc.), covered 157 locations in 147 cities. This is the largest number of cities ever linked in any closed-circuit telecast of any kind.

In addition to producing, networking, and writing the large-screen telecast, TNT booked 157 hotel ballrooms, auditoriums, and TV viewing rooms in the 147 participating cities.

TNT employed 20,000 miles of TV telephone lines, 40,000 pounds of TNT TV projector equipment were shipped and used, and more than 2,500 engineers and technical personnel were involved in handling the telecast. The largest TV screens were 15 by 20 ft.

Nathan L. Halpern, president of TNT, largest and oldest organization in the closed-circuit field, notes that this was the 172d telecast by TNT.



Bob Solomon, right, manager, Loew's Victoria, Manhattan, New York, winner of Loew's Fall Film Festival promotion contest, recently was congratulated by executive vice-president Eugene Picker, left, and Ernest Emerling, ad-publicity director, Loew's Theatres.

Weltner Predicts Para. Business Surge In '59

NEW YORK—Paramount Pictures' present product position in terms of both quality and quantity clearly indicates that 1959 will be a year of pronounced business upsurge for the company and its customers, George Weltner, vice-president in charge of world sales, declared last week.

Weltner's optimistic observation was made at the conclusion of a three-day meeting of Paramount's U. S. and Canadian division managers and home office sales executives at the company's New York headquarters.

Barney Balaban, president of Paramount Pictures, in a talk to the assembled executives said he was highly impressed by the planning and preparation that produced the sales policies and patterns discussed at the meeting. He was equally impressed, he added, by the advertising and publicity approaches that will support this year's program of pictures.

Weltner said that Paramount's tangible evidence of its faith in the future is an array of completed, filming and planned productions that is reminiscent of the product strength that characterized the company's operations of the mid-40's.

New concepts in merchandising and advertising were outlined for the meeting by Jerry Pickman, vice-president and director of advertising, publicity and exploitation, and Martin S. Davis, assistant director. Joseph Friedman, national exploitation manager, participated in these discussions.

Pickman and Davis said every 1959 Paramount picture would be pre-sold to the point of absolute maximum penetration as it is about to enter release. They told the sales executives that there would be a marked increase in expenditure for advertising to support the new year's lineup, and that promotion activity in general on the consumer level would be sharply intensified.

O'Connor Joins PCA Board

NEW YORK—John J. O'Connor, vice-president, Universal, will succeed Daniel T. O'Shea on the MPAA Production Code Review Board, effective at once, it was announced last week. O'Shea was president of RKO Radio, which has resigned from the MPAA.

Ambitious AA Lineup Sets 36 For 1959

HOLLYWOOD—Allied Artists today is engaged on the most ambitious production program in its history, with a 1959 overall schedule of 36 films including six with budgets of \$1,000,000 or more, Steve Broidy, president, announced last week.

Currently before the cameras is the Saratoga Productions, "The Big Circus," which Irwin Allen is producing in CinemaScope and Technicolor with Victor Mature, Red Buttons, Rhonda Fleming, Kathryn Grant, Vincent Price, Peter Lorre, and Gilbert Roland starring.

Being readied for release is the recently filmed "Al Capone," with Rod Steiger in the title role and Fay Spain in the feminine lead.

Another high-budgeter, now in the preparation stage and set for production on location in Japan this spring, is "The Confessions Of An Opium Eater." It will be produced and directed by William Castle in color, with Miiko Taka.

Also being readied for shooting is "79 Park Avenue," novel by Harold Robbins, who will produce the picture from his own script. "Man Of Montmartre," the novel by Stephen and Ethel Longstreet dealing with the life of famed painter Maurice Utrillo, is also in preparation.

Photography already has been completed on three other important attractions. Two of them were filmed overseas. They are "P. O. Box 303," starring Van Johnson and Vera Of Fire," filmed in Sweden with James Whitmore and Cameron Mitchell. The third picture Miles and photographed in England, and "Face on which photography has been completed is "Crime and Punishment, U.S.A."

Goldstein Continues Tour

NEW YORK—Morey (Razz) Goldstein, Allied Artists vice-president and general sales manager, this week resumed his nation-wide tour of the company's offices.

Goldstein, who has been holding a series of luncheon meetings with exhibitors in all the exchange cities, is scheduled to visit Indianapolis, Chicago, Milwaukee, Minneapolis, and Kansas City during the coming week.

Following his tour of the midwest, Goldstein will swing south with stops in Dallas, New Orleans, Atlanta, and Charlotte on his itinerary.

Goldstein's program at the luncheons includes an outline of current and future production plans for Allied Artists. At the same time he has impressed the necessity for exhibitors support of current Allied Artists product. Only through this support, Goldstein points out, will it be possible for Allied Artists to deliver the important future product that is so urgently needed by theatres.

Barry Heads NTA Network

NEW YORK—Charles C. (Bud) Barry has been appointed president of the NTA Film Network, it was announced this week by Ely A. Landau, chairman of the board of National Telefilm Associates, Inc.

Barry last week resigned as vice-president in charge of MGM-TV, television subsidiary of Loews, Inc., a position he had held since April, 1956. Prior to that he had been vice-president in charge of television and radio programming for the National Broadcasting Company and before that he held a similar position with the American Broadcasting Company.



THE YEAR OF THE LION →

'58



'59

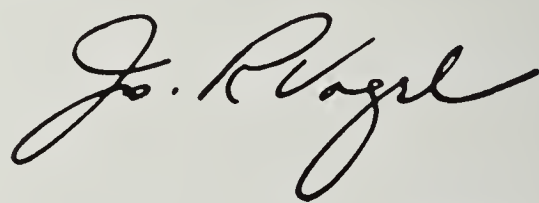
In April, 1958, Sol C. Siegel, one of the motion picture industry's outstanding producers, was appointed Vice-President in Charge of Production at M·G·M Studios.

Under Mr. Siegel's guidance a definite plan for a long-range production policy has been developed, with Ben Thau, Studio Administrator, and the Studio Executive Committee.

As part of this revitalized program, creative talent, technical skills and plant resources have been realigned to produce the strongest and most efficient organization in our Studio's history.

On the following pages you will find descriptions of pictures which, we believe, represent the strongest and most appealing line-up of M·G·M attractions in many years.

With the enthusiastic and energetic support of our entire organization, we hold a conviction that the caliber and quality of these releases will be continuously maintained in our Studio product.

A handwritten signature in dark ink, appearing to read "J. R. Siegel". The signature is fluid and cursive, with a large, sweeping "S" at the end.

President

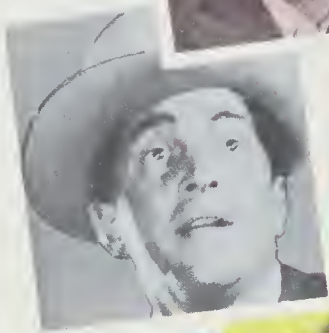
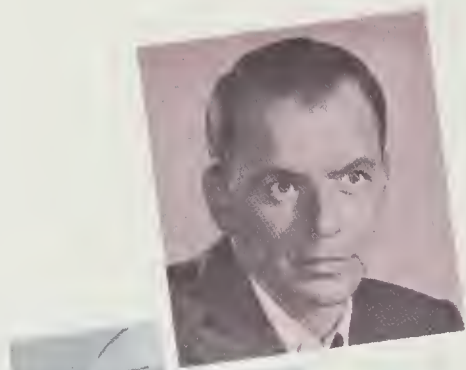
YOU
CAN
BANK
ON
M·G·M



'58



'59



Based on the controversial
new novel by James Jones, author of
"From Here to Eternity"

A SOL C. SIEGEL PRODUCTION starring

**FRANK DEAN SHIRLEY
SINATRA · MARTIN · MACLAINE**

SOME CAME RUNNING



MARTHA HYER · ARTHUR KENNEDY · NANCY GATES · LEORA DANA · Screen Play by JOHN PATRICK and
ARTHUR SHEEKMAN · Based on a Novel by JAMES JONES · in CINEMASCOPE and METROCOLOR · Directed by VINCENTE MINNELLI

A Milestone in Movie Imagination!

tom thumb

...IT'S COLORFUL!

Tiny but Terrific... Yes, exactly 5½ inches high!



A
GEORGE PAL
PRODUCTION

co-starring **RUSS TAMBLYN · ALAN YOUNG · TERRY-THOMAS · PETER SELLERS · JESSIE MATTHEWS · JUNE THORBURN · BERNARD MILES** and the **PUPPETOONS**

with the voice of **STAN FREBERG** · Screen Play by **LADISLAS FOOR** · Based on a story From the Pen of **BROTHERS GRIMM** · Songs by **PEGGY LEE · FRED SPIELMAN · JANICE TORRE · KERMIT GOELL**

A GALAXY PICTURE · Directed by **GEORGE PAL**

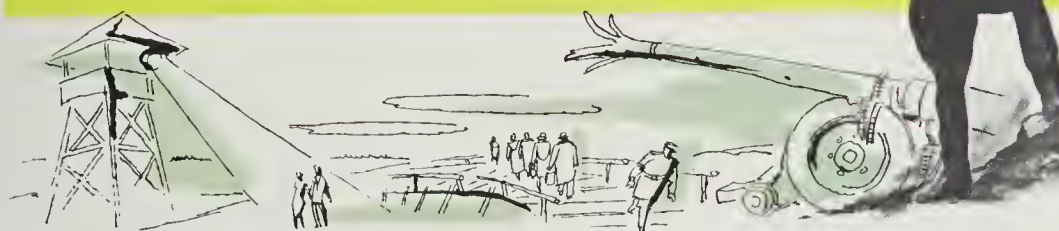
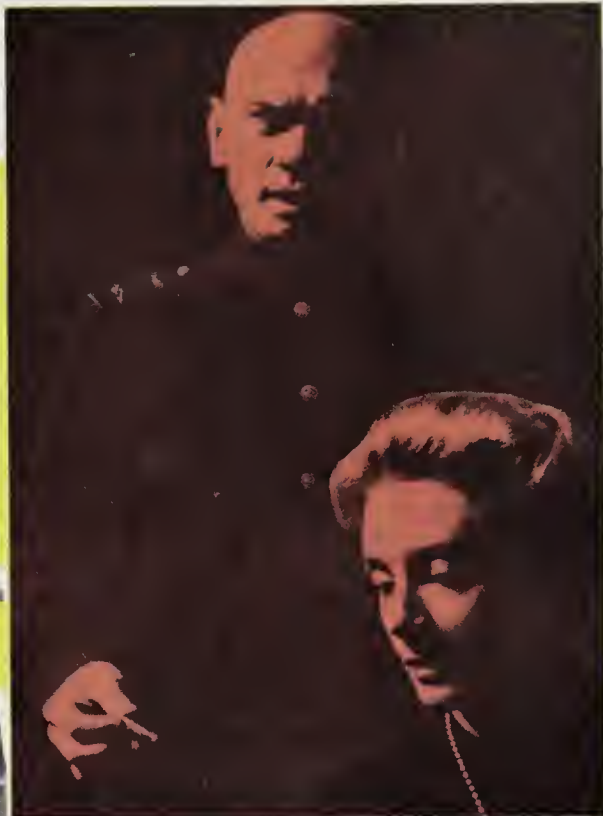
*A great love story told against
the violence and passions of the
frontier that inflamed the world!*

DEBORAH KERR / YUL BRYNNER

IN ANATOLE LITVAK'S PRODUCTION OF

"the Journey"

co-starring ROBERT MORLEY • E. G. MARSHALL



with KURT KASZNAR • DAVID KOSOFF • MARIE DAEMS • and introducing JASON ROBARDS, JR. • Screenplay by GEORGE TABORI • in METROCOLOR • ANATOLE LITVAK

AN ALBY PICTURE Produced and Directed by

'58-'59 you can BANK on M·G·M..



A SOL C.
SIEGEL
PRODUCTION



HARRY BELAFONTE | INGER STEVENS | MEL FERRER in

*The WORLD,
the FLESH and
the DEVIL*

Screen Play by RANALD MACDOUGALL • Screen Story by FERDINAND REYHER

Made by SOL C. SIEGEL Productions, Inc. and HARBEL Productions, Inc.

Directed by RANALD MACDOUGALL • Produced by GEORGE ENGLUND in CINEMASCOPE

*There is no past, time itself must
begin again... with just these three!*





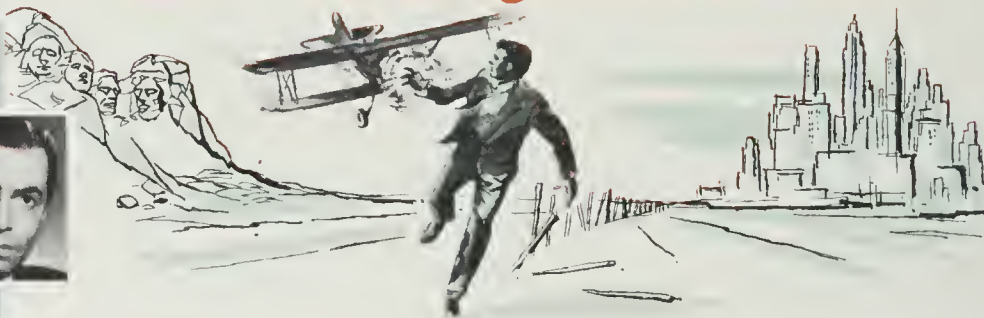
*SUSPENSE...ROMANCE...
in the breathlessly paced
HITCHCOCK manner!!*

CARY GRANT
EVA MARIE SAINT
JAMES MASON in
ALFRED HITCHCOCK'S

NORTH BY NORTHWEST

co-starring
JESSIE ROYCE LANDIS

Screen Play by **ERNEST LEHMAN**



IN VISTAVISION AND METROCOLOR • Produced and Directed by **ALFRED HITCHCOCK**



*The wit...the spice...the satire...
of BERNARD SHAW.*

LESLIE CARON | **DIRK BOGARDE** in

the Doctor's Dilemma



co-starring **ALASTAIR SIM** • **ROBERT MORLEY**

From the Play by **BERNARD SHAW**

A COMET PRODUCTION • Directed by **ANTHONY ASQUITH**

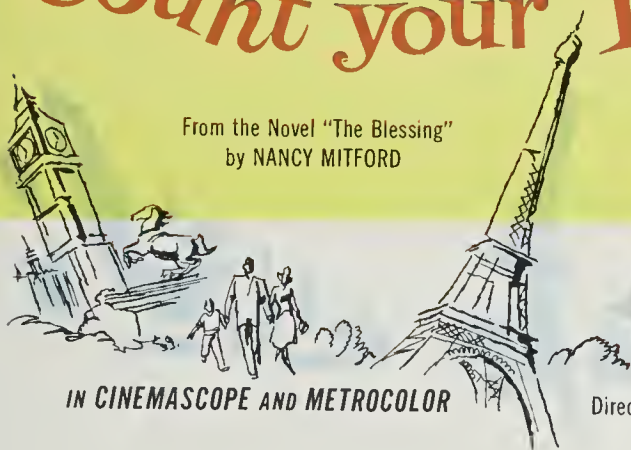
Produced by **ANATOLE DE GRUNWALD**

*A romantic comedy spectacularly
filmed in Hollywood, London and Paris!*



DEBORAH KERR • ROSSANO BRAZZI
MAURICE CHEVALIER in
Count your Blessings

From the Novel "The Blessing"
by NANCY MITFORD



IN CINEMASCOPE AND METROCOLOR

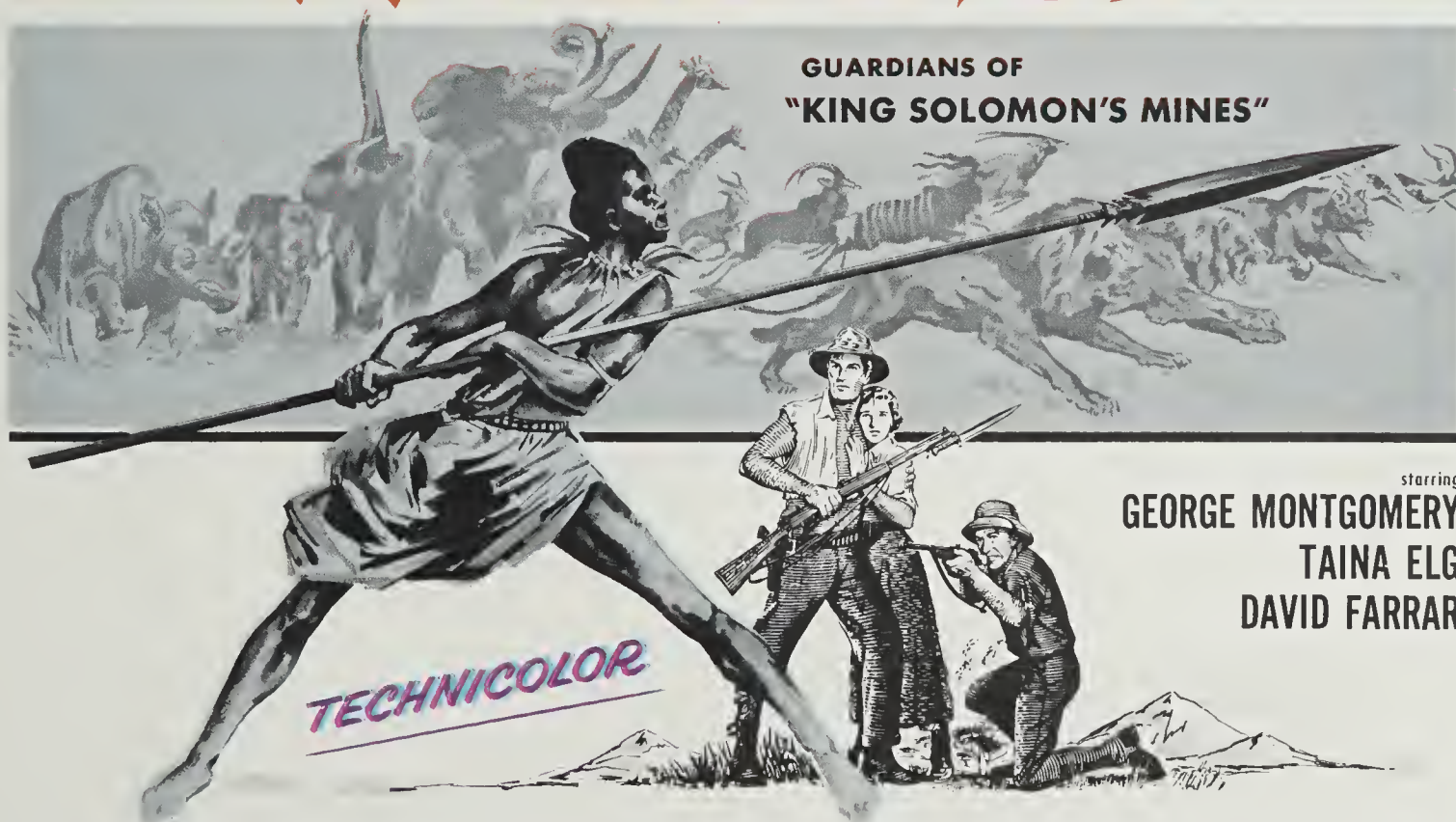
Directed by JEAN NEGULESCO • Produced by KARL TUNBERG

'58-'59 you can BANK on M·G·M...



WATUSI

GUARDIANS OF
"KING SOLOMON'S MINES"



TECHNICOLOR

starring
GEORGE MONTGOMERY
TAINA ELG
DAVID FARRAR

Screen Play by JAMES CLAVELL • Based on the Novel "KING SOLOMON'S MINES", by H. RIDER HAGGARD • Directed by KURT NEUMANN • Produced by AL ZIMBALIST

M-G-M
p r e s e n t s



WILLIS
Dire



d by
WYLER



**ALEC GUINNESS
BETTE DAVIS** in

The Scapegoat



with **NICOLE MAUREY**

Based on the Novel by **DAPHNE DuMAURIER** A DuMAURIER-GUINNESS PRODUCTION

Directed by **ROBERT HAMER** • Produced by **MICHAEL BALCON**



Filmed in the violence-stained mountains of Greece. An American war correspondent...two women...historic intrigue!



ROBERT MITCHUM in **THE ANGRY HILLS**



CO-STARRING

ELISABETH MUELLER • STANLEY BAKER AND **GIA SCALA**

Screenplay by **A. I. BEZZERIDES** • in CINEMASCOPE • A CINEMAN PICTURE • Directed by **ROBERT ALDRICH** • Produced by **RAYMOND STROSS**

AUDREY HEPBURN • ANTHONY PERKINS

GREEN MANSIONS



SESSUE HAYAKAWA • HENRY SILVA • Screen Play by JAMES COSTIGAN and DOROTHY KINGSLEY • Based on the Novel by WILLIAM HENRY HUDSON
IN CINEMASCOPE AND METROCOLOR • Directed by MEL FERRER • Produced by EDMUND GRAINGER

'58-'59 you can BANK on M·G·M...



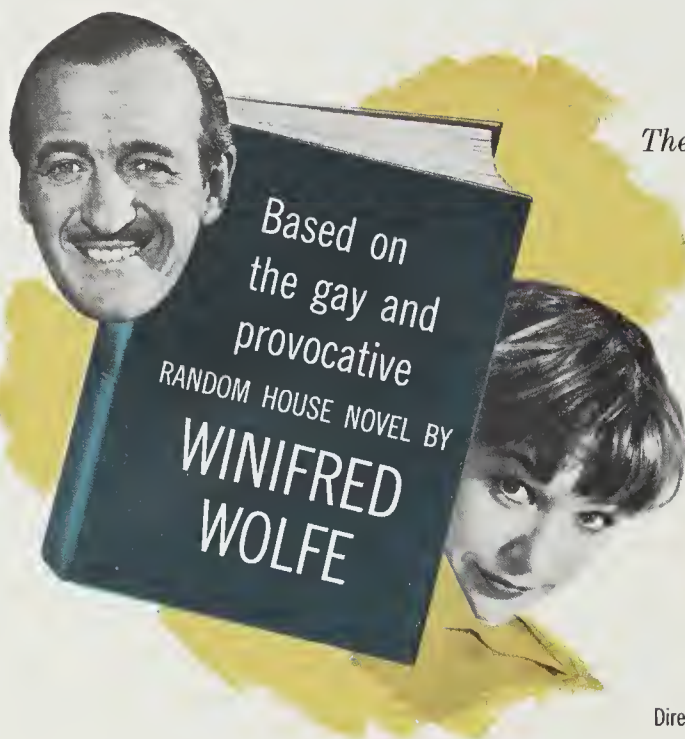
All about Love and Taxes...from the Hilarious Novel "Darling Buds of May"

DEBBIE REYNOLDS
TONY RANDALL
PAUL DOUGLAS in

The MATING GAME



co-starring FRED CLARK • with UNA MERKEL • Screen Play by WILLIAM ROBERTS • From the Novel "Darling Buds of May" by H. E. BATES • Directed by GEORGE MARSHALL • Produced by PHILIP BARRY, JR.



*The hilarious happenings of a
Girl in search of a career...
and a husband...or better yet...BOTH!*

DAVID SHIRLEY GIG
NIVEN · MacLAINE · YOUNG in

Ask any Girl

IN CINEMASCOPE and METROCOLOR • A EUTERPE PRODUCTION
Directed by CHARLES WALTERS • Produced by JOE PASTERNAK

*The first picture about the
much-discussed "beat generation"
brings powerful exploitation
values to the
screen!*



AN ALBERT ZUGSMITH PRODUCTION

THE BEAT GENERATION

STARRING

STEVE COCHRAN · MAMIE VAN DOREN
RAY DANTON · FAY SPAIN
MAGGIE HAYES · JACKIE COOGAN
and LOUIS ARMSTRONG AND HIS ALL-STARS

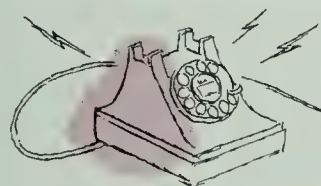
Guest Stars: CATHY CROSBY
RAY ANTHONY · DICK CONTINO

Screen Play by LEWIS MELTZER and RICHARD MATHESON • Directed by CHARLES HAAS

*The star and creators of this smash Broadway Musical...
team with the great producer and director of "GIGI"!*

AN ARTHUR FREED PRODUCTION

JUDY HOLLIDAY ★ DEAN MARTIN



Bells are Ringing

IN COLOR!



From the Play by BETTY COMDEN and ADOLPH GREEN • Directed by VINCENTE MINNELLI

'58-'59 you can *BANK* on M·G·M...



DRAMA . . . from the most controversial subject of our times!

AN ALBERT ZUGSMITH PRODUCTION

Night of The Quarter Moon

starring

JULIE LONDON • JOHN DREW BARRYMORE

ANNA KASHFI • DEAN JONES

AGNES MOOREHEAD and NAT "KING" COLE



Guest Stars: CATHY CROSBY • RAY ANTHONY • JACKIE COOGAN • CHARLES CHAPLIN, JR. • BILLY DANIELS

Screen Play by FRANK DAVIS and FRANKLIN COEN • IN CINEMASCOPE • Directed by HUGO HAAS

...AND YOU CAN BANK ON M·G·M FOR THE FUTURE TOO! HERE A



The compelling novel of a man and woman drawn together despite a strange and unusual romantic barrier.

INGRID BERGMAN

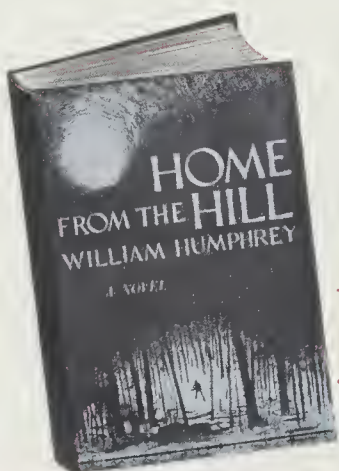
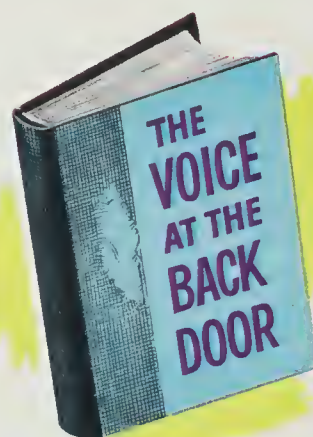
I thank a Fool

A SOL C. SIEGEL PRODUCTION

Winner of the important 1957 Rosenthal Award for distinguished literary achievement. New York Times book review termed it "A powerful, moving and true novel of the modern South" and The New Yorker said, "One of the two or three finest of the year."

VOICE at the BACK DOOR

WILL BE PRODUCED BY AARON ROSENBERG



"Superb scenes that glow in the memory" (New York Herald Tribune)
"A notable achievement...epic grandeur" (New York Times) are just a few of the words of praise that made this one of 1958's best-sellers and a Book of the Month Club selection.

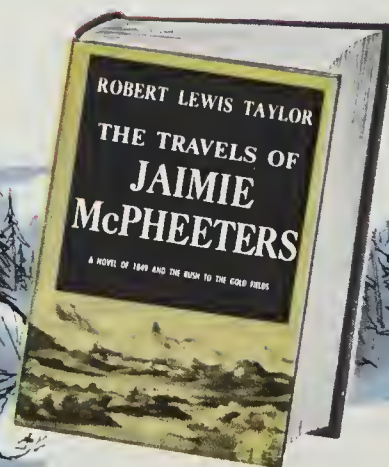
Home from the Hill

TO BE PRODUCED BY SOL C. SIEGEL

Twenty-one weeks on the best-seller lists, this widely acclaimed novel will bring a world of adventure, pathos and comedy to the screen. A top-star cast is being assembled for this epic chronicle of the wagon trains and the California goldfields.

The Travels of Jaimie McPheeters

FROM LAWRENCE WEINGARTEN, PRODUCER OF "CAT ON A HOT TIN ROOF"



AT A FEW OF THE PROPERTIES NOW BEING PREPARED FOR PRODUCTION

From Hammond Innes' exciting best-seller. A Literary Guild selection and Saturday Evening Post serial!

GARY COOPER in
THE WRECK OF THE MARY DEARE

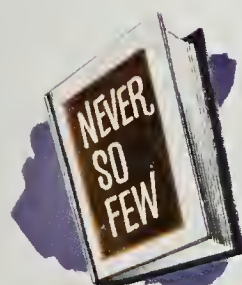
PRODUCED BY JULIAN BLAUSTEIN



A new Tennessee Williams play is a major show business event. MGM has secured pre-production film rights to his latest, which will star Paul Newman on Broadway under the direction of Elia Kazan. This combines again the great talents that contributed so memorably to "Cat On A Hot Tin Roof."

SWEET BIRD of Youth

'58-'59 you can *BANK* on M·G·M...



"The impact is terrific," said top book trade reviewer, Virginia Kirkus, of this sensational first novel whose background is the Burma Road and guerilla warfare during World War II. A big scale but intimate story of men, their loves and their sacrifices.

NEVER SO FEW

TO BE FILMED IN BURMA BY PRODUCER EDMUND GRAINGER



An educator's block-busting new novel dealing with a high school principal's uphill and upbeat struggle to combat community-wide effects when shocking student orgies are discovered. Handled constructively, but with honest and driving force.

**STRIKE HEAVEN
IN THE FACE**

PANDRO S. BERMAN WILL PRODUCE



"The book I've been waiting for years to publish," said the president of the Literary Guild whose selection it is for January 1959. A brilliant drama for one of the screen's top feminine stars by Romain Gary, author of "Roots of Heaven."

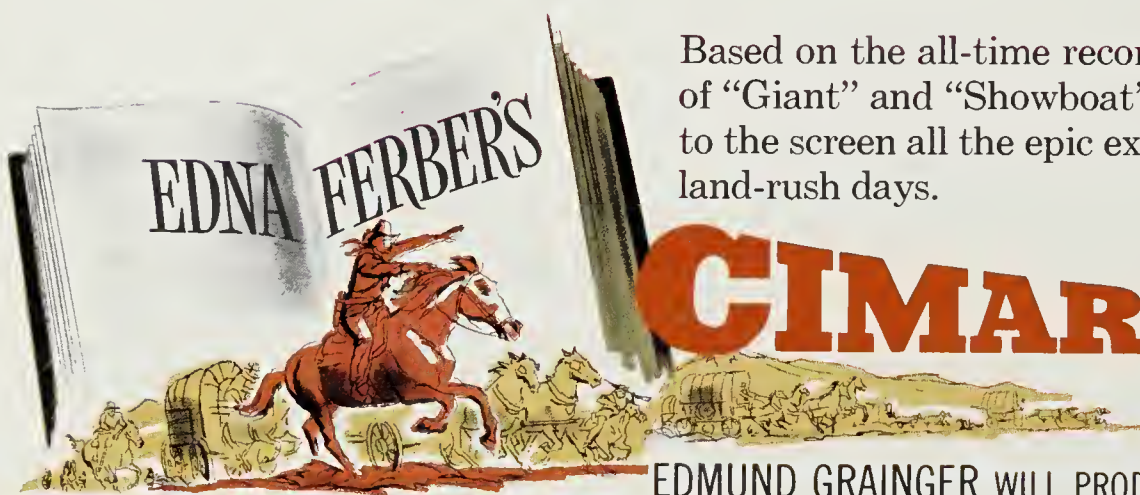
LADY "L"

JULIAN BLAUSTEIN, PRODUCER

A runaway best-seller for over a year, plus Book of the Month Club, Reader's Digest magazine and syndication in 34 newspapers. Authoress Jean Kerr's hilarious spotlight on everyday life and experiences will be brought to the screen with all the importance its record-breaking literary history demands.

PLEASE DON'T EAT THE DAISIES

JOE PASTERNAK WILL PRODUCE



Based on the all-time record best-seller by Edna Ferber of "Giant" and "Showboat" fame. The story will bring to the screen all the epic excitement of Oklahoma land-rush days.

CIMARRON

EDMUND GRAINGER WILL PRODUCE WITH AN ALL-STAR CAST

Vicente Blasco Ibanez' world-famous classic, set against a background of World War II and occupied Paris, maintains all of the color, excitement and impact of the original. Planned on a massive scale.

The FOUR HORSEMEN of the APOCALYPSE

IT WILL BE PRODUCED BY JULIAN BLAUSTEIN



Harrison, Hyman Head Brotherhood Drive

NEW YORK—Alex Harrison, 20th-Fox general sales manager, will serve as national distributor chairman, and Edward L. Hyman, AB-PT vice-president, will be national exhibitor chairman of this year's industry participation in Brotherhood Week fund raising for the National Conference of Christians and Jews, it was announced last fortnight.

Their acceptance of the assignments was made at the annual NCCJ amusement division luncheon at the Astor Hotel. Harrison, who presided at the affair, was national distributor chairman last year.

The New York metropolitan area drive will start Feb. 18, and the national effort will begin at about the same time and will run for two weeks.

Availability of pictures from a number of major companies for special midnight shows as part of the fund-raising activities is expected.

Harrison announced that the amusement division had determined to omit the annual Brotherhood dinner at the Waldorf-Astoria which in the past had kicked off the industry's drive, explaining that larger collections will result with all money going to the NCCJ. He expressed the hope that this year's drive would be much better than last year's "failure."

Dr. Lewis Webster Jones, new NCCJ president, and former president of the University of Arkansas, Rutgers University, and Bennington College, spoke appreciatively of the work done by the industry, citing the production of films bearing upon the evils of bigotry and discrimination in addition to fund raising.

Silent tribute was paid at the luncheon to the late J. Robert Rubin, during his life permanent chairman of the division which he founded, and the late Solomon Goldsmith, NCCJ coordinator for the division.

Allied Raps 16mm. Availability

MILWAUKEE—At a recent meeting of the board of directors of Allied Theatre Owners of Wisconsin a resolution was adopted protesting "the practice of making available 16mm motion picture features for non-theatrical exhibition in any city or town where a regular commercial motion picture theatre operates, or within the near vicinity of such theatres."

Edward E. Johnson, president, said, "The releasing of product for 16mm. non-theatrical exhibition in competition to the established commercial theatres in the small towns and cities poses almost as serious a threat for these smaller theatres as would the sale of post '48 films to TV. . . . Wisconsin exhibitors are finding this type of competition a serious threat to their existence."

West Germany Gets Cinerama

NEW YORK—B. G. Kranze, vice-president of Stanley Warner-Cinerama, announced that arrangements had been made to open two Cinerama theatres in West Germany. The Capitol, West Berlin, will premiere "This Is Cinerama" at the end of March, and the Apollo, Dusseldorf, some weeks later.

The theatres will be operated jointly by Robin International and UFA Theatres.

SW Declares Dividend

NEW YORK—The board of directors of Stanley Warner Corporation has declared a dividend of 25 cents per share on the common stock payable Feb. 25 to stockholders of record Feb. 10.

U-I Distribution, Promotion Plans To Be Mapped At Sales Conference

Supreme Court Refuses Schine Contempt Appeal

WASHINGTON—The Supreme Court last fortnight refused to hear an appeal by Schine Theatres, Inc., and several of its officers from a criminal contempt conviction.

The court's action sustained \$80,000 in fines imposed on the Schine organization for failing to rid itself of theatres required to be divested under the 1949 consent decree. It also clears the way for trial of a companion civil contempt proceeding brought by the Government, deferred pending the final disposition of the criminal contempt case.

Phila. Variety Tent Installs New Officers

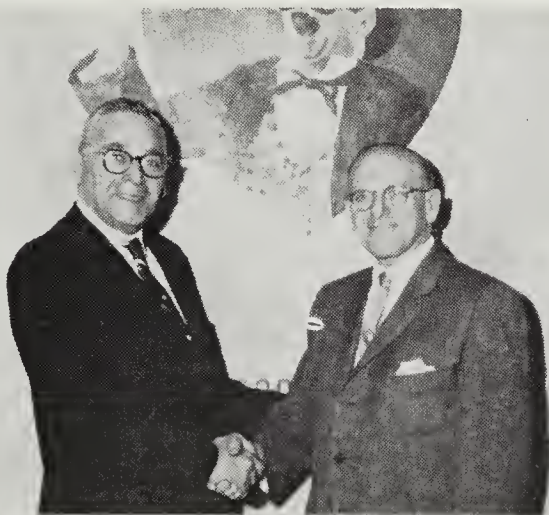
PHILADELPHIA—Variety Club Tent 13 held its annual installation of officers and annual testimonial dinner in honor of outgoing chief barker Samuel E. Diamond, branch manager, 20th-Fox, and incoming chief barker Leo B. Beresin, vice-president, ABC Vending Corporation and Berlo Vending Company, at the Bellevue Stratford Hotel Monday night.

Nevada's Lieutenant Governor Rex Bell, former western screen star, was to be principal speaker of the evening. The Las Vegas, Nev., Tent will play host to the forthcoming Variety Clubs International in March.

George W. Eby, chief barker, Variety Clubs International, was to have been among the honored guests, with Sylvan M. Cohen, prominent local attorney, acting as dinner chairman.

The newly elected crew officially sworn in at the dinner are, in addition to Beresin, Jack Drucker, first assistant; William Madden, second assistant; Martin B. Ellis, dough guy; Meyer Lewis, property master; and William Doyle, Paul Klieman, Hal Marshall, William Moclair, Harry Romaine, and Lester Wurtele, canvassmen.

Past chief barkers Max Gillis, Lou Goffman and Norman Silverman were to have been seated on the dais.



Samuel E. Diamond, Philadelphia 20th-Fox branch manager and retiring chief barker, Variety Club Tent 13, left, congratulates his successor, Leo B. Beresin, vice-president, ABC Vending Corporation and Berlo Vending Company. Both were honored this week at a testimonial installation dinner of the Tent.

NEW YORK—With Universal Pictures Company swinging into a new type of production program of multi-million dollar films to be produced either in association with outstanding independent producing companies or by Universal itself, the company has set a week-long sales conference here starting Jan. 26 to be followed by a series of regional sales meetings in the field, at which distribution and promotion plans will be mapped for the coming months, it was announced last week by Henry H. Martin, general sales manager, who will preside.

Milton R. Rackmil, president of Universal, who is currently in the Orient for a series of sales meetings, will participate in the opening sessions of the week-long conference to be attended by home office executives, regional sales managers, and advertising, publicity and promotion executives.

David A. Lipton, vice-president, will outline the projected advertising and promotional plans on the forthcoming pictures.

Martin pointed out that the meetings would be held at a time when three of the most important film productions in the company's history would be starting to shoot at the Universal-International Studios and on location—namely, "Spartacus," the \$5,000,000 Bryna Production in Technirama and Technicolor starring Kirk Douglas, Laurence Olivier, Tony Curtis, Charles Laughton, Peter Ustinov, and Sabina Bethmann; the Granart Production "Operation Petticoat," in color, starring Cary Grant and Tony Curtis; and the Arwin Production "Pillow Talk," in color and CinemaScope, starring Rock Hudson and Doris Day.

The sales and promotion executives will see the first print of "Imitation of Life," new Eastman Color drama based on the Fannie Hurst classic and starring Lana Turner, which is scheduled for Easter release; "Never Steal Anything Small," the new Eastman Color and CinemaScope comedy drama with music starring James Cagney and Shirley Jones, scheduled for Washington's birthday openings; and advance footage on the U-I Vintage production "This Earth Is Mine," in Technicolor and CinemaScope, starring Rock Hudson, Jean Simmons, Dorothy McGuire, and Claude Rains, scheduled for early summer release.

Attending from the home office besides Martin will be F. J. A. McCarthy, assistant general sales manager; James J. Jordan, circuit sales manager; G. J. Malafronte, manager of branch operations and maintenance; and Irving Weiner, print department manager.

Regional sales managers attending will be Joseph B. Rosen who headquarters in New York; P. F. Rosian who headquarters in Cleveland; R. N. Wilkinson who headquarters in Dallas; and Barney Rose who headquarters in San Francisco.

Advertising, publicity and promotional representatives who will participate besides Lipton include Charles Simonelli, eastern advertising and publicity department manager; Philip Gerard, eastern publicity manager; Jeff Livingston, eastern advertising manager; and Herman Kass, eastern exploitation manager.

Green Resigns Loew's Post

NEW YORK—Louis A. Green, who was removed recently from the Loew's board's 1959 slate, resigned last fortnight as a director of the company.

20th-Fox Summit Meeting Covers Film Enterprises, TV, Recordings

NEW YORK—A summit meeting of top 20th-Fox executives from New York and California was called last week by president Spyros P. Skouras for this Monday (Jan. 19) at the film company's west coast studios.

The agenda for the top-level conference was to cover all fields of the company's motion picture enterprises, as well as television and the recording industry.

Chief among the topics under discussion was to be the major production schedule for 1959, which will be carried out under the direction of executive production head Buddy Adler. The ambitious and lavish production schedule was to be fully developed and detailed through the end of 1959 at the meetings.

Travelling to California, in addition to Skouras, were to be executive vice-president W. C. Michel, vice-president and eastern studio representative Joseph Moskowitz, 20th-Fox International president Murray Silverstone, vice-president Charles Einfeld, general sales manager Alex Harrison, De Luxe Laboratories president Allan Freedman, research director Earl Sponable, and 20th-Fox record company president Henry Onorati.

Studio executives participating in the conference were to be Adler, Adler's executive assistant Lew Schreiber, executive production manager Sid Rogell, studio literary operations head David Brown, publicity director Harry Brand, executive in charge of television production Martin Manulis, and vice-president in charge of television Irving Asher.

In addition to plans for the release and production schedule, promotional, advertising and exploitation programs for the first four months of 1959 were to be discussed. Pictures under discussion were to be "The Inn of the Sixth Happiness," "The Sheriff of Fractured Jaw," "Rally Round the Flag, Boys!," "I, Mobster," "These Thousand Hills," "The Remarkable Mr. Pennypacker," "The Sound and the Fury," "Compulsion," "Warlock," and "The Diary of Anne Frank."

Productions already before the cameras and slated for release this year which were to be on the meeting's agenda are Frank Tashlin's production of "Say One For Me," starring Bing Crosby, Debbie Reynolds, and Robert Wagner; "The Snow Birch," starring Susan Hayward and directed by Henry Hathaway; "The Man Who Understood Women," produced and directed by Nunnally Johnson and starring Henry Fonda and Leslie Caron; "Holiday for Lovers," produced by Charles Brackett and starring Diane Varsi, Clifton Webb, and Gary Crosby.

Darryl Zanuck, whose DFZ Productions have just completed "Compulsion," is currently under way on his multi-million dollar production, "De Luxe Tour." In addition, Richard Zanuck, producer of "Compulsion," will film "Requiem for a Nun," based on Nobel Prize winner William Faulkner's only stage play.

David O. Selznick is in Switzerland with writer Edward Anhalt preparing a screenplay for his large-scale undertaking, "Mary Magdalene," which will star Jennifer Jones. The producer will also ready "Tender Is the Night," based on the F. Scott Fitzgerald classic.

Prolific Jerry Wald has several properties in the works for the 1959 schedule: "Beloved Infidel," "The Best of Everything," and "The Lost Country," based on current best-sellers; and Clifford Odet's screen original "The

Allied Drive-In Meeting Highlights "New Faces"

PITTSBURGH—A feature of the sixth National Allied Drive-In Theatre Convention and trade show at the Penn-Sheraton Hotel on Jan. 26-27-28 will be the presentation of a "Star of the Year" award to Elizabeth Taylor in recognition of her talent performance in MGM's "Cat On A Hot Tin Roof" and "Raintree County." Miss Taylor has indicated her intention to attend in person on Jan. 28 to accept the award.

"New Hollywood Faces" will also be presented in person at the convention in the persons of Jo Morrow, James Darren, and Evy Norlund, courtesy of Columbia, and Linda Cristal, courtesy of Universal.

Reade Winners Honored

OAKHURST, N. J.—Continuing a policy of awarding cash prizes to the theatre manager who does the best overall job in advertising, exploitation, public relations, and physical theatre management each month, the following awards were announced by Walter Reade, Jr., president, Walter Reade Circuit.

For October, 1958, first prize resulted in a tie between Joseph Sommers, Majestic, Perth Amboy, N. J., and S. Merl Burdett, Red Bank Carlton. Second prize was won by Sam Hofstetter, Mayfair, Asbury Park, N. J.

In November, 1958, first place again resulted in a tie, this time between the Perth Amboy Majestic and Asbury Park Mayfair, with Sommers and Hofstetter being awarded duplicate cash prizes. Second place went to manager Ann DeRagon, Plainfield Strand.

SW Divestiture Delayed

NEW YORK—Federal District Court Judge Edmund L. Palmieri last fortnight signed an order giving Stanley Warner Corporation another year to dispose of the remainder of its stock interest in Cinerama, Inc.

SW told the Court it wished to avoid placing its remaining Cinerama, Inc., shares in a trusteeship, and felt that the stock could be disposed of in the additional time requested. The company now holds 330,627 Cinerama shares.

Story on Page One," D. H. Lawrence's "Sons and Lovers," and Norman Krasna's "The Billionaire."

Joseph M. Schenck will film Jules Verne's "Journey to the Center of the Earth," with Charles Brackett as producer, in association with 20th-Fox.

Jack Cummings will film "The Chinese Room" and "Can-Can," starring Barrie Chase.

Samuel G. Engel has several motion pictures on his schedule, among them "White Terror of the Atlantic," "Gemma Two-Five," and "The Nun and the Outlaw."

Mark Robson will produce and direct "From the Terrace," based on current John O'Hara best-seller.

Dick Powell will produce and direct "Casino," based on the novel by Steve Fisher, and "Bachelor's Baby," from Gwen Davenport's novel starring Bing Crosby.

Charles Brackett will produce "Blue Denim," based on the Broadway hit.

UA Studies Effects Of Video Promotion

NEW YORK—United Artists launched a field survey last week to explore more effective ways of using television as a promotional aid, it was announced by Roger H. Lewis, national director of advertising, publicity, and exploitation.

The test, part of UA's continuing program to develop new pre-selling approaches, will employ the active cooperation of exhibitors in 300 communities across the country, large and small.

Theatre men are being asked to evaluate the promotional impact of UA television featurettes when they are broadcast in their localities. Each exhibitor taking part in the survey is receiving a letter explaining the purpose of the field program, the time of local telecast, and a request to assess the preselling and entertainment value of the featurette. Results of the survey will be used as a guide in planning future promotional films for TV.

The program will be kicked off with TV promotional films on Figaro Inc.'s "I Want To Live," and "Shake Hands With The Devil."

Col. Concludes Sales Meets

CHICAGO—Columbia concluded its series of regional sales meetings here this week with two sessions held at the Drake Hotel with vice-president and general sales manager Rube Jackter presiding.

Also present were vice-president Paul N. Lazarus, Jr.; sales representatives Milton Goodman and Jerome Safran; Joseph Freiberg, who is manager of the sales accounting and contract department; and exchange operations manager H. C. Kaufman.

Field force executives present for the far western meeting were headed by division managers L. E. Tillman, San Francisco, and Norman Jackter, Los Angeles, along with branch managers from Denver, Los Angeles, Salt Lake City, San Francisco, and Seattle-Portland.

Division managers attending sessions for the mid-western divisions were Ben Marcus, Kansas City; Carl Shalit, Detroit; and Ben Lourie, Chicago. Branch managers from Des Moines-Omaha, Detroit, Indianapolis, Milwaukee, Minneapolis, and St. Louis were also on hand.

Conn. Indoor-Outdoor Sold

NEW YORK—Berk and Krumgold, theatre realty specialists, announced last fortnight that they have sold the Lord Indoor-Outdoor Theatre, Plainfield, Conn., to Marie Theatres, Inc., Springfield, Mass.

The Lord Indoor-Outdoor was built in 1944 by Edward and Vincent Lord, Norwich, Conn., and is unique in that this was the first such type theatre ever constructed. The indoor theatre has a seating capacity of 600, while the drive-in portion has a drive-in capacity of over 1,000 cars.

Zide To Handle Art Films

DETROIT—Jack Zide, owner, Allied Film Exchange, announced last fortnight the organization of a new firm to distribute art films exclusively to be known as Specialty Pictures.

Associated with Zide in the new company will be his son, Mickey Zide. Pierre LaMarre, formerly a booker for Co-operative Theatres of Michigan and also owner of the Clawson Art Theatre, in suburban Clawson, will be manager of the new firm.

Brazil Eases Control Of Admission Prices

NEW YORK—Eric Johnston, president, Motion Picture Export Association of America, was advised last week by Robert J. Corkery, MPEAA vice-president for the Western Hemisphere, that the long hoped for action on price control of motion picture theatre admissions had been taken by the Brazilian government.

A decree of COFAP—the Brazilian price control body—provides freedom from price control for special category (showcase) theatres, and establishes new maximum prices for three additional theatre classifications. The new maximum prices for first category theatres will be 30 cruzeiros; for second category theatres, 22 cruzeiros; and for third category theatres, 15 cruzeiros.

The former maximum admission price was 18 cruzeiros for "scope pictures," and 12 cruzeiros for standard prints. It is understood that the new decree eliminates any classification by system or scope of product, but rather only by the type and quality of release house.

The issuance of this long awaited decree culminates 18 months of intense MPEAA negotiations with Brazilian authorities.

Buffalo Variety Installs

BUFFALO—A \$41,118.08 Variety Club check for the Children's Rehabilitation Center was presented at Tent Seven's annual installation dinner in the Buffalo Statler Hilton, at which time continued support of the Center was pledged by Marvin Jacobs, chairman of the Heart Committee.

The event also marked the presentation of "Great Heart Awards" to Dr. Charles D. Broughton, rector emeritus of the Episcopal Church of the Ascension, and Dr. Joseph L. Fink, rabbi of Temple Beth Zion for 34 years, both of whom have served as chaplains of the Tent.

George Eby, international chief barker, presented the wards. Eby installed these officers: chief barker, Francis Maxwell; first assistant, Isadore Erlichman; second assistant, Alfred E. Anscombe; property master, Charles Siegert; and dough guy, Myron Gross. New directors are Melvin Berman, Bernie Burns, Gerry George, James J. Hayes, Jacobs, and John Sueling.

New PR Firm Bows

NEW YORK—The organization of Thana Skouras Associates which will offer editorial consultant services in the motion picture, radio-television, and theatrical fields was announced last week. Additionally, the new firm will provide its client producers with advertising-publicity-exploitation programs tailored to their needs.

In connection with its proposed editorial services, TSA will analyze dramatic properties with regard to their specific film, radio-television and legitimate theatre markets. The new firm will also undertake editorial and market research on projects keyed to the entertainment field.

Offices of Thana Skouras Associates are located at 277 Park Avenue.

Ludwig Heads B-V

NEW YORK—Buena Vista Film Distribution Company last week announced the election of Irving H. Ludwig as president and general sales manager. Louis E. Gaudreau was promoted to the newly-created post of executive vice-president and treasurer.



The NEW YORK Scene

By Mel Konecoff

LUNCHEON NOTE: Otto Preminger thought it might be nice to have lunch at 21 with a small circle of press representatives and since no one contradicted him, he did. Flanked by Columbia vice-president Paul Lazarus on the one side and by United Artists director of advertising and publicity Roger Lewis on the other, Preminger reported on his forthcoming plans.

"Anatomy of Murder," with James Stewart, Lana Turner, Eve Arden, etc., will roll in March, interiors to be shot in Hollywood with exteriors to be filmed in Michigan. This is budgeted at two-and-one-half millions and is for Columbia release.

"Bunny Lake Is Missing" will cost two millions and will be shot entirely on location in New York City, mostly in Greenwich Village, in color. Columbia will release.

"The Other Side Of The Coin" will cost three millions and will be filmed on location in Malaya and Singapore for Columbia.

"Exodus," the best seller, will cost five millions and will be shot in Israel and Cyprus in Todd-AO. UA will distribute.

In between, Preminger will do a Broadway play.

He hit at the trend in the industry to make blockbusters and to buy best sellers regardless of whether or not they would make good pictures. Neither, he believed, does a film have to have top stars to be good. Preminger recently finished directing "Porgy And Bess" in Todd-AO. for Sam Goldwyn, and he was enthused about the wide screen process.

He also had some words regarding new faces and talent, stating that he casts people to fit the parts. He opined that we have to find more and more people who can prove themselves and become hits. Another Preminger opinion is that independent producers are most healthy for the major companies.

Regarding the high salaries demanded by acting talent, he thought this was one of the results of a free competitive society. If producers can't pay, then don't take them. If pictures gross for exhibitors, they should be willing to pay for them, said the director-producer.

We believe the messers Lazarus and Lewis agreed to split the cost of the lunch, which is fair after a fashion.

HURRAY FOR HUR: Morgan Hudgins, MGM unit publicist, returned here last week following nine months in Italy working on "Ben Hur," and he reported that the interest and activity surrounding the film was unusual with regard to the press industryites, and John Q. Public. The only ones who didn't come out on the set were the new Pope and a few individuals who never got to Italy—us for one. The amount of space garnered has been terrific, and what made it particularly attractive was that much of it was unsolicited.

The film, which got under way with Charlton Heston in the lead on May 20, 1958, and which wound up last week, saw over a million feet of film exposed via 65 mm cameras, the lenses of which are supposed to cost in the neighborhood of \$100,000. Incidentally, it will be exhibited in that medium come release time. As many as 10,000 extras appeared in some scenes while over one million pounds of plaster were used, as were 40,000 cubic feet of lumber, 250 miles of rented metal tubing, etc.

The final release version may run about three-and-a-half hours when the four months of editing are completed. Tentative release date is fall of this year, and estimated cost to date is 14 millions, without prints or advertising.

The campaign has been held down to date, but as release nears it will be intensified with special stills, movie footage for theatre, TV, and school use, interviews, etc. More on this later.

PRODUCER SPEAKS: Sidney Harmon, producer of "Anna Lucasta," believes the Negro is coming into his own in the field of acting and that eventually they will be cast for ability and not for racial origins.

He and partner Philip Yordan will next make "Day of the Outlaw," with Robert Ryan, Burl Ives, and Tina Louise, to be followed by "Big Blonde," "Passage to Bali," and "Greta."

He thought the industry was saddled with too much defeatism and indifference and that there should be an organization devoted to dealing with the collective problems of the business.

THE METROPOLITAN SCENE: Van Heflin stopped by the dinner table to say hello the other night prior to a screening of his latest, "Tempest," a Paramount release produced by Dino DeLaurentis, which is a tremendous thriller about a Cossack who started a rebellion against Russia's Catherine the Great. Some of the battle scenes are the greatest. . . . Trend of the Times: The Brooklyn Strand, a downtown landmark owned by Fabian Enterprises, will be converted into a 52-lane bowling alley. It was built by Moe Mark in 1919 at a cost of close to three millions. Strike. . . . The Thomas Alva Edison Foundation named "Old Yeller" best children's film; "White Wilderness" best science film for youth; and "Old Man and the Sea" as "film best serving the national interest." . . . Ava Gardner sends Maja Soap in honor of her latest, "The Naked Maja." Is she hinting? . . . Book stores, newstands, etc., are featuring two books based on "The Buccaneer," one an Avon paper-backed novel and the other a comic classic. . . . U-I is out with a good mailing piece on "The Perfect Furlough." . . . Arthur Sachson, DCA general sales manager, related that the third first-run circuit came into being because they couldn't get their films off the ground through the normal Loew and RKO playoff. Last Thanksgiving, 42 other theatres participated. New Years saw 57 go for the DCA package offered first-run. Come February, more than 100 theatres are expected to play DCA. The money returned by grateful exhibitors has been classed as "substantial." . . . Morey (Razz) Goldstein, Allied Artists top good will ambassador, whose interesting and often amusing addresses have highlighted many an exhibitor and industry gathering in the past, will go back on the road with AA's message, thanks to the excellent reception he received everywhere on his recent swing through many exchange centers. The payoff for Goldstein's efforts will be increased playdates for the company's films.

202 Permits In Italo-U.S. Pact; \$7 Million Remittances Authorized

NEW YORK—Dr. Eitel Monaco, official film expert of the Italian government and president of ANICA, the Italian motion picture association, and Eric Johnston, president of the Motion Picture Export Association of America, last fortnight signed a new Italo-American film accord for the three-year period from Sept. 1, 1959, to Aug. 31, 1962. The present agreement expires Aug. 31 of the current year.

The new pact provides for 185 import permits in each year for the seven operating companies, including United Artists, plus 17 for Allied Artists for each of the three years. Financial arrangements include provision that Italian negotiators will recommend an official rate remittance of up to \$7,000,000 per year and official remittance of amounts equivalent to the dubbing fees. Permitted usages of the blocked funds will continue as in the past, and each film entered officially in the Venice Festival will be permitted an official remittance of the first \$50,000 earned by the film.

An additional import permit will be granted for each Italian film financed or distributed by a member company. This would include third country co-production provided they are predominantly Italian.

Finally, the pact provides that certain issues of the dubbing certificates which American companies now have and will accumulate will be sold to Italian financial institutions at 25 per cent of the face amount of the certificate at maturity.

In commenting on the significance of the new agreement to Italy, Dr. Monaco said:

"This third agreement with the Americans which I have the honor of signing, regulating film relations between our two countries, is definite confirmation of the wisdom of the constructive policy which we have been pursuing on both sides.

"It has been a policy of collaboration and gradual elimination of unnecessary restrictions. It has served to aid the Italian film industry, which despite new competition has continued to attract an ever-growing number of spectators. These have paid yearly the astounding sum of over 186 million dollars in admissions. At the same time, the policy has permitted the development of Italian production and of co-production with the American companies, thus increasing greater world-wide interest in our output.

"I am certain that this new agreement will provide new and tangible advantages for both the Italian and American film industries."

Hailing the agreement as a new advance in the international exchange of films, Johnston said.

"This new agreement between the United States motion picture industry and Italy reflects the continued improvement of Italy's economic situation and the substantial growth of the motion picture production and exhibition industries in that country.

Mich. Co-op Head Quits

DETROIT—Delano A. Ritter, president, Co-operative Theatres of Michigan, resigned last fortnight. He said he plans to affiliate as a partner with Louis Mitchell in Mitchell Theatre Service. He is also withdrawing his Rialto theatre from Co-operative's booking organization.



An inexpensive and novel street bally was found in these hansom cabs used for MGM's "The Doctor's Dilemma" recently by the Trans-Lux 52nd Street, New York.

New Theatre Firm

ALBANY—Mossgood Theatre Corporation has been authorized to conduct a theatre business in New York, with capital stock of 200 shares, no par. Directors are Charles B. Moss, Clement S. Crystal, and Beatrice F. Crystal.



Ron Crabb, Lyric, Wellingborough; and Nat Matthews, Ritz, Leyton, can take deep bows. Doug, to show that he operates in Scotland, sent a wee Haig miniature bottle so that I might drink to his future endeavors together with a note reading, "By this *motion* I exhibit a true picture of my feelings." Cheers, Doug!

THE SIX TRADE UNIONS associated with the industry have unanimously agreed to establish a Federation of Film Unions. Representing every worker in film production from star to clapper boy, it will be a loose set up with only a minimum constitution. It replaces the Film Industry Employees Council, which was wound up on Dec. 31, and will correlate the activities of all unions on industry matters, keeping a particular vigilance on a decline in British production and adapting a clear policy for expanding the industry.

THE CAREFREE and the colorful are always acceptable in movies, but never more so than during the bleak, drear days of London's winter. To sit in a warm theatre watching sunny shots of far away places can be perfect bliss. Just such relaxation is offered in Rank's uproarious comedy, "Captain's Table," which takes place aboard a luxury liner bound for Australia. Starring John Gregson and introducing some of Britain's loveliest actresses, it provides just the escapism audiences desire. . . . Another delightful tonic has been provided by publicist Euan Lloyd who has devised, produced and directed "Invitation to Monte Carlo," in color and 'scope. It is the story of an orphan's trip to Monaco and has many delightful shots of Princess Grace with her husband and daughter. Warm and ingratiating, it provides for a highly enjoyable hour.

MIKE FORSTER, who was long with 20th-Fox and did so good a job publicising "Inn of the Sixth Happiness," has forsaken the industry in a way to go into partnership with the Earl of Kimberley as public relations consultants and personal representatives. His Lordship and Mike will fly to America on Jan. 30, visiting New York, Chicago, Washington, Dallas, and Los Angeles. . . . Currently visiting Hollywood, is another nobleman, Lord Killanin, chairman of Ireland's Four Provinces Films, who is having discussions with his associate John Ford regarding future productions. . . . Ill health is forcing Douglas Cornwell to resign as secretary and chief accountant at Paramount. F. E. Hutchinson announces that he will be succeeded by his assistant for the past 12 years, Donald Peverett. J. R. Adamson becomes assistant secretary. . . . F. D. Russell-Roberts has become general manager of CMA (Rank Theatres) and will coordinate all activities including theatres, restaurants, dance halls, etc.

Pa. Court Postpones Hearing Bardot Case

PHILADELPHIA—The Supreme Court of Pennsylvania last fortnight again postponed hearing the long pending case involving the seizing by Philadelphia District Attorney Victor H. Blanc of the Brigitte Bardot film, "And God Created Woman," at the Studio and World theatres on "obscenity" charges.

Harold E. Kohn, counsel for Kingsley International Pictures, distributor of the film, and Deputy City Solicitor Leonard L. Ettinger appeared to present oral motion to continue the case until March.

Kohn told the court that he and Ettinger would be agreeable to a further postponement because in the meantime the U. S. Supreme Court was considering similar issues in a New York case.

By a five to one vote the Court decided to put off hearing the case, which was really to decide the question of obscenity in Pennsylvania in all its ramifications, until they could muster a full seven-man court. Justice Curtis Bok is ill.

Justice Michael A. Musmanno dissented and said, "The case should be heard without further delay so the law enforcement officers of the Commonwealth will know just what the law is on the subject of obscenity."

Booker Club Affair Set

NEW YORK—The Motion Picture Bookers Club will hold its 20th annual installation dinner and dance on Jan. 26, at the Tavern-on-the-Green in Central Park.

LONDON Observations

by Jock MacGregor

CONGRATULATIONS to three ABC managers who are among the first international showmen to receive silver citations for five campaigns published in MOTION PICTURE EXHIBITOR's Exploitation in its first year. This is a great achievement, and Douglas Adams, Regal, Kirkcaldy;

BIG BOX OFFICE BECAUSE...THIS IS A PICTURE NO MAN CAN RESIST—NO WOMAN CAN AFFORD TO MISS! Even now, thousands of words of publicity are on press for national magazines to give you the kind of built-in advance interest that sells more tickets! Everyone will be writing about this picture. Everyone will be talking about this picture... Everyone will have to see this picture! It's ready for release now! Phone, wire, write NTA Pictures, 10 Columbus Circle, New York 19, N.Y. JUdson 2-7300

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ALBANY

Motion Picture Operators Local 324 IATSE, which returned to office for 1959 a slate headed by Edward Wendt as president, Frank Matthews as vice-president, and Charles Hill as secretary-treasurer, dug itself in for a long struggle with Turnpike Drive-In, Westmere, over renewal of a contract. Members continued to picket the 700-car spot, owned by Alan V. Iselin. The Local claimed Iselin's requests included, for all practical purposes, one-man-in-the-booth. Theatres in neighboring Troy now have one-man projection operations, but the Albany unit is determined to resist its local introduction. . . . Alfred Marrow is now in command of Tri-State Automatic Candy Corporation's Albany branch operations. . . . Herb Schwartz, Columbia manager, scheduled a trip to Washington, D.C., for a division sales huddle Jan. 5-7.

ATLANTA

Earl McCawly has closed his Roxy, Gainesboro, Tenn., for the winter. . . . George M. Jones, Universal office manager, was winner of "The Lucky Fifty." . . . The Moultrie, Moultrie, Ga., gutted by fire in March, 1956, was rebuilt at a cost of \$125,000 for building and \$75,000 for equipment, and reopened by operator C. H. Powell. C. C. Clarke is manager. . . . J. P. Hudgens, office manager, Columbia Pictures, and his wife had an automobile accident in Sheffield, Ala., while on the way to visit in Oklahoma City. As a result, Mrs. Hudgens is in a hospital.

BOSTON

The selectmen of the town of Braintree, Mass., have approved the application for a permit of Arthur K. Howard to erect a deluxe drive-in at the intersection of Route 128 and Granite Street on Route 37. The location of this new 1500 to 2000 car open-airer is directly across the highway from the new South Shore Shopping Center now under construction. Howard, president of Affiliated Theatres Corp., operates two other outdoor theatres, one in Rhode Island and the other in Connecticut. Ground on the new project is expected to be broken in the early spring with a late summer opening scheduled. . . . Irving Shapiro, head of Concession Enterprises, has bought out Relston, Inc., the candy, popcorn, and theatre supply business, from James Stoneman. The deal also includes the candy and popcorn popping plant in Cambridge, which Shapiro is taking over. . . . Stanley Farrington, former booker at Affiliated Theatres Corp., has joined Paramount as a booker, replacing "Buck" Spurr who has resigned to enter another field of business. . . . Jean Stuhl, receptionist at United Artists, was married in south Boston to Robert E. Lewis, with a reception at the Lithuanian Club. Her two bridesmaids were U A office workers, Mary Lou Ryan and Helen Montague. . . . Edith Meyerwitz, former assistant cashier at U A, was married to Henry Nierman and is retiring from the business world. . . . The franchise rights for "Uncle Tom's Cabin" have been acquired by Edward Ruff and Mel Safner of Ruff Film Distributors for New England. A circuit deal has been completed with New England Theatres, Inc., for theatres in Hartford, Conn., and Bangor, Rockland, Waterville, Maine, and Rutland, Vt., and Dover, N. H.

NEW HAMPSHIRE NEWS—Strand, Dover, succeeded in getting a half-column story in the local newspaper on New England Theatres' plans for the coming year. . . .



Lester Pollock, Loew's, Rochester, N. Y., in a tieup with a local merchant, recently rounded up this \$600 jack-pot of toys, given away at a recent kids' matinee which featured 20 cartoons.

Daniel Webster, Nashua, showed a benefit film for the Nashua College Club for three days with part of the proceeds financing a scholarship fund. . . . State, Nashua, recently gave away 10 turkeys. . . . A two-and-a-half hour show including 20 cartoons was programmed at the Colonial, Laconia, on a recent Saturday. . . . Enfield, in that town, closed for the winter. . . . The Manchester newspaper has been publishing protest letters over showing of a Russian "cultural exchange" film included unadvertised in a local theater program.

BUFFALO

George Eby, chief barker of International Variety, was the principal speaker at the 26th annual Installation Dinner Dance of Tent 7, Variety Club of Buffalo. The event was staged Jan. 11 in the Statler Hilton Terrace Room. Myron Gross, manager of the Buffalo office of Co-Operative Theatres, was chairman of the installation committee. Francis Maxwell, office manager at United Artists, was installed as chief barker of Tent 7. Other new officers are Ike Ehrlichman, first assistant; Alfred Anscombe, second assistant; Charles Siegert, property master; and Myron Gross, dough guy. . . . C. V. Mitchell, manager, Schine's Elmwood, Penn Yan, N. Y., has announced that the house will be closed indefinitely as a result of a flash fire which swept the balcony section of the building. . . . Elmer F. Lux, past president of the Buffalo Common Council and for many years prominent in exhibition and distribution in the local area, is the new president of the Erie County Grand Jurors Association. . . . The RKO-Palace theatre in Rochester will celebrate its 30th anniversary on Jan. 21. Tentative plans for the celebration call for such events as the reopening of the \$125,000 organ that Tom Grierson used to play as old song slides were flashed on the screen. The Palace also will inaugurate a new system of "surround" speakers which will bring sound into the auditorium from 26 spots.

CHARLOTTE

The Tryon, Charlotte, suspended operations Dec. 20. One of the houses of the Blumenthal chain, it opened its doors 22 years ago and had operated since. A Blumenthal official said its equipment probably will be turned over to other houses in the chain, but that its seats are being sold. . . .

The Palace, Thomasville, N. C., which was erected in 1924 and has been in operation since that time closed Jan. 1 it was announced by J. S. Stoker, president of the

Thomasville Theater Company, Inc. A first-run house, the Palace also formerly featured vaudeville and road shows. Its closing will reduce the number of motion picture houses here to one, which is operated by a separate company of which Stoker also is president.

CHICAGO

Charles Spicer, MGM salesman, is recovering from a complicated illness which hospitalized him. . . . J. Trent Roberson leased the Indiana, Salem, Ind., from M. Switow and Sons. He was a former manager for the Switow Circuit. . . . Armand Barton, inventor of sound film dubbing, died at 73. . . . Bernhard Focken, Abbott Theatre Supply repairman, died of a heart attack. . . . Three masked bandits bound the Harding janitor after closing, pounded open four safes, and made off with \$800. . . . Theatre attorney Seymour F. Simon filed for re-election as City Alderman. . . . J. J. McFarland took over the LeMoine, Macomb, Ill., and is conducting a contest for a new name for the house. . . . The large Arcadia, popular in the silent days, and later converted into a roller rink, was destroyed by a \$75,000 fire.

CINCINNATI

Mike Todd, Jr., in town recently, said that Mike Todd Productions will start screening "Scent of Danger," a type of film incorporating a gimmick called "Smell-O-Vision," in Seville, Spain, by mid-March, with premiere slated for late July. "Smell-O-Vision" is a process developed by Swiss inventor, Hans Laube, with the scents being controlled over 10-second periods. . . . In summing up the entertainment value of films shown here in 1958, movie critics of local papers were in accord that there was considerable variety of good entertainment, with emphasis on adult pictures. "A" ratings were given to 39 films, with "Gigi" rated as "closest to a milestone of progress" for the year. The critics felt that films have gained in quality and the trend was toward films based on popular novels, plays, and musicals. . . . Everett Gattels is new manager for Chakeres Circuit house at Wellston, O. . . . The Community, Path Fork, Ky., O. G. Rhodes, owner, was gutted by fire.

CLEVELAND

Nat Barach, NSS branch manager, has joined other members of the organization in a sales meeting called by president Herman Robbins in Miami. . . . Mayfield Art Theatre has passed from Jack Silverthorne and Jack Lewis into the operational hands of the Great Films, Inc., of Cleveland, introducing a policy of revivals of great films, both foreign and domestic. First program under this policy was Charlie Chaplin's "Gold Rush" and a W. C. Fields short. Great Films, Inc., operate a chain of art theatres in Washington, Baltimore, Philadelphia, and shortly in Boston. Heading it are Robert B. Fischer, president; Mark Redwood, vice-president; and Edward R. Sartsky, secretary-treasurer. House manager is Eric Ten, transferred here from Philadelphia. . . . In Euclid, which comes within the Greater Cleveland area, Councilman Edward Eckhart is looking into the possibility of abolishing the three per cent admission tax which involves the 1800-seat Lake and the 1500-seat Shore, both units of the Associated Circuit of Cleveland. Annual revenue from this tax is reportedly from \$8,000 to \$10,000. Mayor Kenneth J. Sims, when approached, said he would have to review the city's financial picture before stating whether it could afford to support such action. It was

pointed out that the theatre admission tax has been abolished in this area in Lorain, Elyria, Galion, Youngstown, Painesville, and Ravenna. . . . In another action, 18 independent neighborhood houses have filed requests for real estate tax reductions with the county board of revision. Representing the theatre owners is Edward Wargo, prominent local real estate operator. Theatres involved are the Ezella, Commodore, Union Square, Imperial (closed), Madison, Variety, Lyric, Beachcliff, Homestead, Hilliard Square, Berea, Lake, Shore, Shaw-Haden, Continental Art, Shaker, Mayland, Riverside.

DALLAS

The first indoor theatre to be built in the local area in almost a decade is to be constructed in the new shopping center area, Preston Royal Village. It will be a 1,002 seat theatre which will be operated by Gordon and B. R. McLendon as lessees. Henry S. Miller, Jr., is realtor and the shopping center is owned by Trammell Crow & Associates. The theatre will be ready for occupancy in June. The McLendons operate Republic Theatres in the southwest, including the Casa Linda here. . . . Edwin Christian Tiemann and his wife may preach in front of the downtown Majestic, Tower, and Palace, but they must not interfere with the theatres' business. That was Judge Claude Williams' judgment in District Court in a suit brought by the Interstate Theatre Circuit, owners of the three theatres. Interstate sought to stop the side walk evangelist from preaching and carrying signs in front of the theatres. Interstate had alleged that Mr. and Mrs. Tiemann had interfered with business by exhorting patrons not to enter because they would be sinning. . . . A statewide meeting of motion picture theatremen was held at the Variety Club. The meeting was called by R. J. O'Donnell, vice-president and general manager of the Interstate Theatre Circuit, with headquarters here, and Julius Gordon, president of the Jefferson Amusement Co., Beaumont, Tex. They said the meeting was called to familiarize Texas film exhibitors with the newly formed American Congress of Exhibitors (ACE).

DETROIT

For the first time in over 10 years the rafters of Tent 5 shook until 4 a.m. as Barkers and friends reveled in the New Year. The affair was given by the Barkerettes with guests of honor Lief and Mrs. Erickson and family, plus the entire cast of "Sunrise at Campobello" company then playing Detroit. Smorgasbord sandwiches were served, the dance band played and everyone had such a good time entertainment was deferred until after the orchestra went home! One hundred and seventy-five attended.

HOUSTON

Kerwin Mathews, star of "The Seventh Voyage of Sinbad", was in for a personal appearance in conjunction with the showing of the film at the Metropolitan. . . . Ellis Ford, manager, Delman, will continue his revival series which has attracted a lot of patrons to the boxoffice. . . . The first motion picture ever made here by a local firm for showing in motion picture theatres all over the world has wound up its shooting schedule. The final shots were taken on "The Five Bold Woman" at the western town set up at Atascosita on Lake Houston. The company had been delayed by rain, fog and overcast skies while shooting at Fort Clark, near Bracketville, Tex. Jim Ross is head of the



An attractive street bally was this live float used in New Orleans recently to exploit Paramount's "The Geisha Boy," Saenger.

Jim Ross Productions. Jeff Morrow has the male lead with Irish McCalla, Dee Carrol, Kathy Marlowe, Lucita, and Merry Anders taking the femme leads. There were a number of Texans in supporting roles.

MINNEAPOLIS

Harold Field, president, Pioneer Theatre Circuit of 17 houses in Iowa, has promoted Don J. Smith from buyer-booker to general manager of the circuit, a newly-created position. Smith will relieve Field of some of the latter's duties and will continue to buy and book. He will headquarter now at the circuit's offices in the St. Louis Park theatre, Minneapolis. . . . Border, Sherwood, N. D., has been closed until April. . . . James Abraham has opened a new theatre in Bowbells, N. D., to be known as the Bow. . . . Everett Wilson, former operator of several theatres in Minot, N. D., passed away recently at the age of 59. . . . Walter Dahlund is the new owner, Crosby theatre, Crosby, N. D. Dahlund formerly operated theatres at Kenmare and Bowbells, N. D. . . . Tioga, Tioga, N. D., now has gone to seven days a week, according to Dick Bluestrud, one of the owners. . . . Vandals did considerable damage to the Outdoor, Rochester, Minn., recently when they tore eaves from the concession stand, knocked over 50 speaker posts, ripped out fences, broke windows, and generally wrecked the place.

NEW HAVEN

Harry Feinstein, Stanley Warner zone manager, has named John E. Petroski, manager, S W first-run Palace, Norwich, Conn., to similar post at the S W first-run Garde, New London. William H. Decker, formerly Utica, N.Y., city manager for S W, replaces Petroski at Norwich. The Garde, New London, heretofore served as home base for the late Nick E. Brickates, who was S W's eastern Connecticut district manager. Latter post is yet to be filled, according to Feinstein. . . . Anthony Basillicato has been named president of Local 273, Motion Picture Projectionists Union, New Haven, Conn. Also serving are Benjamin Estra, vice-president; John Mongillo, secretary; Ernest DeBross, business representative; James T. Melillo, executive member. . . . Edward L. Lord has disposed of his sole remaining motion picture theatre property—Lord's Indoor-Outdoor Theatre, Plainfield, Conn.—to the Nicholas W. Zeo, Jr., interests of Springfield, Mass., for an undisclosed sum. Zeo also operates the Parkway, North Wilbraham; Edgemere, Shrewsbury; Sturbridge, Sturbridge, Mass.; and the Parkway of New Jersey, just outside Philadelphia, all drive-in theatres; and two indoor units, the Phillips, Forest Park, Springfield, Mass., and the Park, Westfield,

Mass. Lord at one time also operated the Midtown and Lord, Norwich, Conn., both of which are now under other banners. . . . Yankee Theatre Corp. has reopened the long-shuttered Empress, South Norwalk, Conn., under supervision of Robert Murphy.

HARTFORD, CONN. NEWS—Justus Beal, formerly associated with theatres in the northern New England territory, has joined the Nutmeg Theatre Circuit as manager of the first-run Norwalk, Norwalk, Conn., succeeding William A. Hatkoff, who has resigned to go into the advertising and promotion field. . . . Nicholas Zeo, operator of the Parkway Drive-In and the Phillips, Springfield, Mass., has leased the first-run 1200-seat Park, Westfield, Mass., from Gateway Company of Danbury, Conn., for an undisclosed sum. Zeo has reopened the theatre after remodeling. . . . Harold G. Cummings, first manager at the Smith Management Company's Meadows Drive-In when it opened in 1955, serving in that post until January, 1956, has returned, replacing Joseph Bresnahan, resigned. . . . The \$250,000 law suit brought by New Britain, Conn., theatre owners against the city of New Britain, protesting the mandatory presence of policemen in theatres, has been pushed back to the January term of Hartford Superior Court.

NEW ORLEANS

Joy N. Houck acquired ownership of the Patio, a de luxe suburban theatre on Airline Highway, from Mrs. William Sendy. . . . The Joy, Moss Point, Miss., was destroyed by fire shortly after midnight on New Year's Day with damages estimated at \$80,000. The theatre was recently purchased by William Cobb, president, Exhibitors' Poster Exchange, and operator of a string of theatres in Louisiana, and William Butterfield, owner, Lake Drive-In, Pascagoula, Miss., and was in the process of being remodeled. . . . George Nungesser, Variety Club's new chief barker, announced that ceremonial installation of officers is to be held on Jan. 17. . . . The Carmen, Breau Bridge, La., practically demolished by an explosion and fire several months ago, is being rebuilt by Hector J. Naquin, owner of the real estate. . . . Mrs. H. T. Ashford, Jr., resumed operation at the Hill Top, Clinton, Miss., which closed several weeks ago. . . . Neal Robinson and Son Theatres transferred the management of the Jet, Valparaiso, Fla., to Mr. and Mrs. Tom Barrow, Crestview, Fla. . . . Fred T. McLendon Theatres, Union Springs, Ala., closed the Joy Drive-In, Milton, Fla., for the balance of the winter. . . . Walt Guarino is the new manager of the local Saenger, succeeding Holland Smith, who retired. . . . Shuttering were the Wisner, Wisner, La., the Broussard, Broussard, La., and the Avalon, Jeanerette, La. . . . Jo-Ann Silvers, daughter of 20th-Fox salesman Joe Silvers, was married to Robert Barkemeyer on Jan. 31 in Metairie, La. . . . Tom Neely, Jr., resigned as 20th-Fox salesman. His territory has been divided among two other salesmen, Harry Rosenthal and Joe Silvers.

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PHILADELPHIA

Columbia's Harry Weiner became a grandfather again. What, no cigars? . . . Great Films, Inc., is operating the Ambassador as an art house. They also have houses in Washington, D. C., Baltimore, Md., Cleveland, and soon in Boston. Heading the company are Robert B. Fischer, Mark Redwood and Edward Sartsky. . . . Gene Gantz, salesman, was reported left out at 20th-Fox. . . . The Comerford Strand, Carlyle, Pa., closed. . . . The Feeley, Hazleton, Pa., for 30 years a Comerford operation, has closed; but will be re-

opened as a first run by its owners, a Mrs. Watson and her son. . . . Three IATSE projectionists died during the fortnight: Nathan Green, Roosevelt and Logan; Sidney Stein, Roxy; and Ed Chalfant, World. . . . Stanley Warner Theatres have set weekend only policy for the Hiway, Grove and Ambler. . . . Tri-States Booking and Buying Service advises it is now handling the Halifax Drive-In, Halifax, Pa.; the Skyvue Drive-In, Gratz, Pa.; and the Pine Grove Drive-In, Pine Grove, Pa. . . . Joe Conway, Wayne Avenue Playhouse, was recuperating after hospitalization. . . . David E. Brodsky was reelected president of

the Downtown Jewish Orphans Home for the ninth year. . . . John Golder was reported on the sick list at University Hospital. . . . Charles Amsterdam, former head, Charles Sweet Company, was seriously injured when struck by an automobile in Miami, Fla., where he is in Mount Sinai Hospital. . . . Somebody stole Eddie Gabriel's overcoat at Capital.

ST. LOUIS

Betty Wendt, business agent, Film Exchange Employees' Union, Local B-I, IATSE, was reelected to that office while Louis Lavata, UA, was named president. . . . The Ivanhoe, in the southwestern part of the city, has been reopened by Spero Karides as a weekend operation. . . . Reopening New Year's Eve after being closed since Dec. 14 were the local Melba and Michigan and the Savoy, Ferguson, Mo., all Fred Wehrenberg Theatres. The local Roxy also reopened. . . . Mrs. John W. Hayton closed the Hayton, Carterville, Ill. . . . Frisina Amusement Company's Joy, Pawnee, Ill., was closed on Dec. 31.

SAN ANTONIO

The neighborhood Hi-Ho is currently operating here on weekends. . . . R. W. Reeves of Mineral Wells, Tex., has assumed the management of the Texan at Athens, Tex., replacing Charlie Fields, Jr. Reeves was the manager of the Pinto Drive-In at Mineral Wells, Tex., for eight years and has been at Bridgeport, Tex., for the last three months. . . . Charles Paine, recently appointed city manager for the Jefferson Amusement Co., Beaumont, Tex., has announced the promotion of Nathan Hanson to manager of the Jefferson. Hanson for the past seven years has been manager, Gaylynn, Beaumont, and has been with Jefferson and East Texas Theatres for 22 years. Bill Jones has been named manager, Circle Drive-In, Beaumont. He recently moved there from Victoria, Tex., and has had 15 years experience in show business. . . . Eustacio Molina has reopened the Melba at Sinton, Tex. . . . The Runge, Runge, Tex., is currently operating part time. . . . The Pena, New Braunfels, Tex., has been closed as has the Kay, Nordheim, Tex. . . . Mr. and Mrs. Charles Otts, former owners, Royce, Royce, Tex., have taken over the operation of the Majestic and Hi-Vue at Dublin, Tex. . . . Elmo Hooser has leased the Roxy, Roy, and Sunset Drive-In, Munday, Tex., from Mrs. P. V. Williams. . . . Allen Blackburn has been named manager, Main, Nacogdoches, Tex. For the past two years he has been manager, Redland Drive-In and the Lynn, Lufkin, Tex. . . . A \$40,000 blaze caused by the explosion of a gas heater at the Corral Drive-In, Fort Worth, Tex., has been reported. . . . Raymond Abner recently leased the Palace, Glenrose, Tex., from Temple Summers. . . . The Aztec, Citrus, and Juarez have been temporarily closed at Edinburg, Tex. . . . Bullington, Lee and McMahon's Scottic Drive-In has been reopened at Wichita Falls, Tex., after repairs to the screen tower from a fire. . . . Claude Thorp has reported that the tower of his Burkburnett Drive-In, Burkburnett, Tex., was demolished when a wind storm hit that area. . . . Charles W. Weisenburg, owner of the circuit bearing his name, has announced plans for the construction of a 32 lane bowling alley on property adjoining his Seymour Road Drive-In, Wichita Falls, Tex. He also owns bowling alleys in Dallas and Fort Worth, Tex. . . . The Corpus Christi Drive-In, Corpus Christi, Tex., has been closed for an indefinite time. . . . The Cowboy Drive-In, Fabens, Tex., has been closed for the season.

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Theatre Installations
and Maintenance

SERVICE SECTION

THE CHECK-UP of all Features and Short Subjects
as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVICE SECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVICE SECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



JANUARY 21, 1959 SECTION TWO
Vol. 61, No. 11

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Release
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review, plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 5828 ACCURSED, THE—MD-78m.—Donald Wolfitt, Jane Griffiths—4533 (11-26-58)—Okay programmer—English
5818 ATTACK OF THE 50 FT. WOMAN—MD-66m.—Allison Hayes, William Hudson—4477 (6-11-58)—Science fiction dualler
5801 BLONDE BLACKMAILER—MD-59m.—Richard Arlen, Susan Shaw—4453 (4-16-58)—For the lower half—England
4809 BRIDE AND THE BEAST, THE—MD-78m.—Charlotte Austin, Lance Fuller—4449 (4-2-58)—Lower half horror item
5821 BULLWHIP—W-80m.—(CS; DC)—Guy Madison, Rhonda Fleming—4481 (6-25-58)—Average western
5807 COLE YOUNGER, GUNFIGHTER—W-78½m.—(CS-C)—Frank Lovejoy, Abby Dalton—4445 (3-19-58)—Good programmer
5812 CRY BABY KILLER, THE—MD-62m.—Harry Lauter, Carolyn Mitchell—4497 (8-6-58)—Juvenile delinquency tale for lower half
5824 FRANKENSTEIN—1970—MD-83m.—(CS)—Boris Karloff, Jana Lund—4525 (10-29-58)—Adult horror programmer has Karloff name
5823 GUNSMOKE IN TUCSON—W-80m.—(CS; DC)—Mark Stevens, Gale Robbins—4493 (7-23-58)—Okay western
5804 HELL'S FIVE HOURS—MD-73m.—Stephen McNally, Coleen Gray—4469 (5-28-58)—Suspenseful programmer
5731 HONG KONG AFFAIR—MD-79m.—Jack Kelly, May Wynn—4493 (7-23-58)—Okay programmer
5901 HOUSE ON HAUNTED HILL—MD-75m.—Vincent Price, Carol Ohmart—4545 (12-24-58)—Okay ghost, horror entry
5825 HOT CAR GIRL—MD-71m.—Richard Bakalyan, June Kenney—4497 (8-6-58)—For lower half
5833 IN-BETWEEN AGE—MU-78m.—Terry Dene, Mary Steele—4505 (9-3-58)—British rock 'n' roll dualler—England
5806 IN THE MONEY—C-61m.—Huntz Hall, Patricia Donahue—4453 (4-16-58)—Bowery Boys average
5839 JOHNNY ROCCO—MD-84m.—Richard Eyer, Stephen McNally, Coleen Gray—4541 (12-10-58)—Good programmer
5813 JOY RIDE—D-64½m.—Rod Fulton, Ann Doran—4533 (11-26-58)—Interesting programmer
5831 LEGION OF THE DOOMED—75m.—Bill Williams, Dawn Richard—4533 (11-26-58)—Foreign Legion entry for lower half
5830 LITTLEST HOBO, THE—D—Buddy Hart, Wendy Stuart—4513 (9-17-58)—Good show for the younger set
5803 MAN FROM GOD'S COUNTRY—W-70m.—(CS-DC)—George Montgomery, Susan Cummings—4437 (2-19-58)—Average western
5808 MACABRE—MD-73m.—William Prince, Christine White—4449 (4-2-58)—Horror show for the program
5829 NEW ORLEANS AFTER DARK—MD-71m.—Stacy Harris, Ellen Moore—4485 (7-9-58)—For the lower half
5816 NEVER LOVE A STRANGER—MD-90m.—John Drew Barrymore, Lita Milan—4485 (7-9-58)—Gangster meller for top half
5737 OREGON PASSAGE—W-82m.—(CS-DC)—John Erickson, Lola Albright—4433 (2-5-58)—Average Indian and soldier story
5818 PAGANS, THE—MD-80m.—Pierre Cressoy, Helene Remy—4493 (7-23-58)—Cloak and dagger spectacle—Italy
5811 QUANTRILL'S RAIDERS—MD-71m.—(CS; DC)—Steve Cochran, Diane Brewster—4465 (5-14-58)—Big scale outdoor opus
5826 QUEEN OF OUTER SPACE—MD-79½m.—(CS; DC)—Zsa Zsa Gabor, Eric Fleming—4513 (9-17-58)—Okay science fiction entry
5802 RAWHIDE TRAIL, THE—W-67m.—Rex Reason, Nancy Gates—4457 (4-30-58)—Okay cowboys and Indians
5837 REVOLT IN THE BIG HOUSE—MD-79m.—Gene Evans, Arlene Hunter—4529 (11-12-58)—Good prison story
5732 SABU AND THE MAGIC RING—MD-61m.—(DC)—Sabu, Darla Massey—4453 (4-16-58)—For lower half, Saturday matinees
5814 SEVEN GUNS TO MESA—W-69m.—Charles Quinlivan, Lois Albright—4469 (5-28-58)—Average western
5820 SNOWFIRE—W-73m.—(C)—Don Megowan, Molly McGowan—4501 (8-20-58)—Good entry for the youngsters
5819 SPY IN THE SKY—MD-74m.—Steve Brodie, Andrea Domburg—4505 (9-3-58)—International intrigue programmer
5822 UNWED MOTHER—D-74m.—Norma Moore, Robert Vaughn—4533 (11-26-58)—Well-made program entry
5817 WAR OF THE SATELLITES—MD-66m.—Dick Miller, Susan Cabot—4477 (6-11-58)—Average programmer
5836 WOLF LARSEN—MD-83m.—Barry Sullivan, Gita Hall—4529 (11-12-58)—Good programmer

COMING FEATURES IN ORDER OF RELEASE

- Jan. COSMIC MAN, THE—Bruce Bennett, Angela Greene
Feb. ARSON FOR HIRE—Steve Brodie, Lyn Thomas
Feb. BEHEMOTH, THE—Gene Evans—England
Mar. AL CAPONE—Rod Steiger, Fay Spain

COMING

- BATTLE FLAME, THE—Scott Brady, Elaine Edwards
CRIME AND PUNISHMENT, U. S. A.—George Stevens Hamilton, Mary Murphy
KING OF THE WILD STALLIONS—(CS; DC)—George Montgomery, Diane Brewster
FACE OF THE FIRE—Cameron Mitchell, Miko O'Casey
RIOT IN CELL BLOCK 11—Neville Brand
SPEED CRAZY—Brett Halsey, Yvonne Lime

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- ASTOUNDING SHE MONSTER, THE—MD-60m.—Robert Clarke, Marilyn Harvey—4453 (4-16-58)—Mediocre science fiction entry for lower half
ATTACK OF THE PUPPET PEOPLE—MD-78m.—John Agar, June Kenny—4501 (8-20-58)—Okay programmer
BONNIE PARKER STORY, THE—MD-79m.—(Superama)—Dorothy Provine, Jack Hogan—4481 (6-25-58)—Fair crime package entry
BRAIN EATERS, THE—MD-60m.—Edwin Nelson, Joanna Lee—4541 (12-10-58)—Routine science fiction
COOL AND THE CRAZY—MD-76m.—Scott Marlowe, Gigi Perreau—4521 (10-15-58)—Teenage dope meller
DRAGSTRIP RIOT—MD-67m.—Gary Clarke, Yvonne Lime—4521 (10-15-58)—Teenage dualler
HELL SQUAD—MD-64m.—Wally Compo, Brandon Carroll—4517 (10-1-58)—Program war meller
HIGH SCHOOL HELLCATS—MD-70m.—Yvonne Lime, Bret Halsey—4525 (10-29-58)—Teenage problem programmer
HOT ROD GANG—CMU—72m.—John Ashley, Jody Fair, Gene Vincent—4525 (10-29-58)—Rock 'n' roll programmer
HOW TO MAKE A MONSTER—MD-75m.—(Partly color)—Robert H. Harris—4541 (12-10-58)—Okay horror meller
JET ATTACK—MD-68m.—John Agar, Audrey Totter—4477 (6-11-58)—War film for lower half
MACHINE GUN KELLY—MD-84m.—(Superama)—Charles Bronson, Susan Cabot—4481 (6-25-58)—Mediocre part of crime package
NIGHT OF THE BLOOD BEAST—65m.—Michael Emmet, Angela Greene—4533 (11-26-58)—Minor science fiction entry
SCREAMING SKULL, THE—MD-70m.—John Hudson, Peggy Webber—4545 (12-24-58)—Okay for the horror program
SHE GODS OF SHARK REEF—MD-63m.—(C)—Don Durant, Lisa Montell—4534 (11-26-58)—Okay novelty programmer—Made in Hawaii
SPIDER, THE—MD-72m.—Ed Kemmer, June Kenny—4525 (10-29-58)—Average horror entry
SUICIDE BATTALION—MD-79m.—Michael Connors, Jewell Lain—4477 (6-11-58)—Action film for lower half
TANK BATTALION—MD-80m.—Don Kelly, Barbara Luna—4517 (10-1-58)—For the lower half

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

- Accursed, The A2 AA
Adam and Eve SC For.
Admirable Crichton, The A1 Col.
(Paradise Lagoon)
Adultress, The A3 For.
Affairs of Julie, The For.
Al Capone AA
Alaskan Passage Fox
Alias Jesse James UA
All at Sea A1 MGM
Ambush at Cimarron Pass A1 Fox
Another Time, Another Place A3 Par.
Andy Hardy Comes Home A1 MGM
Angry Hills, The UA
Anna Lucasta A3 UA
Apache Territory A1 Col.
Appointment with a Shadow A2 UI
Arson for Hire AA
As Young as We Are A3 Par.
Ask Any Girl MGM
Assault For.
Astounding She Monster, The A2 A1
Attack of the Puppet People A1 A1
Attack of the 50 Ft. Woman B AA
Attila A2 For.
Auntie Mame A3 WB
Awakening, The A2 For.

PLEASE NOTE . . .

This yellow paper SERVICE SECTION is corrected, re-edited, and brought up to date every second week;— and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Badlanders, The.....	A3	MGM
Badman's Country.....	A1	WB
Ballerina.....		For.
Bandit, The.....		Col.
Barbarian and the Geisha, The.....	A1	Fox
Bat Masterson Story, The.....		UA
Battle Flame, The.....		AA
Beat Generation, The.....		MGM]
Beautiful but Dangerous.....	B	Fox
Behemoth, The.....		AA
Bell, Book and Candle.....	A3	Col.
Ben Hur.....		MGM
Bend of the River—RE.....	A1	U-I
Big Barrier, The.....		For.
Big Beat, The.....	A1	UI
Big Country, The.....	A2	UA
Bigamist, The.....		For.
Bitter Victory.....	A2	Col.
Black Orchid, The.....		Par.
Blaze of Noon—RE.....	A1	Par.
Blob, The.....	A2	Par.
Blonde Blackmailer.....	A2	AA
Blood and Steel.....		A-I
Blood Arrow.....	A2	Fox
Blood Of Bataan.....		For.
Blood of the Vampire.....	B	UI
Blue Murder at St. Trinian's.....		For.
Bonnie Parker Story.....	B	AI
Born Reckless.....		WB
Brain Eaters, The.....	A2	A-I
Bravados, The.....	A2	Fox
Bride and the Beast, The.....	B	AA
Brothers Karamazov, The.....	A3	MGM
Buccaneer, The.....	A1	Par.
Buchanan Rides Alone.....	A1	Col.
Bullwhip.....	A2	AA

C

Cabiria.....	A3	For.
California—RE.....	A2	Par.
Camp on Blood Island, The.....	A2	Col.
Campbell's Kingdom.....	A1	For.
Captain from Kopenick, The.....	A1	For.
Case against Brooklyn, The.....	A2	Col.
Case of Dr. Laurent, The.....	SC	For.
Cat on a Hot Tin Roof.....	A3	MGM
Cattle Empire.....	A2	Fox
Certain Smile, A.....	A3	Fox
Chase a Crooked Shadow.....	A1	WB
China Doll.....	A3	UA
Circus of Love.....		For.
City of Fear.....	A2	Col.
Cole Younger, Gunfighter.....	A1	AA
Colossus of New York, The.....	A2	Par.
Compulsion.....		Fox
Confession of Ina Kahr, The.....		For.
Confessions of Felix Krull, The.....	B	For.
Contraband Spain.....		For.
Cool and the Crazy.....	A3	AI
Cop Hater.....	B	UA
Cosmic Man, The.....		AA
Count Five and Die.....	A2	Fox
Count Your Blessings.....		MGM
Counterplot.....		UA
Country Music Holiday.....	A1	Par.
Cowboy.....	A1	Col.
Crawling Terror, The.....		For.
Creatures from Another World.....		For.
Crime and Punishment, U. S. A.....		AA
Cross Up.....	A2	UA
Cry Baby Killer, The.....	A2	AA
Cry Terror.....	A3	MGM
Cry Tough.....		UA
Curse of the Demon.....	A2	Col.
Curse of the Faceless Man, The.....	A2	UA

D

Daddy-O.....		A-i
Damn Yankees.....	A3	WB
Dancing Heart, The.....		For.
Dangerous Exile.....	A1	For.
Dangerous Youth.....	A2	WB
Day of the Outlaw.....		UA
Deadly Decision.....		For.
Decks Ran Red, The.....	A3	MGM
Deep Six, The.....	A1	WB
Defiant Ones, The.....	A3	UA
Demoniaque.....	A2	For.
Desert Fury—RE.....	A2	Par.
Desert Hell.....	A1	Fox
Desire Under the Elms.....	A3	Par.
Devil's Disciple, The.....		UA
Diary of Anne Frank.....		Fox
Doctor's Dilemma, The.....	A3	MGM
Don't Give Up The Ship.....		Par.
Dragstrip Riot.....	B	AI
Dreaming Lips.....		For.
Dunkirk.....	A1	MGM

E

Edge of Fury.....		UA
Enchanted Island.....	A2	WB
End of the World, The.....		MGM
Escort West.....		UA

F

Face of the Fire.....		AA
FBI Story, The.....		WB
Fearmakers, The.....	A2	UA
Fiend Without a Face.....	A3	MGM
Fiend Who Walked the West, The.....	B	Fox
Fighting Wildcats.....	A3	Misc.

TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4451 (12-10-58)—For the lower half
TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller
VIKING WOMEN AND THE SEA SERPENT—MD-70m.—Abby Dalton, Richard Devon—4453 (4-16-58)—Fair lower half entry
WAR OF THE COLOSSAL BEAST—MD-68m.—Sally Fraser, Dean Parkin—4501 (8-20-58)—Fair exploitation programmer

TO BE REVIEWED

BLOOD AND STEEL—Wally Campo, Marlyn Agan
DADDY-O—Dick Contino, Sandra Giles
OPERATION DAMES—Every Meyer, Charles Henderson
PARATROOP COMMAND—Richard Bakalyn
ROAD RACERS—Joel Laurence, Sally Fraser
SUBMARINE SEAHAWK—John Bently

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

223	ADMIRABLE CRICHTON, THE (PARADISE LAGOON)—C-94m.—(TC)—Kenneth More, Diane Cilento—4421 (1-8-58)—Admirable British comedy—England
314	APACHE TERRITORY—W-75m.—(EC)—Rory Calhoun, Barbara Bates—4513 (9-17-58)—Okay action programmer
319	BELL, BOOK, AND CANDLE—C-103m.—(TC)—James Stewart, Kim Novak—4526 (10-29-58)—Cute comedy has lots to offer
234	BITTER VICTORY—D-82m.—(CS)—Richard Burton, Ruth Roman—4441 (3-5-58)—Average war drama
309	BUCHANAN RIDES ALONE—W-78m.—(C)—Randolph Scott, Craig Stevens—4505 (9-3-58)—Good western for the program
303	CAMP ON BLOOD ISLAND, THE—MD-81m.—(MS)—Carl Mohner, Barbara Shelley—4505 (9-3-58)—Exploitable Jap prison camp meller—England
242	CASE AGAINST BROOKLYN, THE—MD-82m.—Dareen McGavin, Maggie Hayes—4465 (5-14-58)—Satisfactory cops and robbers
	CITY OF FEAR—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
233	COWBOY—MD-92m.—(TC)—Glenn Ford, Jack Lemmon, Anna Kashfi—4437 (2-19-58)—Superior show
305	CURSE OF THE DEMON—D-83m.—Dana Andrews, Peggy Cummins—4505 (9-3-58)—Drama of the supernatural for the lower half—England
241	FROM HERE TO ETERNITY—D-118m.—(RE)—Burt Lancaster, Deborah Kerr—4469 (5-28-58)—High rating reissue
313	GHOST OF THE CHINA SEA—MD-79m.—David Brian, Lynn Bernay—4505 (9-3-58)—Strictly lower half fare
240	GODDESS, THE—D-105m.—Kim Stanley, Lloyd Bridges—4457 (4-30-58)—Hollywood career yarn needs attention
323	GOOD DAY FOR A HANGING—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
302	GUNMAN'S WALK—D-97m.—(CS; TC)—Van Heflin, Tab Hunter, Kathryn Grant—4506 (9-3-58)—Excellent western
2074	HELL BELOW ZERO—MD-91m.—(RE)—Alan Ladd, Joan Tetzel—4469 (5-28-58)—Actionful Ladd reissue
237	HIGH FLIGHT—MD-89m.—Ray Milland, Helen Cherry—4445 (3-19-58)—Mediocre program meller—England
301	KEY, THE—D-125m.—(CS)—William Holden, Sophia Loren—4506 (9-3-58)—High rating drama of love and war
315	KILL HER GENTLY—MD-73m.—Griffith Jones, Maureen Connell—4517 (10-1-58)—Program filler—England
325	LAST BLITZKRIEG, THE—MD-84m.—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
316	LAST HURRAH, THE—CD-121m.—Spencer Tracy, Dianne Foster—4521 (10-15-58)—High rating entertainment
243	LET'S ROCK—ME-79m.—Julius LaRosa, Phyllis Newman—4465 (5-14-58)—Just rock 'n' roll
306	LIFE BEGINS AT 17—D-75m.—Mark Damon, Dorothy Johnson—4506 (9-3-58)—Okay teen-age programmer
244	LINEUP, THE—MD-86m.—Eli Wallach, Mary LaRoche—4457 (4-30-58)—Good cops 'n' robbers entry
321	MAN INSIDE, THE—MD-89m.—Jack Palance, Anita Ekberg—4529 (11-12-58)—Okay adventure yarn
310	ME AND THE COLONEL—CD-109m.—Danny Kaye, Nicole Maurey—4506 (9-3-58)—Highly entertaining entry !
322	MURDER BY CONTRACT—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story
317	MURDER REPORTED—MD-58m.—Paul Carpenter, Melissa Stribling—4526 (10-29-58)—Lower half filler—England
	PARADISE LAGOON—See ADMIRABLE CRICHTON, THE
2073	PARATROOPER—MD-88m.—(RE)—Alan Ladd, Susan Stephen—4469 (5-28-58)—Reissue Ladd starrer has angles
304	REVENGE OF FRANKENSTEIN—MD-90m.—(TC)—Peter Cushing, Eunice Gayson—4506 (9-3-58)—Good horror entry—England
227	RETURN TO WARROW—W-61m.—(TC)—Phil Carey, Catherine McLeod—4421 (1-8-58)—Routine lower half western
236	SCREAMING MIMI—MD-79m.—Anita Ekberg, Phil Carey—4445 (3-19-58)—Interesting mystery meller
312	SHE PLAYED WITH FIRE—MD-95m.—Jack Hawkins, Ariane Dahl—4506 (9-3-58)—Interesting mystery for the Program—England
324	SENIOR PROM—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
320	SEVENTH VOYAGE OF SINBAD, THE—FAN-89m.—(TC; DY)—Kervin Mathews, Kathryn Grant—4534 (11-26-58)—High rating fantasy of Arabian Nights type
308	SNORKEL, THE—MD-74m.—Peter Van Eyck, Betta St. John—4506 (9-3-58)—Good suspense entry
307	TANK FORCE—MD-86m.—(CS; TC)—Victor Mature, Luciana Paluzzi—4506 (9-3-58)—African War action for the program—Eng and
318	TARAWA BEACHHEAD—Kervin Mathews, Julie Adams—4529 (11-12-58)—Satisfactory programmer of Marines in action
239	THIS ANGRY AGE—D-100m.—(TE-TC)—Anthony Perkins, Silvana Mangano—4458 (4-30-58)—Interesting but overlong
235	TRUE STORY OF LYNN STUART, THE—MD-78m.—Betty Palmer, Jack Lord—4437 (2-19-58)—Average meller
	TWO-HEADED SPY, THE—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer—England
311	WHOLE TRUTH, THE—MD-84m.—Stewart Granger, Donna Reed—4506 (9-3-58)—Average whodunit for the program—England
228	WORLD WAS HIS JURY, THE—D-82m.—Edmond O'Brien, Mona Freeman—4421 (1-8-58)—Lower half entry

COMING FEATURES IN ORDER OF RELEASE

Feb.	GIDEON OF SCOTLAND YARD—Jack Hawkins, Dianne Foster—England
Feb.	RIDE LONESOME—(CS; C)—Randolph Scott, Karen Steele

COMING

BANDIT, THE—(CS; C)—Victor Mature, Anne Aubrey
FORBIDDEN ISLAND—(C)—Jon Hall, Nan Adams
GIDGET—(CS; C)—Sandra Dee, James Warren
GUNMEN FROM LAREDO—(Color)—Robert Knapp, Jana Davi
IDLE ON PARADE—William Bendix, Anne Aubrey—England
JANE FROM MAINE, THE—(Color)—Doris Day, Jack Lemmon
JUKE BOX JAMBOREE—Jack Jones, Jo Morrow
JUSTICE ENDS WITH A GUN—(C)—Fred MacMurray, Dorothy Green
LAST ANGRY MAN, THE—Paul Muni, Betsy Palmer
LOU COSTELLO AND HIS 30 FT. BRIDE—Lou Costello, Dorothy Provine
MOUSE THAT ROARED, THE—Jean Seberg, Peter Sellers—England
PORGY AND BESS—(Todd A-O; C)—Sidney Poitier, Dorothy Dandridge—Goldwyn
SUMMER CAMP—Louis Prima, Keely Smith
THEY CAME TO CORDURA—(CS; C)—Gary Cooper, Rita Hayworth, Van Heflin
YOUNG LAND, THE—(TC)—Pat Wayne, Yvonne Craig—Whitney

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

816	ALL AT SEA—C-82m.—Alec Guinness, Irene Browne—4422 (1-8-58)—Highly amusing—England
832	ANDY HARDY COMES HOME—CD-78m.—Mickey Rooney, Patricia Breslin—4498 (8-6-58)—Welcome return of popular family series
828	BADLANDERS, THE—W-83m.—(CS; MC)—Alan Ladd, Katy Jurado—4493 (7-23-58)—Very good western
813	BROTHERS KARAMAZOV, THE—D-146m.—(MC)—Yul Brynner, Maria Schell—4437 (2-19-58)—Different, unusual entertainment
901	CAT ON A HOT TIN ROOF—D-108m.—(MC)—Elizabeth Taylor, Paul Newman—4506 (9-3-58)—Well-made filmization of play
820	CRY TERROR—MD-96m.—James Mason, Inger Stevens—4454 (4-16-58)—Taut, well-made suspense film
903	DECKS RAN RED, THE—D-83m.—James Mason, Dorothy Dandridge—4517 (10-1-58)—Well-made, suspense shocker
909	DOCTOR'S DILEMMA, THE—98m.—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots—England
902	DUNKIRK—D-113m.—John Mills, Robert Urquhart—4506 (9-3-58)—Well-made war film—England
823	FIEND WITHOUT A FACE—MD-77m.—Marshall Thompson, Kim Parker—4478 (6-11-58)—Horror item for the exploitation show—England
825	GIGI—MU-116m.—(CS; MC)—Leslie Caron, Maurice Chevalier—4470 (5-28-58)—Delightful entertainment
819	HANDLE WITH CARE—D-82m.—Dean Jones, Joan O'Brien—4454 (4-16-58)—Well-made, and interesting
822	HAUNTED STRANGLER, THE—MD-81m.—Boris Karloff, Diane Audrey—4478 (6-11-58)—Good horror entry—England
814	HIGH COST OF LOVING, THE—CD-87m.—(CS)—Jose Ferrer, Gena Rowlands—4445 (3-19-58)—Amusing, well-made entry
826	HIGH SCHOOL CONFIDENTIAL—MD-85m.—(CS)—Russ Tamblyn, Jan Sterling—4470 (5-28-58)—Another entry on high school delinquency
815	I ACCUSE—D-99m.—(CS)—Jose Ferrer, Viveca Lindfors—4433 (2-5-58)—Effective drama
830	IMITATION GENERAL—C-88m.—(CS)—Glenn Ford, Red Buttons, Taina Elg—4482 (6-25-58)—Good war comedy
824	LAW AND JAKE WADE, THE—W-86m.—(CS; MC)—Robert Taylor, Patricia Owens—4478 (6-11-58)—Highly effective western
818	MERRY ANDREW—C-103m.—(CS; MC)—Danny Kaye, Pier Angeli—4446 (3-19-58)—Highly amusing
905	PARTY GIRL—MD-99m.—(CS; MC)—Robert Taylor, Cyd Charisse—4526 (10-29-58)—Plush gangster meller is action-packed
829	RELUCTANT DEBUTANTE, THE—C-94m.—(CS; MC)—Rox Harrison, Kay Kendall—4498 (8-6-58)—Entertaining, light-weight comedy
815	SADDLE THE WIND—W-84m.—(CS; MC)—Robert Taylor, Julie London—4441 (3-5-58)—Superior western
810	SAFE CRACKER, THE—MD-96m.—Ray Milland, Jeannette Sterke—4422 (1-8-58)—Well-made, suspenseful yarn—England
811	SEVEN HILLS OF ROME, THE—MU-107m.—(TE-TC)—Mario Lanza, Peggie Castle—4422 (1-8-58)—Entertaining entry
821	SHEEPMAN, THE—W-85m.—(CS; MC)—Glenn Ford, Shirley MacLaine—4458 (4-30-58)—Good-humored, action-packed western
908	SOME CAME RUNNING—D-127m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
831	TARZAN'S FIGHT FOR LIFE—MD-86m.—(C)—Gordon Scott, Eve Brent—4486 (7-9-58)—Okay for Tarzan fans
904	TORPEDO RUN—MD-98m.—(CS; MC)—Glenn Ford, Diane Brewster—4526 (10-29-58)—Good submarine entry

- 907 tom thumb—FAN-98m.—(TC)—Russ Tamblyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially for youngsters—England
- 906 TUNNEL OF LOVE, THE—C-98m.—(CS)—Doris Day, Richard Widmark—4521 (10-15-58)—Highly entertaining comedy for adults
- 812 UNDERWATER WARRIOR—MD-91m.—(CS)—Dan Dalley, Claire Kelly—4442 (3-5-58)—Entertaining "Frogmen" story

COMING FEATURES IN ORDER OF RELEASE

- Jan. JOURNEY, THE—Yul Brynner, Deborah Kerr
- Feb. ANGRY HILLS, THE—Robert Mitchum, Elisabeth Mueller
- Feb. MATING GAME, THE—Debbie Reynolds, Tony Randall
- Feb. SCAPEGOAT, THE—Alec Guinness, Bette Davis
- Mar. BEAT GENERATION, THE—Steve Cochran, Mamie Van Doren
- Mar. COUNT YOUR BLESSINGS—Deborah Kerr, Rossano Brazzi, Maurice Chevalier
- Apr. GREEN MANSIONS—(CS; MC)—Audrey Hepburn, Anthony Perkins
- Apr. WATUSI—George Montgomery, Taina Elg

COMING

- ASK ANY GIRL—(C)—David Niven, Shirley MacLaine
- BEN HUR—(Camera 65; MC)—Charlton Heston, Jack Hawkins
- END OF THE WORLD, THE—Harry Belafonte, Inger Stevens
- FOR THE FIRST TIME—(TR)—Mario Lanza, Zsa Zsa Gabor
- NIGHT OF THE QUARTER MOON—Julie London, John Drew Barrymore
- NORTH BY NORTHWEST—Cary Grant, Eva Marie Saint, James Mason

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

- 5804 AS YOUNG AS WE ARE—D-76m.—Robert Harland, Pippa Scott—4513 (9-17-58)—Satisfactory drama with teen appeal
- 5719 ANOTHER TIME, ANOTHER PLACE—D-95m.—(VV)—Lana Turner, Barry Sullivan—4458 (4-30-58)—Heavy drama for women—England
- 5722 BLAZE OF NOON—D-91m.—(RE)—Anne Baxter, William Holden—4470 (5-28-58)—Exploitable reissue has names
- 5801 BLOB, THE—MD-85m.—(DC)—Steven McQueen, Aneta Corsaut—4513 (9-17-58)—Okay science fiction programmer
- 5809 BUCCANEER, THE—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
- 5757 CALIFORNIA—W-97m.—(TC-RE)—Ray Milland, Barbara Stanwyck—4446 (3-19-58)—Reissue has names
- 5733 COLOSSUS OF NEW YORK, THE—MD-70m.—Ross Martin, Mala Powers—4470 (5-28-58)—Routine science fiction meller
- 5714 COUNTRY MUSIC HOLIDAY—MU-81m.—Forlin Husky, Zsa Zsa Gabor—4482 (6-25-58)—Lower half filler
- 5728 DESERT FURY—D-95m.—(TC-RE)—Burt Lancaster, Elizabeth Scott—4446 (3-19-58)—Reissue has names
- 5712 DESIRE UNDER THE ELMS—D-111m.—(VV)—Sophia Loren, Anthony Perkins—4446 (3-19-58)—Uncompromising adult drama
- 5729 FOREST RANGERS, THE—MD-85m.—(TC)—Fred MacMurray, Paulette Goddard—4433 (2-5-58)—Reissue has names
- 5808 GEISHA BOY, THE—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry
- 5711 HIGH HELL—MD-87m.—John Derek, Elaine Stewart—4454 (4-16-58)—Program entry
- 5806 HOUSEBOAT—CD-112m.—(VV; TC)—Cary Grant, Sophia Loren—4514 (9-17-58)—Highly entertaining entry
- 5807 HOT ANGEL, THE—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
- 5711 HOT SPELL—D-86m.—(VV)—Shirley Booth, Anthony Quinn—4465 (5-14-58)—Moody drama, limited appeal
- 5802 I MARRIED A MONSTER FROM OUTER SPACE—MD-78m.—Tom Tryon, Gloria Talbott—4522 (10-15-58)—Okay science fiction entry
- 5734 KING CREOLE—MUMD-116m.—Elvis Presley, Carolyn Jones—4479 (6-11-58)—Exploitable musical meller
- 5717 MARACAIBO—D-88m.—(VV-TC)—Cornel Wilde, Jean Wallace—4465 (5-14-58)—Fast, colorful programmer
- 5736 MATCHMAKER, THE—CD-100m.—(VV)—Shirley Booth, Anthony Perkins—4498 (8-6-58)—Humorous entry for discriminating audiences
- 5723 NORTHWEST MOUNTED POLICE—MD-125m.—(RE) (TC)—Gary Cooper, Madeline Carroll—4471 (5-28-58)—Names, action and color should help reissue
- 5803 PARTY CRASHERS, THE—MD-78m.—Mark Damon, Connie Stevens—4514 (9-17-58)—Teen-age programmer
- 5735 ROCK-A-BYE BABY—C-103m.—(VV; TC)—Jerry Lewis, Marilyn Maxwell—4479 (6-11-58)—Highly amusing Lewis entry
- 5720 SPACE CHILDREN, THE—MD-69m.—Adam Williams, Peggy Webber—4471 (5-28-58)—Science fiction programmer
- 5710 SPANISH AFFAIR—MD-95m.—(VV-TC)—Richard Kiley, Carmen Sevilla—4438 (2-19-58)—Good program entry
- 5715 ST. LOUIS BLUES—MU-93m.—(VV)—Nat "King" Cole, Eartha Kitt—4454 (4-16-58)—Musical has box office potentials
- 5716 TEACHER'S PET—C-120m.—(VV)—Clark Gable, Doris Day—4446 (3-19-58)—Slick, funny, name-packed comedy
- 5810 TOKYO AFTER DARK—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
- R5725 UNION PACIFIC—MD-135m.—(RE)—Barbara Stanwyck, Joel McCrea—4459 (4-30-58)—Reissue of railroad history should do okay
- 5721 VERTIGO—MD-127m.—(VV-TC)—James Stewart, Kim Novak—4466 (5-14-58)—Names will help suspense film
- 5805 WHEN HELL BROKE LOOSE—D-78m.—Charles Bronson, Violet Rensing—4526 (10-29-58)—Interesting, effective programmer
- R5724 WILD HARVEST—D-95m.—(RE)—Alan Ladd, Dorothy Lamour—4459 (4-30-58)—Names should help reissue
- 5730 WELLS FARGO—W-98m.—Joel McCrea, Frances Dee—4433 (2-5-58)—Top western reissue

COMING FEATURES IN ORDER OF RELEASE

- Feb. TRAP, THE—(TC)—Richard Widmark, Tina Louise
- Feb. YOUNG CAPTIVES, THE—Steven Marlo, Luana Patten
- Mar. TEMPEST—(TE-TC)—Van Heflin, Silvana Mangano
- Apr. BLACK ORCHID, THE—(VV)—Sophia Loren, Anthony Quinn

COMING

- DON'T GIVE UP THE SHIP—Jerry Lewis, Dina Merrill
- FIVE PENNIES, THE—(VV; TC)—Danny Kaye, Barbara Bel Geddes
- HANGMAN, THE—Robert Taylor, Tina Louise, Fess Parker
- JAYHAWKERS, THE—(VV; TC)—Jeff Chandler, Nicole Maurey
- LAST TRAIN FROM GUN HILL—(VV, TC)—Kirk Douglas, Anthony Quinn
- ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
- THAT KIND OF WOMAN—Sophia Loren, Tab Hunter
- THUNDER IN THE SUN—Susan Hayward, Jeff Chandler

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

- 815 AMBUSH AT CIMARRON PASS—W-73m.—(RS)—Scott Brady, Margia Dean—4438 (2-19-58)—For the lower half
- 835 BARBARIAN AND THE GEISHA, THE—D-105m.—(CS; DC)—John Wayne, Eiko Ando—4517 (10-1-58)—Interesting, lavish historical saga
- 816 BEAUTIFUL BUT DANGEROUS—DMU-103m.—(C)—Gina Lollobrigida, Vittorio Gassman—4438 (2-19-58)—Mostly art house appeal—Italy
- 811 BLOOD ARROW—W-74m.—(RS)—Scott Brady, Phyllis Coates—4439 (2-19-58)—For lower half
- 824 BRAVADOS, THE—D-98m.—(CS; DC)—Gregory Peck, Joan Collins—4479 (6-11-58)—Interesting western has names
- 809 CATTLE EMPIRE—W-83m.—(CS-DC)—Joel McCrea, Gloria Talbott—4434 (2-5-58)—Good western
- 830 CERTAIN SMILE, A—D-106m.—(CS; DC)—Rossano Brazzi, Joan Fontaine—4498 (8-6-58)—Interesting, colorful tale of a young girl in love
- 817 COUNT FIVE AND DIE—MD-92m.—(CS)—Jeffrey Hunter, Nigel Patrick—4450 (4-2-58)—Satisfactory spy story
- 822 DESERT HELL—MD-82m.—(RS)—Brian Keith, Barbara Hale—4483 (6-25-58)—Mediocre lower half entry
- 831 FIEND WHO WALKED THE WEST, THE—W-100m.—(CS)—Hugh O'Brian, Robert Evans, Dolores Michaels—4506 (9-3-58)—Suspenseful, brutal western
- 818 FLAMING FRONTIER—W-70m.—(RS)—Bruce Bennett, Paisley Maxwell—4487 (7-9-58)—For the lower half
- 821 FLY, THE—D-90m.—(CS; DC)—Al Hedison, Patricia Owens—4494 (7-23-58)—Excellent horror entry can be exploited
- 804 FRAULEIN—D-100m.—(CS-DC)—Dana Wynter, Mel Ferrer—4466 (5-14-58)—Unusual love story will need push
- 812 FROM HELL TO TEXAS—W-100m.—(CS; DC)—Don Murray, Diane Varsi—4471 (5-28-58)—Good western
- 843 FRONTIER GUN—W-70m.—(RS)—John Agar, Joyce Meadows—4530 (11-12-58)—Lower half western
- 823 GANG WAR—MD-74m.—(RS)—Charles Bronson, Gloria Henry—4459 (4-30-58)—For lower half
- 808 GIFT OF LOVE, THE—D-105m.—(C)—Lauren (CS-D) Bacall, Robert Stack—4439 (2-19-58)—Fine tear-jerker
- 832 HARRY BLACK AND THE TIGER—MD-107m.—(CS; DC)—Stewart Granger, Barbara Rush—4514 (9-17-58)—Interesting adventure yarn
- 905 I MOBSTER—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for the program
- 837 IN LOVE AND WAR—D-111m.—(CS; DC)—Robert Wagner, Dana Wynter—4527 (10-29-58)—Well-made entry has good potential
- 901 INN OF THE SIXTH HAPPINESS, THE—D-158m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4534 (11-26-58)—Superior entertainment
- INTENT TO KILL—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer—England
- 833 HUNTERS, THE—MD-108m.—(CS; DC)—Robert Mitchum, May Britt—4502 (8-20-58)—Interesting yarn of Air Force in action
- 813 LONG HOT SUMMER, THE—D-117m.—(CS-DC)—Paul Newman, Joanne Woodward, Anthony Franciosa—4442 (3-5-58)—Highly interesting
- 864 MARK OF ZORRO, THE—MD-93m.—(RE)—Tyrone Power, Linda Darnell—4530 (11-12-58)—"Zorro" popularity plus name should see it through
- 839 MARDI GRAS—MU-107m.—(CS; DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment
- 828 NAKED EARTH—D-96m.—(CS)—Richard Todd, Juliette Greco—4487 (7-9-58)—Interesting, off-beat programmer
- 841 NICE LITTLE BANK THAT SHOULD BE ROBBED, A—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
- 904 RALLY 'ROUND THE FLAG BOYS—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

- Fire Under Her Skin..... For.
- Five Pennies, The..... Par.
- Flame Barrier..... A2 UA
- Flaming Frontier..... A1 Fox
- Flesh and the Woman..... For.
- Fly, The..... A2 Fox
- Flying Classroom, The..... For.
- Folies Bergere..... For.
- Forbidden Island..... B Col.
- Forbidden Paradise..... For.
- For the First Time..... MGM
- Forest Rangers, The (RE)..... A2 Par.
- Fort Bowle..... A2 UA
- Fort Dobbs..... A2 WB
- Fort Massacre..... A1 UA
- Foxiest Girl In Paris..... For.
- Frankenstein—1970..... A3 AA
- Frankenstein's Daughter..... B Misc.
- Fraulein..... A3 Fox
- From Hell to Texas..... A1 Fox
- From Here to Eternity—RE..... B Col.
- From the Earth to the Moon..... A1 WB
- Frontier Gun..... A2 Fox

G

- Gang War..... B Fox
- Gates of Paris..... A3 For.
- Geisha Boy, The..... A2 Par.
- Gervaise..... A3 For.
- Ghost of the China Sea..... A1 Col.
- Gidget..... Col.
- Giant from the Unknown..... A1 Misc.
- Gideon of Scotland Yard..... A1 Col.
- Gift of Love..... A1 Fox
- Gigl..... A3 MGM
- Girl In The Bikini, The..... B For.
- Girl on the Run..... WB
- Girl With An Itch..... Misc.
- Girls, Guns and Gangsters..... UA
- Girls on the Loose..... B UI
- Goddess, The..... A3 Col.
- God's Little Acre..... B UA
- Golden Age of Comedy, The..... A1 Misc.
- Good Day for a Hanging..... A1 Col.
- Grand Maneuver, The..... For.
- Green Mansions..... MGM
- Guendalina..... For.
- Guitars of Love..... For.
- Gun Fever..... A2 UA
- Gun Runners, The..... A3 UA
- Gunman's Walk..... A3 Col.
- Gunmen From Laredo..... Col.
- Guns, Girls and Gangsters..... UA
- Gunsake in Tucson..... A2 AA
- Gypsy and the Gentleman, The... For.

H

- Handle with Care..... A1 MGM
- Hanging Tree, The..... WB
- Hangman, The..... Par.
- Happy Is The Bride..... For.
- Harry Black and the Tiger..... A3 Fox
- Haunted Strangler, The..... A3 MGM
- Hell Below Zero—RE..... A2 Col.
- Hell Drivers..... B For.
- Hell Squad..... A2 A1
- Hell's Five Hours..... A1 AA
- High Cost of Loving..... A3 MGM
- High Flight..... A1 Col.
- High Hell..... B Par.
- High School Confidential..... B MGM
- High School Hellcats..... A3 A1
- Hole In The Head, A..... UA
- Home Before Dark..... B WB
- Hong Kong Affair..... A1 AA
- Hong Kong Confidential..... A1 UA
- Horror of Dracula..... A3 UI
- Horse Soldiers, The..... UA
- Horse's Mouth, The..... A3 UA
- Hot Angel, The..... A2 Par.
- Hot Car Girl..... B AA
- Hot Rod Gang..... B A1
- Hot Spell..... A3 Par.
- Houseboat..... A2 Par.
- House on Haunted Hill, The..... AA
- How to Make a Monster..... A2 A1
- Hunters, The..... A2 Fox

I

- I Accuse..... A1 MGM
- I Bury the Living..... A2 UA
- I Married a Monster from Outer Space..... A2 Par.
- I Married a Woman..... A2 UI
- I, Mobster..... Fox
- I Want to Live..... A3 UA
- Idle On Parade..... Col.
- Imitation General..... A2 MGM
- Imitation Of Life..... U-I
- In Between Age, The..... A1 AA
- In Love and War..... A3 Fox
- In the Money..... A2 AA
- Indiscreet..... A3 WB
- Inn of the Sixth Happiness, The... A1 Fox
- Inspector Maigret..... A3 For.
- Intent to Kill..... Fox
- Island of Lost Women..... WB
- Island Women..... B UA
- It, The Terror from Beyond Space. A1 UA
- It's Great to Be Young..... A1 For.
- It's Never Too Late..... For.

J

- Jane From Malmo, The..... Col.
- Jayhawkers, The..... Par.
- Jet Attack..... B A1
- John Paul Jones..... WB
- Johnny Gunman..... Misc.
- Johnny Rocco..... A1 AA

•Journey, The.....	MGM	
Joy Ride.....	A2	AA
•Juke Box Jamboree.....		Col.
Juvenile Jungle.....	B	Miso.
•Justice Ends With A Gun.....		Col.
K		
Kathy o'.....	A3	UI
Key, The.....	A3	Col.
Kill Her Gently.....	A2	Col.
King Creole.....	B	Par.
•King of the Wild Stallions, The.....	AA	
Kings Go Forth.....	A2	UA
L		
Lafayette Escadrille.....	B	WB
La Parisienne.....	B	UA
•Last Angry Man, The.....		Col.
Last Blitzkreig.....	A2	Col.
Last Hurrah, The.....	A2	Col.
Last Mile, The.....		UA
Last of the Fast Guns.....	A1	UI
Last Paradise, The.....	B	For.
•Last Train From Gun Hill.....		Par.
Law and Disorder.....		For.
Law and Jake Wade, The.....	A2	MGM
Left Handed Gun, The.....	B	WB
Legion of the Doomed.....	A2	AA
Let's Rock.....	A1	Col.
Liane, Jungle Goddess.....	C	For.
Life Begins at 17.....	A3	Col.
Light In the Forest, The.....	A1	Misc.
•Light Touch, The.....		U-I
Line-Up, The.....	A2	Col.
Littlest Hobo.....	A1	AA
Live Fast, Die Young.....	B	UI
•Lone Texan, The.....		Fox
Lonely Hearts.....	A3	UA
Long, Hot Summer, The.....	A3	Fox
•Look Back In Anger.....		WB
Lost City of Gold, The.....	A1	UA
Lost Lagoon.....	B	UA
Lost, Lonely and Vicious.....		For.
Lost Missile, The.....	A1	UA
•Lou Costello and His 30 Ft. Bride.		Col.
Love Story, A.....		For.
Lovemaker, The.....		For.
Lovers and Thieves.....		For.
Lucky Tim.....		For.
M		
Macabre.....	A2	AA
Machete.....	A3	UA
Machine Gun Kelly.....	B	AI
Mad Little Island.....		For.
Mam'zelle Pigalle.....	B	For.
Madman's Women.....		Misc.
Man from God's Country.....	A1	AA
Manhunt in the Jungle.....	A1	WB
•Man in the Net.....		UA
Man Inside, The.....	A3	Col.
Man in the Raincoat.....	A2	For.
Man of the West.....	B	UA
Maracaibo.....	A3	Par.
Mardi Gras.....	A2	Fox
Marjorie Morningstar.....	A3	WB
Mark of the Hawk, The.....	A1	UI
Mark of Zorro, The—RE.....		Fox
Matchmaker, The.....	A1	Par.
•Mating Game, The.....		MGM
Me and the Colonel.....	A3	Col.
Menace in the Night.....		UA
Merry Andrew.....	A1	MGM
•Miracle, The.....		WB
Missile to the Moon.....	B	Misc.
Mississippi Gambler, The—RE.....	B	U-I
Mitsou.....	C	For.
Money, Women and Guns.....	A1	UI
•Monster on the Campus.....		UI
Mouse That Roared, The.....		Col.
Mugger, The.....	A3	UA
Murder By Contract.....	A3	Col.
Murder Reported.....		Col.
•Mustang.....		UA
My Name Is Toxic.....		For.
My Uncle.....	A1	For.
My World Dies Screaming.....		Misc.
N		
Naked and the Dead.....	A2	WB
Naked Earth.....	A3	Fox
•Naked Maja, The.....		UA
Naughty Hollywood.....		Miso.
Never Love a Stranger.....	A3	AA
•Never Steal Anything Small.....		UI
New Orleans after Dark.....	A2	AA
Nice Little Bank That Should Be		
Robbed, A.....	A2	Fox
Night Ambush.....		For.
Night Heaven Fell, The.....	C	For.
Night of the Blood Beast.....	B	AI
•Night of the Quarter Moon.....		MGM
Night to Remember, A.....	A1	For.
•No Name on the Bullet.....		UI
No Place To Land.....		Misc.
No Sun In Venice.....	B	For.
No Time for Sergeants.....	A1	WB
•North by Northwest.....		MGM
Northwest Mounted Police—RE.....	A2	Par.
Notorious Mr. Monks, The.....	A3	Miso.
•Nun's Story, The.....		WB
O		
Octet.....	A1	For.
Old Man and the Sea, The.....	A1	WB
Once Upon a Horse.....	A2	UI

842	ROOTS OF HEAVEN, THE—MD-131m.—(CS; DC)—Errol Flynn, Juliette Greco, Trevor Howard—4527 (10-29-58)—Off-beat entry merits attention
820	RX MURDER—85m.—(CS)—Rick Jason, Lisa Gastoni—4494 (7-23-58)—For the lower half—England
	SHERIFF OF FRACTURED JAW—C-103m.—(CS)—Kenneth More, Jayne Mansfield—4535 (11-26-58)—Amusing comedy—England
827	SHOWDOWN AT BOOT HILL—W-72m.—(RS)—Charles Bronson, Robert Hutton—4442 (3-5-58)—Adequate western
829	SIERRA BARON—W-80m.—(CS-DC)—Brian Keith, Rita Gam—4487 (7-9-58)—Good western for the program
865	SONG OF BERNADETTE, THE—D-154m.—(RE)—Jennifer Jones, William Eythe—4442 (3-5-58)—Exceptional reissue
822	SPACE MASTER X-7—MD-70m.—(RS)—Bill Williams, Lyn Thomas—4494 (7-23-58)—Satisfactory science fiction programmer
870	STREETCAR NAMED DESIRE, A—MD-122m.—(RE)—Vivien Leigh, Marlon Brando—4518 (10-1-58)—Vivid picturization of stage play is packed with selling angles
819	TEN NORTH FREDERICK—102m.—(CS)—Gary Cooper, Diane Varsi—4459 (4-30-58)—High rating drama
836	THUNDERING JETS—MD-73m.—(RS)—Rex Reason, Audrey Dalton—4459 (4-30-58)—Interesting dualler
834	VILLA—MD-72m.—(CS; DC)—Rodolfo Hoyos, Brian Keith, Margia Dean—4514 (9-17-58)—Action yarn for the program
826	WOLF DOG—MD-61m.—(RS)—Jim Davis, Allison Hayes—4498 (8-6-58)—Lower half filler
814	YOUNG LIONS, THE—D-167m.—(CS)—Marlon Brando, Hope Lange—4446 (3-19-58)—Superior dramatic entertainment

COMING FEATURES IN ORDER OF RELEASE

Feb.	SMILEY GETS A GUN—(CS; C)—Keith Calvert, Dame Sybil Thorndike
Feb.	ALASKAN PASSAGE—Bill Williams, Nora Hayden
Feb.	THESE THOUSAND HILLS—(CS-DC)—Don Murray, Lee Remick
Mar.	REMARKABLE MR. PENNYPACKER THE—(CS-DC)—Clifton Webb, Dorothy McGuire
Mar.	SOUND AND THE FURY, THE—(CS; DC)—Yul Brynner, Joanne Woodward
Mar.	LONE TEXAN, THE—(RS)—William Parker, Audrey Dalton

COMING

COMPULSION—(CS)—Orson Welles, Diane Varsi, Dean Stockwell
DIARY OF ANNE FRANK—(CS)—Millie Perkins, Joseph Schildkrout
SAD HORSE, THE—(CS; C)—David Ladd, Patrice Wymore
SAY ONE FOR ME—(CS; DC)—Bing Crosby, Debbie Reynolds
SNOW BIRCH, THE—(CS; DC)—Susan Hayward, Stephen Boyd
WARLOCK—(CS; DC)—Richard Widmark, Dorothy Malone

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ANNA LUCASTA—D-97m.—Eartha Kitt, Sammy Davis, Jr.—4535 (11-26-58)—Filmization of stage play needs special attention
—Longridge
BIG COUNTRY, THE—W-165m.—(TE: TC)—Gregory Peck, Jean Simmons—4502 (8-20-58)—Super western is big in all departments
CHINA DOLL—D-88m.—Victor Mature, Li Li Hua—4499 (8-6-58)—Interesting love story against war background—Batjac
COP HATER—MD-75m.—Robert Loggia, Ellen Parker—4503 (8-20-58)—Good crime meller for program
CROSS-UP—MD-83m.—Larry Parks, Constance Smith—4439 (2-19-58)—Mediocre program filler—Canyon—England
CURSE OF THE FACELESS MAN—MD-66m.—Richard Anderson, Elaine Edwards—4507 (9-3-58)—Horror item for lower half—Vogue
DEFIANT ONES, THE—D-97m.—Tony Curtis, Sidney Poitier—4499 (8-6-58)—Powerful, deeply moving drama
EDGE OF FURY—MD-70m.—Michael Higgins, Lois Holmes—4466 (5-14-58)—Psychiatric meller for lower half
FEARMAKERS, THE—D-83m.—Dana Andrews, Marilee Earle—4518 (10-1-58)—Programmer has angles—Pacemakers
FLAME BARRIER, THE—MD-70m.—Arthur Franz, Kathleen Crowley—4450 (4-2-58)—For the lower half—Gramercy
FORT BOWIE—W-80m.—Ben Johnson, Jan Harrison—4439 (2-19-58)—Good western programmer—Bel-Air
FORT MASSACRE—MD-80m.—(CS-DC)—Joel McCrea, Susan Cabot—4460 (4-30-58)—Interesting programmer—Mirisch
GOD'S LITTLE ACRE—CD-110m.—Robert Ryan, Aldo Ray, Tina Louise—4471 (5-28-58)—Good picturization of best seller should do business—Harmon
GUN FEVER—W-81m.—Mark Stevens, Jana Davi—4422 (1-8-58)—Okay programmer—Jackson-Weston
GUNS, GIRLS AND GANGSTERS—MD-70m.—Mamie Van Doren, Gerald Mohr—4547 (12-24-58)—Satisfactory program-crime meller—Imperial
GUN RUNNERS, THE—MD-83m.—Audie Murphy, Patricia Owens—4514 (9-17-58)—Interesting action entry
HONG KONG CONFIDENTIAL—MD-67m.—Gene Barry, Beverly Tyler—4518 (10-1-58)—For lower half—Vogue
HORSE'S MOUTH, THE—C-96m.—(TC)—Alec Guinness, Kay Walsh—4530 (11-12-58)—For the art spots—Lopert—England
I BURY THE LIVING—MD-76m.—Richard Boone, Peggy Maurer—4488 (7-9-58)—Okay horror item for lower half—Maxim
ISLAND WOMEN—DMU-72m.—Marie Windsor, Vince Edwards—4460 (4-30-58)—For the lower half—Security
IT—THE TERROR FROM BEYOND SPACE—MD-68m.—Marshall Thompson, Shawn Smith—4507 (9-3-58)—Fair science fiction entry—Vogue
I WANT TO LIVE—D-120m.—Susan Hayward, Simon Oakland—4527 (10-29-58)—Grim, powerful drama—Flgato
KINGS GO FORTH—D-109m.—Frank Sinatra, Tony Curtis, Natalie Wood—4483 (6-25-58)—High rating drama of love and war—Ross
LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky
LA PARISIENNE—C-85m.—(TC)—Brigitte Bardot, Charles Boyer—4494 (7-23-58)—Another Bardot bombshell—(French-made; dubbed in English or titles)—Lopert
LONE RANGER AND THE LOST CITY OF GOLD, THE—W-80m.—(EC)—Clayton Moore, Noreen Nash—4479 (6-11-58)—Top small-fry show
LONELYHEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Schary
LOST LAGOON—D-78m.—Jeffrey Lynn, Lelia Barry—4434 (2-5-58)—For lower half—Rawlins
LOST MISSILE, THE—D-70m.—Robert Loggia, Ellen Parker—4535 (11-26-58)—Good science programmer—Berke
MACHETE—MD-75m.—Mari Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell
MAN OF THE WEST—W-100m.—(CS; DC)—Gary Cooper, Julie London—4515 (9-17-58)—Good adult western—Ashton
MENACE IN THE NIGHT, THE—MD-78m.—Griffith Jones, Lisa Gastoni—4518 (10-1-58)—For the lower half—Leeds—England
MUGGER, THE—MD-74m.—Kent Smith, Nan Martin—4522 (10-15-58)—Okay adult programmer—Barbizon
PARIS HOLIDAY—C-100m.—(TE-TC)—Bob Hope, Fernandel, Anita Ekberg—4447 (3-19-58)—Amusing Hope entry—France—Tolda
RETURN OF DRACULA, THE—MD-77m.—Francis Lederer, Norma Eberhardt—4450 (4-2-58)—Okay horror entry
RUN SILENT, RUN DEEP—D-93m.—Clark Gable, Burt Lancaster—4450 (4-2-58)—High rating service film—Hecht-Hill-Lancaster
SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high potential—Hecht-Hill-Lancaster
STEEL BAYONET—D-84m.—Leo Genn, Kieron Moore—4439 (2-19-58)—Grim war drama—Carreras—England
TERROR IN A TEXAS TOWN—W-80m.—Sterling Hayden, Ann Verela—4507 (9-3-58)—For the lower half—Seltzer
TEN DAYS TO TULARA—MD-77m.—Sterling Hayden, Grace Raynor—4527 (10-29-58)—Filler for the lower half—Sherman
THUNDER ROAD—MD-92m.—Robert Mitchum, Keely Smith—4460 (4-30-58)—Unusual, exciting meller—DRM
Toughest Gun in Tombstone—W-72m.—George Montgomery, Beverly Tyler—4466 (5-14-58)—Fair western
VIKINGS, THE—D-114m.—(TE-TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4473 (5-28-58)—Names plus spectacle on grand scale—Bryna
WINK OF AN EYE—CD-72m.—Jonathan Kidd, Doris Dowling—4483 (6-25-58)—Program filler—Ivar

COMING FEATURES IN ORDER OF RELEASE

Jan.	ESCORT WEST—Victor Mature, Elaine Stewart—Batjac
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COMING

ALIAS JESSE JAMES—(C)—Bob Hope, Rhonda Fleming—Hope
BAT MASTERSON ST. JRY. THE—Joel McCrea, Nancy Gates—Mirisch
COUNTERPLOT—For at Tucker, Allison Hayes—Odell
CRY TOUGH—John Saxson, Linda Cristal—Hecht, Hill, Lancaster
DAY OF THE OUTLAW—Robert Ryan, Burl Ives, Tina Louise—Security
DEVIL'S DISCIPLE, THE—Laurence Olivier, Kirk Douglas—Hecht, Hill, Lancaster
HOLE IN THE HEAD, A—Frank Sinatra, Eleanor Parker—Sincap
HORSE SOLDIERS, THE—(DC)—John Wayne, William Holden—Mahln-Rackin—Mirisch
MAN IN THE NET—Alan Ladd, Carolyn Jones—Mirisch-Jaguar
MUSTANG—Jack Beutel, Madalyn Trahey—Arnell
NAKED MAJA, THE—(TC)—Ava Gardner, Anthony Franciosa—Titanus
OPERATION MURDER—Tom Conway, Sandra Dorne—Danziger
PORK CHOP HILL—Gregory Peck, Harry Guardino—Melville
RABBIT TRAP, THE—Ernest Borgnine, David Brian—Hecht, Hill, Lancaster
RIOT IN JUVENILE JAIL—Jerome Thor, Marcia Henderson—Vogue
SHAKE HANDS WITH THE DEVIL—James Cagney, Dana Wynter—Glass-Seltzer
SOLOMON AND SHEBA—(TE-TC)—Yul Brynner, Gina Lollobrigida—Small
SOME LIKE IT HOT—Marilyn Monroe, Tony Curtis—Mirisch-Ashton
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
TAKE A GIANT STEP—Johnny Nash, Estelle Hemsley—Hecht, Hill, Lancaster
TEN SECONDS TO HELL—Jeff Chandler, Martine Carol—Seven Arts-Hammer
TIMBUKTO—Victor Mature, Yvonne De Carlo—Imperial
WONDERFUL COUNTRY, THE—(CS; TC)—Robert Mitchum, Julie London—MPL

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5907 APPOINTMENT WITH A SHADOW—MD-73m.—(CS)—George Nader, Joanna Moore—4507 (9-3-58)—Program meller
5904 BEND OF THE RIVER—MD-91m.—(RE)—James Stewart, Julla Adams—4507 (9-3-58)—Good outdoor show
5822 BIG BEAT, THE—MU-83m.—(EC)—William Reynolds, Andra Martin—4434 (2-5-58)—Entertaining programmer
5901 BLOOD OF THE VAMPIRE—MD-87m.—(EC)—Donald Wolfitt, Barbara Shelley—4522 (10-15-58)—Horror on a grand scale—England
5823 GIRLS ON THE LOOSE—MD-78m.—Mara Corday, Mark Richman—4460 (4-30-58)—Program entry
5827 HORROR OF DRACULA—MD-82m.—(TC)—Peter Cushing, Melissa Strlibling—4466 (5-14-58)—Horror on a grand scale—England
5816 I MARRIED A WOMAN—84m.—C—George Gobel, Diana Dore—4467 (5-14-58)—Moderately amusing—RKO
5831 KATHY O'—CD-99m.—(CS-EC)—Dan Duryea, Patty McCormack—4460 (4-30-58)—Delightful entertainment
5832 LAST OF THE FAST GUNS, THE—W-82m.—(CS-EC)—Jock Mahoney, Linda Cristal—4488 (7-9-58)—Good program western
5824 LIVE FAST, DIE YOUNG—MD-82m.—Mary Murphy, Sheridan Comerate—4460 (4-30-58)—Lower half entry
5908 MARK OF THE HAWK, THE—D-83m.—(SS-TC)—Eartha Kitt, Sidney Poitler—4443 (3-5-58)—For art, Negro spots
5909 MISSISSIPPI GAMBLER, THE—MD-98½m.—(RE)—Tyron Power, Piper Laurie—4510 (9-3-58)—Names should help
5913 MONEY, WOMEN AND GUNS—W-80m.—(CS; EC)—Jock Mahoney, Kim Hunter, Tim Hovey—4527 (10-29-58)—Lower half entry
5902 MONSTER ON THE CAMPUS—MD-76m.—Arthur Franz, Joanna Moore—4522 (10-15-58)—Good horror show
5837 ONCE UPON A HORSE—C-85m.—(CS)—Dan Rowan, Dick Martin, Martha Hyer—4503 (8-20-58)—Western satire for program
5911 PERFECT FURLOUGH, THE—C-93m.—(CS; EC)—Tony Curtis, Janet Leigh—4522 (10-15-58)—Highly amusing comedy
5885 PORTRAIT OF AN UNKNOWN WOMAN—D-86m.—Ruth Leuwerik, O. W. Fischer—4443 (3-5-58)—For art spots, lower half—Germany (titles)
5836 RAW WIND IN EDEN—D-90m.—(CS; EC)—Esther Williams, Jeff Chandler—4499 (8-6-58)—Off-beat attraction has angles
5836 RIDE A CROOKED TRAIL—W-87m.—(CS; EC)—Audie Murphy, Gla Scala—4494 (7-23-58)—Good western
5906 RESTLESS YEARS, THE—D-86m.—(CS)—John Saxon, Sandra Dee—4528 (10-29-58)—Interesting, touching program
5839 SAGA OF HEMP BROWN, THE—W-80m.—(CS; EC)—Rory Calhoun, Beverly Garland—4510 (9-3-58)—Good western for the program
5912 SILENT ENEMY, THE—MD-92m.—Laurence Harvey, Dawn Addams—4530 (11-12-58)—Exclting tale of Frogmen in action—England
STEP DOWN TO TERROR—D-75m.—Charles Drake, Colleen Miller—4515 (9-17-58)—Suspense for the program
5914 STRANGER IN MY ARMS—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, potent names
5821 SUMMER LOVE—CD-85m.—John Saxon, Judy Meredith—4434 (2-5-58)—Neat programmer for the younger set
5828 THING THAT COULDN'T DIE, THE—MD-69m.—William Reynolds, Andra Martin—4467 (5-14-58)—Horror item for the program
5829 THIS HAPPY FEELING—C-92m.—(CS-EC)—Debbie Reynolds, Curt Jurgens—4450 (4-2-58)—Enjoyable, entertaining comedy
5830 TIME TO LOVE AND A TIME TO DIE, A—D-133m.—(CS-EC)—Joyn Gavin, Lisa Pulver—4451 (4-2-58)—High rating drama of love and war
5815 TOUCH OF EVIL—MD-95m.—Charlton Heston, Janet Leigh—4447 (3-19-58)—Intriguing, off-beat meller
5833 TWILIGHT FOR THE GODS—D-120m.—(EC)—Rock Hudson, Cyd Charisse—4488 (7-9-58)—Best seller has good potential
5910 UP FRONT—C-91m.—(RE)—David Wayne, Tom Ewell, Martina Bertl—4510 (9-3-58)—Good war comedy
5835 VOICE IN THE MIRROR—D-103m.—(CS)—Richard Egan, Julie London—4473 (5-28-58)—Off-beat tale of a man with a problem
5834 WILD HERITAGE—MD-78m.—(CS-EC)—Will Rogers, Jr., Maureen O'Sullivan—4488 (7-9-58)—Good programmer
5905 WORLD IN HIS ARMS, THE—MD-104m.—(RE)—Gregory Peck, Ann Blyth—4510 (9-3-58)—Name-packed action show

COMING FEATURES IN ORDER OF RELEASE

Feb. NO NAME ON THE BULLET—(CS; C)—Audie Murphy, Joan Evans
Mar. NEVER STEAL ANYTHING SMALL—(CS; C)—James Cagney, Shirley Jones

COMING

LIGHT TOUCH, THE—(TC)—Jack Hawkins, Margaret Johnston—England
IMITATION OF LIFE—(C; EC)—Lana Turner, John Gavin
THIS EARTH IS MINE—(CS; TC)—Rock Hudson, Jean Simmons
WILD AND THE INNOCENT, THE—(CS; C)—Audie Murphy, Sandra Dee

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

808 AUNTIE MAME—C-143m.—(TE; TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment
726 BADMAN'S COUNTRY—W-68m.—George Montgomery, Karin Booth—4473 (5-28-58)—Okay program western
715 CHASE A CROOKED SHADOW—MD-87m.—Richard Todd, Anne Baxter—4439 (2-19-58)—Good suspenseful programmer—England
802 DAMN YANKEES—MUC-110m.—(TC)—Tab Hunter, Gwen Verdon—4515 (9-17-58)—Amusing comedy has lots of angles
723 DANGEROUS YOUTH—MD-98m.—Frankie Vaughan, Carole Lesley—4474 (5-28-58)—For the lower half—England
712 DEEP SIX, THE—MD-106m.—(WC)—Alan Ladd, Dianne Foster—4422 (1-8-58)—Ladd sails again
806 ENCHANTED ISLAND—MD-94m.—(TC)—Dana Andrews, Jane Powell—4530 (11-12-58)—Interesting version of well-known literary work—RKO
713 FORT DOBBS—W-90m.—Clint Walker, Virginia Mayo—4423 (1-8-58)—Average western has names
805 FROM THE EARTH TO THE MOON—D-100m.—(TC)—Joseph Cotton, Debra Paget—4531 (11-12-58)—Interesting science fiction
807 HOME BEFORE DARK—D-136m.—Jean Simmons, Dan O'Herlihy—4523 (10-15-58)—Highly interesting drama
725 INDISCREET—C-100m.—(TC)—Cary Grant, Ingrid Bergman—4483 (6-25-58)—Highly entertaining entry
720 LEFT HANDED GUN, THE—W-100m.—Paul Newman, Lita Milan—4461 (4-30-58)—Plenty of action
716 LAFAYETTE ESCADRILLE—MD-93m.—Tab Hunter, Etchika Choureau—4434 (2-5-58)—Has some angles to sell
721 MANHUNT IN THE JUNGLE—DLC-79m.—(WC)—Robin Hughes—4461 (4-30-58)—Fair entry for lower half—Filmed in South America
717 MARJORIE MORNINGSTAR—D-123m.—(WC)—Gene Kelly, Natalie Wood—4447 (3-19-58)—High rating filmization of best seller
727 NAKED AND THE DEAD, THE—MD-131m.—(WS-TC)—Aldo Ray, Cliff Robertson—4489 (7-9-58)—High rating war film
724 NO TIME FOR SERGEANTS—C-111m.—Andy Griffith, Myron McCormick—4461 (4-30-58)—Heavy handed filming of hit book and play
803 OLD MAN AND THE SEA, THE—D-86m.—(WC)—Spencer Tracy—4518 (10-1-58)—Filmization of literary work needs attention.
804 ONIONHEAD—CD-110m.—Andy Griffith, Felicia Farr—4518 (10-1-58)—Entertaining service yarn
718 STAKEOUT ON DOPE STREET—MD-83m.—Yale Wexler, Jonathan Haze—4443 3 (5-58)—Interesting programmer
722 TOO MUCH, TOO SOON—D-121m.—Dorothy Malone, Errol Flynn—4455 (4-16-58)—Names and sensation seekers may make difference
719 VIOLENT ROAD—D-85m.—Brian Keith, Merry Andrews—4461 (4-30-58)—For the lower half action spots
801 WIND ACROSS THE EVERGLADES—MD-93m.—(TC)—Burl Ives, Gypsy Rose Lee—4510 (9-3-58)—Absorbing and off-beat tale of Florida Everglades

COMING FEATURES IN ORDER OF RELEASE

Feb. HANGING TREE, THE—(TC)—Gary Cooper, Maria Schell
Mar. JOHN PAUL JONES—(TE-TC)—Robert Stack, Erin O'Brien
Mar. RIO BRAVO—(WC)—John Wayne, Angie Dickinson
Mar. UP PERISCOPE—(WS; WC)—James Garner, Edmond O'Brien

COMING

BORN RECKLESS—Mamie Van Doren, Jeff Richards
FBI STORY, THE—(TC)—James Stewart, Vera Miles
GIRL ON THE RUN—Efrem Zimbalist, Jr., Erin O'Brien
ISLAND OF LOST WOMEN—Jeff Richards, Venetia Stevenson
LOOK BACK IN ANGER—Richard Burton, Claire Bloom—England
MIRACLE, THE—(TR; TC)—Carroll Baker, Walter Slezak
NUN'S STORY, THE—(WC)—Audrey Hepburn, Peter Finch
PHILADELPHIAN, THE—Paul Newman, Barbara Rush
WESTBOUND—(WC)—Randolph Scott, Virginia Mayo

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

DANISH

ORDET—D-126m.—Henrik Malberg—4462 (4-30-58)—Okay for art houses—Titles—Kingsley-Int.

ENGLISH

BLUE MURDER AT ST. TRINIAN'S—C-86m.—Joyce Grenfell, Lionel Jeffries—4486 (7-9-58)—For art spots—Continental
CAMPBELL'S KINGDOM—MD-102m.—(EC)—Dirk Bogarde—4438 (2-19-58)—Good programmer—Rank
CONTRABAND SPAIN—MD-80m.—(EC)—Richard Greene, nouk—4510 (9-3-58)—Smuggling meller—Stratford
CRAWLING TERROR, THE—MD-75m.—Forrest Tucker, G by Andre—4489 (7-9-58)—For the lower half—Dominant
CREATURES FROM ANOTHER WORLD—MD-79m.—Forr st Tucker, Jennifer Jayne—4510 (9-3-58)—Lower half science fiction entry—Dominant
DANGEROUS EXILE—MD-90m.—(VV; EC)—Louis Jourdan, Belinda Lee—4519 (10-1-58)—Interesting period entry—Rank
GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair import—Rank
HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler
HELL DRIVERS—MD-91m.—Stanley Baker, Peggy Cummins—4471 (5-28-58)—Meller has thrills for the program—Rank

•One-Eyed Jacks..... Par.
One That Got Away, The..... A1 For.
Onlonhead..... B WB
•Operations Dames..... A-1
•Operation Murder..... UA
Ordet..... A3 For.
Oregon Passage..... A2 AA
Outcasts of the City..... A3 Misc.

P

Pagans, The..... A3 AA
Pather Panchali..... A3 For.
Paradise Lagoon—See Admlrale
Crichton, The..... A1 Col.
•Paratroop Command..... A3 A1
Paratrooper—RE..... A1 Col.
Paris Holiday..... A1 UA
Party Crashers, The..... A2 Par.
Party Girl..... B MGM
Perfect Furlough, The..... B UI
Peter Pan—RE..... A1 Miso,
•Philadelphian, The..... WB
Plan 9 From Outer Space..... Misc.
Poor but Beautiful..... B For.
•Porgy and Bess..... Col.
•Pork Chop Hill..... UA
Portrait of an Unknown Woman... B UI
Proud Rebel, The..... A1 Misc.

Q

Quantrill's Raiders..... A1 AA
Queen of Outer Space..... B AA

R

•Rabbit Trap, The..... UA
Rally Round the Flag, Boys..... B Fox
Raw Wind in Eden..... A3 UI
Rawhide Trail, The..... A1 AA
Reaching for the Stars..... For.
Reluctant Debutante, The..... A2 MGM
Remarkable Mr. Pennypacker, The A3 Fox
Restless Years, The..... A2 U-I
Return of Dracula..... A2 UA
Return to Warbow..... A1 Col.
Revenge of Frankenstein, The.... A2 Col.
Revolt In The Big House..... A2 AA
Ride a Crooked Trail..... A2 UI
•Ride Lonesome..... Col.
•Rio Bravo..... WB
•Riot in Cell Block 11..... AA
•Riot In Juvenile Jail..... UA
•Road Racers..... A-1
Robbery under Arms..... A2 For.
Rock-a-Bye Baby..... A1 Par.
Roof, The..... For.
Rooney..... A1 For.
Roots, The..... For.
Roots of Heaven, The..... A3 Fox
R X Murder..... A3 Fox
Rouge et Noir..... A3 For.
Run Silent, Run Deep..... A1 UA

S

Sabu and the Magic Ring..... A1 AA
•Sad Horse, The..... Fox
Saddle the Wind..... A2 MGM
Safecracker, The..... A2 MGM
Saga of Hemp Brown, The..... A1 UI
St. Louis Blues..... A1 Par.
•Say One For Me..... Fox
•Scapegoat, The..... MGM
Screaming Mimi..... B
Screaming Skull..... A2 A1
Secret Place..... For.
Senechal, The Magnificent..... A3 For.
Senior Prom..... A2 Col.
Separate Tables..... A3 UA
Seven Guns to Mesa..... A3 AA
Seven Hills of Rome..... A1 MGM
Seventh Voyage of Sinbad, The... A1 Col.
•Shake Hands With the Devil.... UA
Shamless Sex, The..... For.
She Demons..... A2 Misc.
She Gods of Shark Reef..... A3 A1
She Played with Fire..... A2 Col.
Sheepman, The..... A1 MGM
Sheriff Of Fractured Jaw..... A2 Fox
Ship Was Loaded, The..... For.
Showdown at Boot Hill..... A2 Fox
Sierra Baron..... A1 Fox
Silent Enemy, The..... A1 UI
Smallest Show On Earth, The.... For.
•Smiley Gets A Gun..... A1 Fox
Snorkel, The..... A2 Col.
•Snow Birch, The..... Fox
Snowfire..... A1 AA
Snow White and the Seven Dwarfs —RE..... A1 Misc.
•Solomon and Sheba..... UA
Some Came Running..... B MGM
•Some Like It Hot..... UA
Song of Bernadette, The (RE)... A1 Fox
•Sound and the Fury, The..... Fox
South Pacific..... A3 Misc.
South Seas Adventure..... A1 Misc.
Space Children..... A1 Par.
Space Master K-7..... A2 Fox
Spanish Affair..... A1 Par.
•Speed Crazy..... AA
Spider, The..... A2 A1

Spy in the Sky..... A1 AA
 Stage Struck..... A3 Misc.
 Stakeout on Dope Street..... A2 WB
 Steel Bayonet..... A1 UA
 Step Down to Terror..... A2 UI
 Story of Vickie, The..... A1 Mics.
 Stranger in My Arms, A..... A2 UI
 Street Car Named Desire, A-RE.. B Fox
 •Submarine Seahawk..... A1 AI
 Suicide Battalion..... A2 AI
 •Summer Camp..... Col.
 Summer Love..... A1 UI
 •Summer of the Seventeenth Doll,
 The..... UA

T

•Take A Giant Step..... UA
 Tale of Two Cities, A..... A1 For.
 Tank Battalion..... B AI
 Tank Force..... A1 Col.
 Tarawa Beachhead..... A2 Col.
 Tarzan's Fight for Life..... A1 MGM
 Teacher's Pet..... A3 Par.
 Teenage Caveman..... A2 AI
 •Tempest..... Par.
 Ten Commandments, The (Italy).. For.
 Ten Days to Tulsa..... A1 UA
 Ten North Frederick..... A3 Fox
 •Ten Seconds to Hell..... UA
 Terror In A Texas Town..... A2 UA
 Terror from the Year 5000..... A2 AI
 •That Kind of Woman..... Par.
 There's Always a Price Tag..... For.
 •These Thousand Hills..... Fox
 •They Came to Cordura..... Col.
 Thing That Couldn't Die..... A2 UI
 This Angry Age..... B Col.
 •This Earth Is Mine..... UI
 This Happy Feeling..... A3 UI
 Thunder Road..... A2 UA
 Thundering Jets..... A1 Fox
 •Thunder In The Sun..... Par.
 Tia Juana After Midnight..... Misc.
 •Timbuktu..... UA
 Time of Desire, The..... For.
 Time to Love and a Time to Die.. A2 UI
 Tokyo After Dark..... A2 Par.
 Tom Thumb..... A1 MGM
 Tonka..... A1 Misc.
 Too Much, Too Soon..... A3 WB
 Torpedo Run..... A1 MGM
 Touch of Evil..... A3 UI
 Toughest Guy in Tombstone..... A1 UA
 •Trap, The..... Par.
 True Story of Lynn Stuart, The.. A2 Col.
 Tunnel of Love, The..... B MGM
 Twilight for the Gods..... A3 UI
 Two Headed Spy..... A2 Col.

U

Uncle Tom's Cabin—RE..... Misc.
 Underwater Warrior..... A1 MGM
 Unwed Mother..... A3 AA
 Union Pacific—RE..... A1 Par.
 Up Front—RE..... A1 U-I
 •Up Periscope..... WB
 Up the Creek..... For.

V

Vertigo..... A2 Par.
 Vicious Breed, The..... For.
 Viking Women and the Sea Serpent A2 AI
 Vikings, The..... A3 UA
 Violent Road..... A3 WB
 Villa..... A2 Fox
 Voice in the Mirror..... A2 UI

W

War of the Colossal Beast..... A2 AI
 War of the Satellites..... A2 AA
 •Warlock..... Fox
 •Watusi..... MGM
 Wells Fargo (RE)..... A1 Par.
 What Price Murder..... B For.
 •Westbound..... WB
 When Hell Broke Loose..... A2 Par.
 White Wilderness..... A1 Misc.
 Whole Truth, The..... A2 Col.
 •Wild and the Innocent..... U-I
 Wild Harvest—RE..... B Par.
 Wild Fruit..... For.
 Wild Heritage..... A1 UI
 Wind Across the Everglades..... B WB
 Windjammer..... A1 Misc.
 Windom's Way..... A2 For.
 Wink of an Eye..... A2 UA
 Wolf Dog..... A1 Fox
 Wolf Larsen..... A3 AA
 •Wonderful Country, The..... UA
 World In His Arms, The—RE..... A1 U-I
 World Was His Jury, The..... A1 Col.

Y

Yho, The Sorcerer's Village..... Misc.
 Young and Wild..... B Misc.
 •Young Captives, The..... Par.
 •Young Land, The..... A1 Col.
 Young Lions, The..... A3 Fox
 Your Past Is Showing..... A2 For.

Z

Zero 8/15..... Por.

IT'S GREAT TO BE YOUNG—CMU-94m.—(TC)—John Mills, Cecil Parker—4423 (1-8-58)—Adequate for lower half—Fine Arts
 IT'S NEVER TOO LATE—C-95m.—(EC)—Phyllis Calvert—4490 (7-9-58)—Light weight English domestic comedy—Stratford
 LAW AND DISORDER—C-76m.—Michael Redgrave, Robert Morley—4537 (11-26-58)—Delightful English farce—Continental
 LUCKY JIM—C-95m.—Ian Carmichael, Jean Anderson—4519 (10-1-58)—Highly amusing art house entry—Kingsley-Int.
 MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty
 spots—Rank
 NIGHT AMBUSH—MD-93m.—(VV)—Dirk Bogarde—4459 (4-30-58)—Average war film—Rank
 NIGHT TO REMEMBER, A—D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Rank
 OCTET—D-126m.—Marcel Marceau, David Kossoff, Alan Badel—4475 (5-28-58)—Collection of shorts for art spots—Geo. K. Arthur
 ONE THAT GOT AWAY, THE—MD-106m.—Hardy Kruger—4449 (4-2-58)—Okay war adventure—Rank
 ROBBERY UNDER ARMS—MD-83m.—(EC)—Peter Finch—4471 (5-28-58)—Okay programmer—Rank
 ROONEY—C-88m.—John Gregson—4486 (7-9-58)—Good art house entry—Rank
 SECRET PLACE, THE—MD-81m.—Michael Brooke, Belinda Lee—4486 (7-9-58)—Fair program—Rank
 SHIP WAS LOADED, THE—C-81m.—David Tomlinson, Brian Reece—4435 (2-5-58)—Farce for art and specialty spots—Arthur
 SMALLEST SHOW ON EARTH, THE—C-80m.—Bill Travers—4455 (4-16-58)—Minor English import—Times
 TALE OF TWO CITIES, A—D-117m.—Dirk Bogarde, Dorothy Tutin—4511 (9-3-58)—Dickens classic for art spots—Rank
 UP THE CREEK—C-83m.—David Tomlinson, Peter Sellers—4538 (11-26-58)—Amusing import—Dominant
 WINDOM'S WAY—MD-108m.—(EC)—Peter Finch, Mary Ure—4523 (10-15-58)—Interesting meller from abroad—Rank
 YOUR PAST IS SHOWING—C-87m.—Dennis Price, Peggy Mount—4511 (9-3-58)—Cute wacky comedy—Rank

FINNISH

ASSAULT—D-86m.—Kauko Laurikainen—4435 (2-5-58)—Repelling entry for art, exploitation houses—Titles—Brenner

FRENCH

ADULTRESS, THE—D-106m.—Simone Signoret, Ral Vallone—4443 (3-5-58)—Adult art fare—Titles—Times
 CASE OF DR. LAURENT, THE—D-90m.—Jean Gabin—4482 (6-25-58)—Very good, unusual film advocates natural childbirth—
 Titles and dubbed—Trans-Lux
 DEMONIAQUE—MD-97m.—Francols Perier, Micheline Presle—4474 (5-28-58)—Mystery thriller for art houses—Titles—UMPO
 FIRE UNDER HER SKIN—D-90m.—Giselle Pascal, Raymond Pellegrin—4523 (10-15-58)—Mediocre art house fare—Titles—Unlon
 FLESH AND THE WOMAN—D-102m.—(TC)—Gina Lollobrigida—4489 (7-9-58)—Sell Lollobrigida for best results—Dubbed—
 Dominant
 FOLIES BERGERE—MU-90m.—(TC)—Jenmarle, Eddie Constantine—4490 (7-9-58)—Import has angles—Dubbed In English—
 Films Around The World
 FOXIEST GIRL IN PARIS—C-100m.—Martine Carol—4523 (10-15-58)—Cute Import—Titles—Times
 GATES OF PARIS—D-103m.—Pierre Brasseur, Henri Vidal—4443 (3-5-58)—Entertaining art fare—Titles—Lopert
 GERVAISE—D-116m.—Maris Schell—4423 (1-8-58)—Art house triumph—Titles—Continental
 GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis
 GRAND MANUEVER, THE—C-107m.—(EC)—Michele Morgan, Gerard Philippe—4495 (7-23-58)—Light weight Gallic love spoof
 —Titles—UMPO
 INSPECTOR MAIGRET—MD-110m.—Jean Gabin—4519 (10-1-58)—Highly interesting mystery—Titles—Lopert
 LOVERS AND THIEVES—CD-81m.—Jean Poiret—4511 (9-3-58)—Highly amusing import—Titles—Zenith
 MAN IN THE RAINCOAT, THE—C-97m.—Fernandel—4516 (9-17-58)—Cute import for art and specialty spots—Titles—Kingsley
 MAM'ZELLE PIGALLE—C-77m.—(CS; EC)—Brigitte Bardot—4474 (5-28-58)—Typical Bardot with a little less exposure—Titles
 Films Around The World
 MITSOU—D-92m.—(EC)—Danielle Delorme—4462 (4-30-58)—For the art spots—Titles—Zenith-Int.
 MY UNCLE—C-110m.—Jacques Tati—4537 (11-26-58)—Highly entertaining import for discriminating audiences—English dubbed
 or titles—Continental
 NIGHT HEAVEN FELL, THE—D-80m.—(CS; EC)—Brigitte Bardot, Stephen Boyd—4511 (9-3-58)—Bardot drawing power still
 potent—Titles or dubbed—Kingsley-Int.
 NO SUN IN VENICE—MD-97m.—(CS; EC)—Francoise Arnoul—4490 (7-9-58)—Has exploitation possibilities—Titles—Kingsley-Int.
 ROUGE ET NOIR—D-145m.—(TC)—Gerard Philippe, Danielle Darrieux—4470 (5-28-58)—Sophisticated fare for art houses—Titles
 —DCA
 SENECHAL, THE MAGNIFICENT—C-78m.—Fernandel, Nadia Gray—4538 (11-26-58)—Funny French farce—Titles—DCA
 THERE'S ALWAYS A PRICE TAG—D-102m.—Michele Morgan, Daniel Gelin—4487 (7-9-58)—Slow moving Import—Titles—Rank
 WHAT PRICE MURDER—D-105m.—Henri Vidal, Mylene Demongeot—4538 (11-26-58)—Good entry for art spots—Titles—UMPO
 WILD FRUIT—D-97m.—Estella Blain—4490 (7-9-58)—Slow-moving import for art houses—Titles—UMPO

GERMAN

AFFAIRS OF JULIE, THE—C-90m.—(EC)—Lilo Pulver—4543 (12-10-58)—Cute comedy for art spots—English titles—Bakros Int.
 BALLERINA—D-91m.—Elizabeth Mueller—4489 (7-9-58)—For art or German houses—Titles—Baker
 BIG BARRIER, THE—D-87m.—(C)—Edith Mill, Albert Lieven—4510 (9-3-58)—Exploitable for art houses—Titles—Baker
 CAPTAIN FROM KOEPENICK, THE—D-93m.—(TC)—Heinz Ruhmann—4523 (10-15-58)—Entertaining import—Titles—DCA
 CIRCUS OF LOVE—D-93m.—(TC)—Eva Bartok, Curt Jurgens—4515 (9-17-58)—German version of "Carnival" has interest for art
 spots—Titles—DCA
 CONFESSIONS OF FELIX KRULL, THE—C-107m.—Henry Bookholt, Lisa Pulver—4458 (4-30-58)—For art and German houses
 —Titles—DCA
 CONFESSION OF INA KAHR, THE—MD-96m.—Elizabeth Mueller, Curt Jurgens—4435 (2-5-58)—Strong German meller—
 Titles—Baker
 DANCING HEART, THE—MU-91m.—(C)—Gertrude Kueckelmann—4462 (4-30-58)—Lively musical for art spots—Titles—Baker
 DEADLY DECISION—D-103m.—O. E. Hasse, Barbara Ruting—4511 (9-3-58)—For German houses—Dominant
 DREAMING LIPS—D-86m.—Maria Schell, O. W. Fischer—4537 (11-26-58)—Interesting import for art spots—Titles—DCA
 FLYING CLASSROOM, THE—C-92m.—Paul Dahlke, Heliane Beie—4489 (7-9-58)—Good comedy for art, German spots—Titles
 —Baker
 FORBIDDEN PARADISE—NOV-67m.—(EC)—Ingeborg Schoner, Jan Hendriks—4516 (9-17-58)—For exploitation and art spots—
 English narration—Colorama Features
 GUITARS OF LOVE—MU-90m.—(EC)—Vico Torriani, Montovani and Orchestra—4537 (11-26-58)—Tuneful musical—Titles—
 Sam Baker Associates
 LIANE, JUNGLE GODDESS—MD-85m.—(EC)—Marion Michael, Hardy Kruger—4531 (11-12-58)—Exploitable programmer—
 Dubbed in English—DCA
 LOVE STORY, A—D-94m.—Hildegard Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles—Casino
 MY NAME IS TOXI—D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed in English
 —Grand Prize
 REACHING FOR THE STARS—D-102m.—Erick Schuman, Lisa Pulver—4516 (9-17-58)—For German and art houses—Titles—
 Baker
 ZERO 8/15—C-94m.—Joachim Fuchsberger—4451 (4-2-58)—Amusing Import—Dubbed—Times

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

ITALIAN

ATTILA—MD-83m.—(TC)—Anthony Quinn, Sophia Loren—4474 (5-28-58)—Has exploitation possibilities—Dubbed—Embassy
 AWAKENING, THE—D-97m.—Anna Magnani—4462 (4-30-58)—For art, Italian houses—Titles—Kingsley-Int.
 BIGAMIST, THE—C-84m.—Vittorio De Sica, Franca Valeri—4469 (5-28-58)—For Italian and art spots—Titles—DCA
 CABIRIA—D-110m.—Glueletta Masina—4423 (1-8-58)—Okay for art houses—Titles—Lopert
 GUENDALINA—D-95m.—Jacqueline Sassard—4490 (7-9-58)—For art, Italian houses—Titles—Lopert
 LAST PARADISE, THE—NOV-87m.—(CS; TC)—4443 (3-5-58)—Fascinating South Pacific tour—English narration—Aldart
 POOR BUT BEAUTIFUL—C-103m.—Marisa Allasio—4487 (7-9-58)—Dull Italian comedy—Titles—Trans-Lux
 ROOF, THE—D-93m.—Gabriella Pallotti—4462 (4-30-58)—For art houses—Titles—ISL
 SHAMELESS SEX, THE—D-73m.—Yvonne Sanson, Frank Villard—4531 (11-12-58)—Strictly for the sex-ploitation spots—Dubbed
 in English—Screenorama
 TEN COMMANDMENTS, THE—D-146m.—Rossano Brazzi, Valentina Cortese—4444 (3-5-58)—For Italian spots—Titles—Rosen

MEXICAN

ADAM AND EVE—D-76m.—(EC)—Christiane Martel, Carlos Baena—4474 (5-28-58)—Highly exploitable Biblical story—Com-
 mentary—Horne
 ROOTS, THE—COMP.-96m.—Non-professional Mexican Indians—4519 (10-1-58)—Fine art house fare—Harrison

PHILIPPINES

BLOOD OF BATAAN—MD-76m.—Leopoldo Salcedo, Mona Lisa—4537 (11-26-58)—Exploitable war film—Spoken In English—
 Brenner

SPANISH

LOVE MAKER, THE—D-99m.—Betsy Blair, Jose Suarez—4442 (3-5-58)—Good art entry—Titles—Trans-Lux

SWEDISH

TIME OF DESIRE, THE—D-86m.—Barbaro Larsson, Margaretha Lowier—4495 (7-23-58)—Artistic exploration of the varieties of
 love—Titles—Janus
 VICIOUS BREED, THE—86m.—Arne Ragneborn, Maj-Britt Lindholm—4490 (7-9-58)—For art and Swedish spots—Titles—Brenne

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

FIGHTING WILDCATS—MD-74m.—Keefe Brasselle, Kay Callard—4434 (2-5-58)—Lower half filler—Republic
FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astor
GIANT FROM THE UNKNOWN—MD-77m.—Edward Kemmer, Sally Fraser—4467 (5-14-58)—Mild horror entry for lower half—Astor
GIRL WITH AN ITCH—D-78m.—Kathy Marlowe, Robert Armstrong—4531 (11-12-58)—Sexy programmer has selling possibilities—Howco
GOLDEN AGE OF COMEDY, THE—COMP-78m.—Laurel and Hardy, Harry Langdon—4421 (1-8-58)—Nostalgic comedy has exploitation possibilities—DCA
JOHNNY GUNMAN—MD-70m.—Martin Brooks, Ann Donaldson—4435 (2-5-58)—For lower half—Tudor
JUVENILE JUNGLE—MD-69m.—(NA)—Corey Allen, Rebecca Welles—4446 (3-19-58)—For the lower half—Republic
LIGHT IN THE FOREST, THE—MD-93m.—(TC)—Fess Parker, James MacArthur, Carol Lynley—4457 (4-30-58)—Fine Indian yarn—Disney—Buena Vista
LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco
MADMAN'S WOMEN—MD-64m.—No credits available—4462 (4-30-58)—Lower half filler—Friedgen
MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor
MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco
NAUGHTY HOLLYWOOD—COMP-57m.—No credits available—4463 (4-30-58)—Poor filler—Weiss
NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Mari Blanchard—4539 (11-26-58)—Interesting action programmer—Republic
NOTORIOUS MR. MONKS, THE—MD-70m.—(NA)—Vera Ralston, Don Kelly—4449 (4-2-58)—For the lower half—Republic
OUTCASTS OF THE CITY—D-61m.—Osa Massen, Robert Hutton—4438 (2-19-58)—Filler for the lower half—Republic
PETER PAN—CAR-77m.—(TC) (RE)—Produced by Walt Disney—4485 (7-9-58)—High rating Disney—Buena Vista
PLAN 9 FROM OUTER SPACE—MD-76m.—Gregory Wolcott, Mona McKinnon—4531 (11-12-58)—Okay science fiction programmer—DCA
PROUD REBEL, THE—D-102m.—(TC)—Alan Ladd, Ollvia de Havilland—4454 (4-16-58)—Excellent for family, small town audiences—Goldwyn, Jr.—Buena Vista
SHE DEMONS—MD-78m.—Irish McCalla, Tod Griffin—4467 (5-14-58)—Unbelievable lower half filler—Astor
SNOW WHITE AND THE SEVEN DWARFS—CAR-80m.—(TC)—Walt Disney—4449 (4-2-58)—Cartoon classic—RE—Buena Vista
SOUTH PACIFIC—171m.—(Todd-AO; TC)—Rossano Brazzi, Mitzi Gaynor—4451 (4-2-58)—Entertaining hit—Magna
SOUTH SEAS ADVENTURE—DOC-120m.—(Cinerama; TC)—Produced by Carl Dudley—4495 (7-23-58)—Latest in travelogue series is highly interesting—SW-Cinerama
STAGE STRUCK—D-95m.—(TC)—Henry Fonda, Susan Strasberg—4441 (3-5-58)—Well made, interesting drama—RKO—Buena Vista
STORY OF VICKIE, THE—D-108m.—(TC)—Romy Schneider—4433 (2-5-58)—Mainly for the art spots—Dubbed in English—Austria—Buena Vista
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista
UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama
WHITE WILDERNESS—DOC-73m.—(TC)—Written and directed by Winston Hibler—4485 (7-9-58)—Very good "True Life Adventure"—Buena Vista
WINDJAMMER—DOC-129m.—(CineMiracle; EC)—Officers, men and boys of the Oslo Schoolship S/S Christian Radich—4455 (4-16-58)—Impressive entertainment—National Theatres
YHO, THE SORCERER'S VILLAGE—DOC-70m.—(C)—Captain Hassold David—4491 (7-9-58)—Interesting visit to little known African spots—Film Rep.
YOUNG AND WILD—MD-69m.—(NA)—Gene Evans, Carolyn Kearney—4449 (4-2-58)—Programmer on juvenile delinquency—Republic

The Shorts Parade

1958-59 Season
ONLY NEW PRODUCT IS REVIEWED;
BUT REISSUES ARE ALSO LISTED
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)
NOTE: This Short listing is carried in every second edition of THE SERVISECTION—alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUEI		
Columbia		
TWO REEL		
CINEMASCOPE MUSICAL TRAVELARKS (3)		
3441	(Dec.) Wonders of Puerto Rico	
COMEDIES		
THE THREE STOOGES (8)		
3401	(Sept.) Sweet and HotF	17m. 4539
3402	(Oct.) Flying Saucer DaffyG	17m. 4539
3403	(Dec.) Oil's Well That Ends Well	
ONE REEL		
MAGOOS (10)		
(Technicolor)		
3751	(Sept.) Magoo's CruiseE	6m. 4539
3752	(Oct.) Love Comes To MagooG	6m. 4539
3753	(Nov.) Gumshoe Magoo	
3754	(Jan.) Bwana Magoo	
HAM AND HATTIE CARTOONS (2)		
(Technicolor)		
3511	(Oct.) Spring and SaganakiG	7m. 4540
3512	(Jan.) Picnics Are Fun	
WORLD OF SPORTS (10)		
3801	(Sept.) Aqua-RamaG	9m. 4540
3802	(Oct.) Rasslin' Ref'F	9m. 4540
3803	(Dec.) Sportsmen's Paradise	

COLUMBIA REISSUES		
ASSORTED AND COMEDY FAVORITES		
TWO REELS		
3421	() Happy Go Wacky	
3431	() Two Roaming Champs	
SERIALS		
TWO REELS		
Wild Bill Hickok		
Captain Video		
Tex Granger		
COLOR FAVORITES CARTOONS		
(Technicolor)		
3601	() Gerald McBoing Bong	
3602	() Flora	
3603	() Kitty Caddy	
3604	() Willie The Kid	
3605	() Short Snorts On Sports	
CANDID MICROPHONES		
3551	() Number 3, Series 5	
3552		
ANIMAL CAVALCADES		
3951	() Chimp-Antics	
3952	() Jungle Monarchs	
FILM NOVELTIES		
3851	() Rhapsody On Ice	
3852	() A Lass In Alaska	
3853	() Aren't We All	
MGM		
ONE REEL		
GOLD MEDAL REPRINT CARTOONS		
(Technicolor)		
C-31	() Jerry's Diary	
C-32	() Slicked-Up Pup	
C-33	() Nitwit Kitty	
C-34	() Cat Napping	
C-35	() The Flying Cat	
C-36	() The Duck Doctor	
C-37	() The Two Mousketeers	
C-38	() Smitten Kitten	
C-39	() Triplet Trouble	
C-40	() Little Runaway	
C-41	() Fit To Be Tied	
C-42	() Push-Button Kitty	
W-61	() Cruise Cat	
W-62	() The Doghouse	
W-63	() The Missing Mouse	
W-64	() Jerry and Jumbo	

W-65	() Johann Mouse	
W-66	() That's My Pop	
W-67	() Car Of Tomorrow	
W-68	() Magical Maestro	
W-69	() One Cab's Family	
W-70	() Rock-A-Bye Bear	
W-71	() Caballero Droopey	
W-72	() Little Johnny Jet	
W-73	() TV Of Tomorrow	
W-74	() Droopy's Double Trouble	
W-75	() Little Wisequacker	
W-76	() Busybody Bear	
W-77	() Barneys' Hungry Cousin	
W-78	() Cobs and Robbers	
Paramount		
TWO REEL		
SPECIAL		
(VistaVision; Technicolor)		
VistaVision Visits SpainE		18m. 4532
ONE REEL		
CASPER CARTOONS		
(Technicolor)		
B17-1	(Nov. 15) Boo BopG	7m. 4431
B17-2	(Jan. 24) Hair RestorerF	6m. 4463
B17-3	(Feb. 28) Spook and SpanF	6m. 4475
B17-4	(Apr. 25) Ghost WritersF	7m. 4467
B17-5	(May 2) Which Is WitchF	6m. 4512
B17-6	(Sept.) Good Scream FunG	7m. 4532
B-18-1	(Jan.) Doing What's Fright	
NOVELTOONS (6)		
(Technicolor)		
P18-1	(Oct.) Stork Raving MadG	6m. 4540
P18-2	(Dec.) Dawg Gawn	
P18-3	(Jan.) Animal Fair	
MODERN MADCAPS (6)		
M18-1	(Nov.) Right Off The BatG	7m. 4539
M18-2	(Feb.) Fit To Be Toyed	
HERMAN AND CATNIP (4)		
H18-1	(Jan.) Owly To Bed	
H-18-2	(Feb.) Felineous Assault	
PARAMOUNT REISSUES		
POPEYE CHAMPIONS		
E18-1	() Quick On The Vigor	
E18-2	() Riot In Rhythm	
E18-3	() Farmer and The Belle	
E18-4	() Vacation With Play	
E18-5	() Thrill Of Fair	
E18-6	() Alpine For You	

CARTOON CHAMPIONS

S18-1	()	Voice Of The Turkey	
S18-2	()	Party Smarty	
S18-3	()	Case Of The Cockeyed Canary	
S18-4	()	Feast and Furious	
S18-5	()	Starting From Hatch	
S18-6	()	Winner By A Hare	
S18-7	()	Boo Hoo Baby	
S18-8	()	Casper Comes To Clown	
S18-9	()	Casper Takes A Bow Wow ...	
S18-10	()	Ghost Of The Town	
S18-11	()	Mice Capades	
S18-12	()	Of Mice And Magic	
S18-13	()	Herman The Cartoonist	
S18-14	()	Drinks On The Mouse	

20th Century-Fox

(1958)

ONE REEL

CINEMASCOPE

(Color)

7801	(Jan.)	High Divers and Dolls	F	8m. 4463
7802	(Feb.)	The Jumping Horse	G	9m. 4463
7803	(Mar.)	Wild Race For Glory	G	9m. 4463
7804	(Apr.)	Transcontinental	F	9m. 4463
7806	(Mar.)	Fortress Formosa	G	9m. 4475
7807	(June)	Inside Poland Today	G	10m. 4512
7808	(July)	Snow Fun In College	G	9m. 4540
7809	(Aug.)	Dance Beat	G	9m. 4540
7810	(Sept.)	Rockets Roar	G	10m. 4552

TWO REEL

CINEMASCOPE SPECIALS

7805	(Jan.)	Queen Elizabeth Hailed By U. S. And Canada	G	15m. 4463
7350	(May)	Colorful Courtship (DC)	G	15m. 4532

ONE REEL

CINEMASCOPE TERRYTOONS

(Technicolor)

5801	(Jan.)	Springtime For Clobber	F	6m. 4463
5802	(Feb.)	It's A Living	F	6m. 4463
5803	(Mar.)	Gaston's Baby	F	6m. 4463
5804	(Apr.)	The Juggler of Our Lady ...	E	9m. 4423
5805	(May)	Gaston, Go Home!	F	6m. 4491
5806	(June)	Dustcap Doormat	F	6m. 4491
5807	(July)	Camp Clobber	F	7m. 4495
5808	(Aug.)	Sick, Sick Sidney	G	7m. 4495
5809	(Sept.)	Old Mother Clobber	F	7m. 4512
5810	(Oct.)	Gaston's Easel Life	F	6m. 4520
5811	(Nov.)	Signed, Sealed and Clobbered		
5812	(Dec.)	Sidneys Family Tree		

20TH CENTURY-FOX REISSUES

TERRYTOON TOPPERS

5831	()	Witch's Cat	
5832	()	Woodman Spare That Tree ...	
5833	()	Mysterious Stranger	
5834	()	Happy Landing	
5835	()	Lazy Little Beaver	
5836	()	Hula Hula Land	
5837	()	Love's Labor Won	
5838	()	Golden Egg Goosie	
5839	()	Feudin' Hillbillies	
5840	()	A Truckload Of Trouble	
5841	()	The Happy Cobblers	
5842	()	Happy Valley	

Universal-International

TWO REEL

SPECIALS IN COLOR

3901	()	Island Empire	
3902	()	Venice Of The East	

ONE REEL

COLOR PARADES (8)

3971	(Nov.)	Venezuela Holiday	G	9m. 4540
3972	(Dec.)	Down The Magdalena	F	10m. 4540
3973	(Jan.)	Round-Up Land	G	9m. 4544

WALTER LANTZ COLOR CARTUNES (13)

3911	(Nov.)	Jittery Jester	G	6m. 4539
3912	(Dec.)	Little Televillain	F	7m. 4539
3913	(Jan.)	Truant Student	G	6m. 4544
3914	(Feb.)	Robinson Gruesome		

VARIETY VIEWS

3891	(Jan. 20)	Barnyard Frolics	F	9m. 4436
3892	(Feb. 24)	Between The Continents ..	F	9m. 4493
3893	(Mar. 31)	Cycle Mania	G	9m. 4512
3894	(Sept.)	Tragedy, U. S. A.	E	9m. 4532
3895	(Oct.)	Up and Over	F	9m. 4532

UNIVERSAL-INTERNATIONAL REISSUES

WOODY WOODPECKER CARTUNES

3931	()	Termites From Mars	
3932	()	What's Sweepin'	
3933	()	Buccaneer Woodpecker	
3934	()	Operation Sawdust	

3935	()	Wrestling Wracks	
3936	()	Belle Boys	

Warners

ONE REEL

BUGS BUNNY SPECIALS

(Technicolor)

6721	(Nov.)	Pre-Hysterical Hare	G	7m. 4539
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MERRIE MELODIES-LOONEY TUNES

(Technicolor)

5701	(Nov. 16)	Mouse-Take Identity	F	7m. 4412
5702	(Nov. 30)	Gonzales' Tamales	F	7m. 4412
5703	(Jan. 4)	Don't Axe Me	F	7m. 4431
5704	(Jan. 18)	Tortilla Flaps	F	7m. 4432
5705	(Feb. 22)	A Pizza Tweety-Pie	G	7m. 4463
5706	(Mar. 8)	Robin Hood Daffy	G	7m. 4463
5707	(Apr. 12)	Whoa, Be Gone	F	7m. 4463
5708	(Apr. 26)	A Waggily Tale	G	7m. 4475
5709	(May 10)	Feather Bluster	G	7m. 4475
5710	(June 28)	To Itch His Own	F	7m. 4512
5711	(July 26)	Dog Tales	G	7m. 4512
5712	(Sept. 6)	Weasel While You Work ..	G	7m. 4532
5713	(Sept. 27)	A Bird In A Bonnet	G	7m. 4532
5714	(Oct. 11)	Hook, Line and Stinker ...	F	7m. 4532
6701	(Nov.)	Gosper Broke	F	7m. 4539
6702	(Dec.)	Hip-Hip-Hurry!		
6703	(Dec.)	Cat Feud		

WARNERS' REISSUES

BLUE RIBBON HIT PARADE CARTOONS

6301	()	Bowery Bugs	
6302	()	An Egg Scramble	
6303	()	Wise Quackers	
6304	()	Two's A Crowd	
6305	()	Canary Row	

Miscellaneous

Coronation of Pope John XXIII

Miracle Of Todd-AO, The (TC)

(MAGNA)	E	15m. 4551
(TC;VV) (Rank)	E	18m. 4539
N.Y., N.Y. (TC) (VA)	G	15m. 4552
Scotland (CS;TC) (BV-Disney)	E	25m. 4539
Wales (BV-Disney) (CS,TC)	G	25m. 4532

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PROJECTOR REPAIRING

SIMPLEX SPECIALIST SINCE 1939. Premium quality work without premium prices. Intermittents exchanged. 90 day guarantee. WALDO, 1635 Central Parkway, Cincinnati, Ohio

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FOR SALE: DRIVE-IN THEATRE, 200-car speakers, choice highway location. Reasonable. Private party, Western Slope, Colorado. BOX 200, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

FOR SALE, TEXAS DRIVE-IN THEATRE, 220 car capacity, only one in county, five years old, \$15,000.00 with \$2,000.00 down, balance monthly. Contact W. R. WOODY, Fairfield, Texas.

THEATRE WANTED

WANTED TO BUY or lease Modern Drive-In Theatre anywhere. Box 24, Dublin, N. C.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

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TIME DEALS AVAILABLE! Super Simplex, E-7, Brenkert RCA, Motiograph AA mechanisms, all excellent condition, \$395 pr.; Brenkert Enarc, Ashcraft "D" rebuilt \$395 pr.; Rebuilt motor generator sets w/panel, rheostats: 50/100A-\$395; 65/130A-\$450; 70/140A-\$495; 80/160A-\$525; New 100/200A-\$895. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

HAPPY NEW YEAR! Griswold splicers \$8.95; Brenkert BX-40 projectors, guaranteed, only \$295.00 pair; Holmes projectors with magazines, lenses and speaker, clean, \$245.00 pair; Enclosed automatic rewinders \$35.00; Terrific buys on thousand other items—What do you need? STAR CINEMA SUPPLY COMPANY, 621 West 55th Street, New York 19, N. Y.

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WEEKLY THEATRE and DRIVE-IN CARDS. 100—14 x 22—\$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

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This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER wanted for conventional theatres in New Jersey; permanent; top salary; real opportunity for aggressive man; many benefits including retirement plan; group insurance; and hospitalization. Apply WALTER READE THEATRES, Mayfair House, Deal Road, Oakhurst, N. J., or call Kellogg 1-1600. (121)

WANTED, MANAGER. Initiative, honesty, integrity required. Must be experienced all phases. Reply complete information only. Strictly confidential. Permanent situation. BOX C17, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

EXPERIENCED DRIVE-IN MANAGER, age 50; wife, teen-age children, wishes Florida location every winter any time after September 1st each year until about end school term every year. BOX D17, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

EXPERIENCED MANAGER—Assistant Manager, age 25, needs job badly. Have experience in all kinds of theatre work. Single. Expect to get around \$75 to \$80 per week. GREGORY P. BECK, 1015 W. 4th St., Williamsport, Pa. (114)

WANTED, MANAGER—Virginia Seaboard area—for drive-in theatre—no buying or booking, but want live-wire advertising, exploitation, and house management. Permanent year around position for right man. Write BOX A121, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

YOUNG, RELIABLE, Experienced Manager (not book-keeper) available immediately to responsible exhibitor only. Must be permanent. Minimum salary \$125. Will relocate. Air-mail full details to BOX A114, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

MANAGER AVAILABLE for small town theatre that needs showmanship and new life. Town must want, need theatre. Any locale O.K. 16 years experience, all phases. BOX A17, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

PRESENT MANAGER of large Eastern Drive-In, 15 years experience conventional and drive-in, would like position as assistant to top independent or circuit executive. BOX B17, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

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☐ \$5.00 for three years

(Outside Western Hemisphere)

☐ \$ 5.00 one year

☐ \$ 8.00 two years

☐ \$11.00 three years

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**THE WINNERS OF ALL
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FOR 1958!**

Stanley Kramer for "*Best Picture of the Year*"
THE DEFIANT ONES

Susan Hayward for "*Best Actress of the Year*"
in **I WANT TO LIVE**

David Niven for "*Best Actor of the Year*"
in **SEPARATE TABLES**

Stanley Kramer for "*Best Director of the Year*"
THE DEFIANT ONES

Nathan E. Douglas & Harold Jacob Smith for "*Best Screen Writing*"
THE DEFIANT ONES

and congratulations to **"MY UNCLE, MR. HULOT"**
for "*Best Foreign Picture of the Year*" (even though it wasn't a UA release!)

UA

MOTION PICTURE

EXHIBITOR

JANUARY 28, 1959

Volume 61

Number 12

IN THREE SECTIONS • THIS IS SECTION ONE

Plus...

**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS



**Fox Okays Record
Production Budget**

(See Page 7)

**N.Y. May Seek
Theatre Licensing**

(See Page 10)

Cecil B. DeMille, 77, industry pioneer and producer of
filmdom's greatest spectacles, died last week in bed. Here
is the way he will be remembered, sleeves rolled up, ready
to work. (See editorial page)

editorial: Our Business . . . And "The Business Of Sex" . . . See Page 3

**HAPPY
DAYS!**

**Furlough's
extended
all over the country!**

**HOLDING OVER in 22 out of
its first 33 openings...including
9 out of 10 Exchange centers...**

Melba, Birmingham, Ala.; Empire, Montgomery, Ala.; Carolina, Durham, N. C.; Norwood, Florence, Ala.; Lafayette, Buffalo, N. Y.; Plaza, Asheville, N. C.; Lucas, Savannah, Ga.; Ritz, Columbia, S. C.; Fox, Greenville, S. C.; Palace, Memphis, Tenn.; Hippodrome, Cleveland, Ohio; State, Raleigh, N. C.; Indiana, Indianapolis, Ind.; Crest, Wichita, Kan.; Carolina, Hickory, N. C.; Joy, New Orleans, La.; Goldman, Philadelphia, Pa.; Holiday, York, Pa.; Fox, St. Louis, Mo.; Center, Greensboro, N.C.; Tower, Dallas, Tex.; Omaha, Omaha, Neb.

The Perfect Furlough

...Perfect Film Entertainment...Perfect Boxoffice Tonic!

Universal-International presents **TONY CURTIS • JANET LEIGH** in "THE PERFECT FURLOUGH" CinemaScope in Eastman Color

co-starring **KEENAN WYNN • ELAINE STRITCH** with **LES TREMAYNE • MARCEL DALIO** and **LINDA CRISTAL**

Directed by **BLAKE EDWARDS** • Written by **STANLEY SHAPIRO** • Produced by **ROBERT ARTHUR**



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VOLUME 61 • NO. 12

JANUARY 28, 1959

C. B. . . . HE KNEW WHAT THEY WANTED

CECIL B. DEMILLE was a pioneer with the uncanny ability during his distinguished career to "reach" the public with every production. Combining spectacle and heart, his films brightened the lives of more moviegoers than those of any other creator of entertainment. All over the world, populations responded to the magic of his genius.

Fittingly enough, his last production was his greatest, and the classic "Ten Commandments" serves as a perfect climax

to a brilliant life of service to God and to man. The name of Cecil B. DeMille will remain alive through his works. More can not be said of any man.

Asked recently what was in his future, DeMille replied, "Another picture or another world." He died at 77. His life was full. But measured in enthusiasm, he was a very young man, indeed.

May he rest in peace!

THE SALE OF NOVELTIES FOR EXTRA PROFITS

THE RECENT ANNOUNCEMENT by Ben Sherman, ABC Vending Corporation, that his company was adding a Novelties Division, and had already tied up with Disney Productions for the theatrical distribution of their licensed novelties, opens new vistas in the EXTRA PROFITS field. It also opens new vistas in the field of advance exploitation, for we hear that effort will be expended to encourage theatremen to anticipate actual playdates, and for possibly a month in advance to decorate entrance lobbies with pertinent novelties and thereby prolong the sales periods. We also hear that, starting with an early release, all items offered in theatres by the ABC Vending Novelties Division will be sold exclusively in theatres and without competition from neighboring stores. All of this should help the eventual gross.

Net profit, it seems, is about the same as that in popcorn, so that theatremen should be willing to go to work, and the

appointment of Mel Gold as sales manager in charge of distribution of this Novelties Division would seem to promise that his experience in advertising, publicity, and showmanship will be turned to use in guiding theatre efforts into the most productive exploitation and merchandising methods.

Sporadic efforts in the direction of novelties sales have taken place before, often at local levels, but there has never before been a coordinated national drive. Yet novelties, tied to a particular picture or type of picture, would seem to have even more right to be sold in theatres than candy, popcorn, or soft drinks. Records of hit tunes from hit pictures should also be at home in the lobby stands or in the hands of ushers.

Let us hope that this ABC Vending effort, which is open to all theatres everywhere, will breed a successful expansion in lobby vending. If so there should be many facets to such an enterprise that will warrant developing.

OUR BUSINESS . . . AND "THE BUSINESS OF SEX"

So THE USE of prostitutes by "the largest corporations in the United States" is so common that "some madams submit monthly bills to companies" and "put out a book" of pictures to insure satisfaction. And the delineated proof, under the title, "The Business of Sex," was worth a recent 55 minute program, MCed by Edward R. Murrow over the entire Columbia Broadcasting network at 9:05 p.m., when most kids, and all teen agers, are still very much awake and alert to what is going on. And, in case the kids and the teen agers missed it, the New York Times and virtually every other prominent newspaper in the land devoted generous space the next day to complete coverage of the exposé, and to direct quotes attributed to the procurers and to the girls themselves. There was even positive and repeated assurance that the young ladies in question earned "\$25,000 a year and more," and that it was tax free "because these men are all legitimate businessmen. They deduct you at the end of the year."

With our right hand raised, and our fingers twisted into a genuine Boy Scout pledge, we promise this is not distorted.

It is actually on the record, and it was much more candid than our necessarily brief summary.

Instead of going to the D.A., or to the Department of Justice, with their supposedly authentic facts, Mr. Murrow and his associates went into the family living room, the bedside and the study room; the newspapers provided cooked-over versions the next day.

But it's the motion picture business, maintaining its own Production Code and its own Advertising Code, that is the target for every rabble rouser who is "against sin." And it is "movies" and "movie advertising" that are charged with being the prime causes of juvenile delinquency. It isn't these captains of industry, but the newspapers that run ads on "C" classification pictures that "act as procurers," as one publication recently stated it.

Will somebody please put this industry's transgressions in scale, as compared to the overall transgressions of "The Business of Sex" and the media that spread it.

Despite all we do, we're Public Whipping Boy No. 1!

In order to be an Opinion Maker—

you've got to have Opinions!

20TH HAD THE NATION'S
NO. 1 ATTRACTION IN
NOVEMBER

IN LOVE AND WAR

*as reported in VARIETY, TIME MAGAZINE,
THE N. Y. HERALD-TRIBUNE*

NO. 1 ATTRACTION IN
DECEMBER

MARDI GRAS

*as reported in VARIETY, TIME MAGAZINE,
THE N. Y. HERALD-TRIBUNE*

NO. 1 ATTRACTION IN
JANUARY

**The Inn Of The
Sixth Happiness**

*now performing
sensationally
throughout
the country!*

20TH HAS THE
NO. 1 ATTRACTION IN
FEBRUARY

**Rally Round
The Flag, Boys!**

*pace-setting
world premiere
engagement now,
RKO Palace, N.Y.!*

20TH HAS THE
NO. 1 ATTRACTION IN
MARCH

**THE Sound
AND THE Fury**

*previewers rave!
20th's outstanding
Easter attraction
can be dated now!*

20TH IS WITH IT IN 59! GET WITH 20TH!



From MONTGOMERY, PA.

For some time I have been trying to play Buena Vista product, but the only quotation I can get on their top shows is \$40 guarantee against 40 per cent of the gross. In the winter I am only open two days a week. So I sent them the following letter:

"I am interested in playing your features. My price schedule is \$12.50, \$15.00, \$17.50, \$20.00, and for extra specials \$25.00. If you must have percentage, I'll pay 35 per cent with no guarantee, and I'll give you Friday and Saturday. You have to take Friday and Saturday because those are the only days we are open. We close as soon as the drive-ins open.

"We have four drive-ins around here close, but I just about have them run out of business. Every time they play a show, a couple of weeks later I play it also. It's driving them crazy.

"We are open, in business, and paying our bills. Do you want to do business with us? Or do you want to sit on your thumbs waiting for the top dollar until we close up?"

I think you may get a laugh out of it.

ROBERT W. THOMPSON
Eagle Theatre

EDITOR'S NOTE: Written on a letter-head that showed Mr. Thompson also represents "KEYSTONE CONCRETE SEPTIC TANKS" and "APPLIANCES," we got our biggest laugh out of a postscript that read: "I find the Septic Tank Business a much cleaner one than the one I am leaving."

From WYOMING, ILL.

I can't afford to renew my subscription; and still I can't afford to be without this great publication, and the splendid pink REVIEWS and yellow SERVESECTION that I depend on entirely for every source of information necessary to the proper buying and booking for my theatre. So will you kindly bring me up to date on the pink REVIEWS by sending me all sections starting with page 4505 (Sept. 3, 1958)?

MARION F. BODWELL
Paramount Theatre

EDITOR'S NOTE: We are proud of the number of old expired subscribers who come back and voluntarily renew after just a few months. There is probably no greater tribute to the value of the theatre services rendered by MOTION PICTURE EXHIBITOR.

From WAPPINGERS FALLS, N. Y.

Because I receive MOTION PICTURE EXHIBITOR weekly at my theatre, I no longer require it at my home address. It is a fine trade paper, and when business stinks as it does most of the time I can read it twice, if not more. But I can read the same copy twice, not the theatre copy once and the home copy at home. I stuff it in my brief case to make the case bulge, and to impress my neighbors with the thought that I have had some business that night. In the summer time I can get some value from the second copy; but in the winter time we have no flies. In the summer time I knock hell out of one copy while I read the other.

Seriously, I enjoy your paper, and the services that I get from it. It is always in front of me on the desk. Right on top of the bills. It's great as a paper weight, too!

RICHARD F. FRIES
Academy Theatre

EDITOR'S NOTE: OK! OK! Whatin-hell can we do with a guy like that?

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From TORONTO, CANADA

Here is a sample of the rubber stamp we are using on all of our checks. I picked up the idea from MOTION PICTURE EXHIBITOR and it is a good one. Incidentally, I suppose you are still receiving letters as to who was the first to ever use such a thing. It would be interesting to find out.

J. J. FITZGIBBONS, JR.
Theatre Confections Limited

EDITOR'S NOTE: The rubber stamp reads "THIS IS MOVIE MONEY. HAVE YOU BEEN TO A MOVIE RECENTLY?" And when the largest theatre concessionaire in Canada, with four district offices and numerous warehouses, and doing a multi-million dollar gross each year, sends out its checks—that's a lot of checks!

From PITTSBURGH, PA.

I just want to acknowledge to you my own appreciation and that of Variety International for the space you have given us in connection with Variety Week. We feel the observance has been extremely successful and we are grateful for that part which MOTION PICTURE EXHIBITOR played in this success.

GEORGE W. EBY, Chief Barber
Variety Clubs International

EDITOR'S NOTE: A very thoughtful and considerate gentleman.

From NEW PRAGUE, WISC.

Please, please print more data such as "THE MAN WITH HIS HEAD IN THE HOLE" (Editorial—Dec. 3, 1958 Issue). I am having our local editor print the results of the Gilbert Youth Research, Inc., survey as listed in your

editorial, and I'm sure it will open a lot of eyes.

We need lots more such help. If all exhibitors would use their influence at the grass-roots level to try to have their newspapers publish such findings, we might counteract some of the mind-poisoning by those who think motion pictures are a bad influence. Most times these latter have no facts, but a great deal of convictions, amplified over and over again by their crusader's zeal and by repetition of the same diatribes.

G. P. JONCKOWSKI
Prague Theatre

EDITOR'S NOTE: There have been scores of letters received praising the data contained in that Dec. 3 piece. Real research on just what influences cause juvenile delinquency may be forced on the industry in order to combat the pro-censor and the slap-movie elements, that speak so glibly without research of any kind. Here is a worthwhile field for MPA or COMPO activity.

From LEHIGHTON, PA.

The enclosed editorial was written by the newly appointed editor of our daily Lehigh Valley Evening Leader, Mr. Seymour Kopf. Other theatremen might profit from this.

GEORGE KARAS, Manager
Classic Theatre

EDITOR'S NOTE: Mr. Kopf's editorial is being reproduced in its entirety. It's a good editorial. And an honest one! Mr. Karas is lucky to have such a friendly townsman. As Mr. Karas says, views like these should help others. How about clipping it and sending it to your local paper?

FOR THE SMALL TOWN THEATRE

"Put us on record for the small town movie house. We notice many of them closing all over the country, and we hope it does not happen in Lehigh Valley.

"It is true that there are drive-ins, that the bigger cities such as Allentown have more elaborate theatres, and many high school auditoriums are even bigger than the local-town movie houses.

"But we question whether it is a good idea for local people to snub local theatres. Drive-in theatres are all right for grown-ups, but are they all right for teenagers? Big city theatres play the latest films, but is there really that much difference between a one-month old picture and a brand new one? Is it really worth the cost of transportation and the headaches of traffic to see a recent film which, after all, might not be nearly as good as an older one?

"We believe that the small-town movie theatre is important in another respect, too. America is losing much of its town meeting custom, which many consider to be the cornerstone of our democracy. The small-town movie theatre has brought townspeople together and it was not an uncommon sight for theatre-goers to engage in after-show conversation. The family and home seemed closer together then. It was not an unusual sight for teenagers to attend the local theatre with a date, then enjoy an ice cream soda. People may have been slower—but at least they knew where they were going.

"That is why we would like to go on record for our local movie theatre. We would like to see it supported more than it is. We believe that it is a sad sight for any town to lose its theatre for lack of public support. And we hope it will never happen here."

Reprinted from the LEHIGHTON (PA.)
LEADER of December 16, 1958

NEWS CAPSULES

"Eden" Convictions Reversed

BOSTON — The Massachusetts Supreme Court last week set aside the convictions of a theatre projectionist and a film salesman who had been found guilty in Fall River, Mass., of exhibiting an alleged obscene film, "The Garden of Eden," three years ago.

Justice Arthur Whittemore in his decision said, "There is nothing sexy or suggestive about this nudist film."



BROADWAY GROSSES

Openings Spark Average Week

NEW YORK—Two good openings sparked business in the Broadway first-run with business about average elsewhere.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE INN OF THE SIXTH HAPPINESS" (20th-Fox). Paramount (\$33,403)* — The seventh week was sure of \$34,000.

"SOME CAME RUNNING" (MGM). Radio City Music Hall (\$142,115)—Thursday through Sunday accounted for \$98,000, with the opening session bound to top \$148,000. Stage show.

"PERFECT FURLOUGH" (U-I). Roxy, with stage show, claimed \$49,000 for Wednesday through Sunday, with the first week estimated at \$56,000.

"THE BUCCANEER" (Paramount). Capitol (\$41,926)—The fifth week was heading toward \$20,000.

"THE GEISHA BOY" (Paramount). Mayfair expected the sixth and last week to tally \$10,000.

"ANNA LUCASTA" (United Artists). Victoria (\$19,202)—The second week was reported as \$20,000.

"SEPARATE TABLES" (United Artists). Astor (\$19,115)—The sixth week was \$23,000.

"BELL, BOOK AND CANDLE" (Columbia). Odeon reported the fifth week as \$13,000.

"A NIGHT TO REMEMBER" (Rank). Criterion stated the fifth week was \$16,000.

"RALLY 'ROUND THE FLAG, BOYS" (20th-Fox). RKO Palace anticipated the fifth week at \$14,000.

A Quick Summary of All Important Industry News . . . condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., JAN. 26

Protect Para. Decrees, Myers Tells Allied

PITTSBURGH, PA.—In his address at the Allied States Association's 1959 National Drive-In convention this week Abram F. Myers speaking on the need to concentrate on essentials, said: ". . . In the all-important matter of selecting measures for improving the motion picture business . . . let us beware of 'modernizing' the decrees entered in the Paramount case.

"We all agree that the basic need is to stimulate increased theatre attendance . . . We should do our utmost to revive the business by advertising and exploitation.

"At Allied's National Convention in Chicago last November the delegates adopted a resolution calling upon Allied to explore the desirability and feasibility of organizing a national buying circuit for independent exhibitors . . . I commend it to your very careful consideration.

"Another need of the drive-ins . . . is the ability to play pictures while they still retain novelty appeal . . . Delayed availabilities are the biggest handicap to exhibitors in their struggle from the slough of bad business to the high ground of prosperity.

"Allied's 'White Paper' and its suggestion that exhibitors try to interest their Congressmen and Senators in the dereliction of the Department of Justice . . . is a prime essential in the program to revive exhibition.

"It is of prime importance that you resist the attacks on the decrees and join in a crusade to preserve them."

TV Licensing Bill Launched

ALBANY, N.Y.—Licensing, under standards similar to those followed by the Education Department's Motion Picture Division, of most television programs broadcast over stations in New York State, would be required by the terms of sweeping bill which Assemblyman A. Bruce Manley, Fredonia Republican, unexpectedly introduced.

TOA Backs Harris TV Bill

NEW YORK—Philip F. Harling, chairman, TOA's Anti-Pay TV Committee issued a plea for support of the bill sponsored by Representative Oren Harris of Arkansas, chairman of the House Commerce Committee.

Harling urged exhibitors to contact their Congressmen and prevail upon local chambers of commerce, PTA's, veterans' organizations and labor unions to get in touch with the solons with a request either to support the Harris measure or introduce identical legislation.



FILM FAMILY ALBUM

Arrivals

Norman Wasser, theatre sales manager of Pepsi-Cola, is the proud father of a new daughter, Lauren Lee, born Jan. 17, weighing seven pounds, two ounces.

Gold Bands

Audrey Z. Cohen, daughter of Vine Street Projection Room's Leon Cohen, was married to Lee Kinberg, Allentown, Pa., at the Adelphia Hotel, Philadelphia.

Obituaries

Mrs. Carter Barron, widow of the late Carter Barron, Loew's Washington representative, died after a long illness. Funeral services were held in Atlanta, Ga. She is survived by a son, Lieutenant J. G. Carter Barron, Jr.

Cecil B. DeMille, famed producer, died of an heart attack at 77 in his Hollywood home. See story on Page 14.

John T. Ezell, St., 72, retired district manager for major exchanges in Atlanta, died in a Philadelphia hospital after a week's illness. He had made his home at Vero Beach, Fla. He was a charter member of Atlanta Variety Club and still owned some theatres in Birmingham, Ala. He is survived by his wife, a daughter, two sons, and a brother.

Humberto Gonzales, 60, well known exhibitor of Zapata, Tex., died recently. He was owner of the Rex, only theatre in Zapata.

Mrs. Frances Cousins Murphy, retired veteran booker for Warners, Chicago, died last fortnight. She retired about two and a half years ago.

Industry's Most Complete Saveable Review Section

IN THIS ISSUE

1. The Black Orchid (Par.)
2. The Cosmic Man (AA)
3. Escort West (UA)
4. Gideon Of Scotland Yard (Col.)
5. The Hanging Tree (WB)
6. Lone Texan (Fox)
7. Never Steal Anything Small (U-I)
8. No Name On The Bullet (U-I)
9. The Remarkable Mr. Pennypacker (Fox)
10. Sleeping Beauty (Buena Vista)
11. Smiley Gets A Gun (Fox)
12. Tempest (Par.)
13. These Thousand Hills (Fox)
14. The Trap (Par.)
15. Witches Of Salem (Kingsley-Int.)



S. H. Fabian, chairman of the ACE executive committee, is seen recently addressing the New York exchange area meeting at the Hotel Astor on the aims and purposes of ACE. Others seen on the dais, left to right, are Sidney Stern, president, New Jersey Allied; Harry Brandt, president, ITOA; Wilbur Snaper; Max A. Cohen, member of ACE executive committee who was chairman of the meeting; Sol Strausberg; Sol A. Schwartz, head, MMPTA; Maury Miller, president, New Jersey chapter of TOA; and Edward Fabian.

Fox Okays Record Production Budget

SPG Honors Goldwyn; Excessive Demands Hit

HOLLYWOOD—Veteran producer Samuel Goldwyn last fortnight was presented the Screen Producers Guild Milestone Award at a dinner at the Beverly Hilton Hotel. The presentation was made by Spyros P. Skouras.

Others honored were Marvin Gluck, of UCLA, who received the Jesse L. Lasky Intercollegiate Award for the best film produced by a college or university for "Reflection" and Arthur Freed, "best producer of a theatrical film in 1958," for "Gigi."

Danny Thomas shared the master of ceremonies chores with Mort Sahl.

Goldwyn said the excessive guarantees and percentages being asked by some stars, production executives, and agents would bring about a day of reckoning; and that this created conditions "worse than I have ever known them" in 47 years in the industry.

He also said that without the revenue from the pre-1948 pictures sold to television, some of the companies "would be closed down today, and the entire business would be a lot worse off."

Goldwyn stated that "the solution of our problems depends on intelligent cooperation between all segments of Hollywood."

He reiterated his belief that fewer pictures must be made, asserting that "a mere 34 pictures produced approximately one-half the total domestic film rental last year." He said the distribution system has to be overhauled and consolidated realistically in the light of today's conditions.

He also asked for integrity "in all we do," asserting that "the public is tired of advertising which shrieks that every picture is the best that was ever made, and of publicity which exaggerates facts and figures. When our own advertising and publicity destroys public confidence in any part of what we have to offer, it damages everything we do. There is still a great audience for fine motion picture entertainment; and if we make such pictures and deal honestly with the public, we will get all the public support we are entitled to."

"Oscar" Show Lengthened

HOLLYWOOD—Lengthening of the 31st Annual "Oscar" presentations show to one hour and 45 minutes and coverage by Canadian television and Alaskan radio were disclosed by the Academy of Motion Picture Arts and Sciences.

Under the agreement with the National Broadcasting Company, a quarter-hour will be added to the previously announced 90 minute-fare on 192 stations of the NBC Television Network and radio broadcast.

Thirty-five Canadian stations will carry one hour of the ceremonies, bringing the total number of North American television outlets to 217.

Including Alaskan stations, the number of commercial radio broadcast outlets totals 199.

MGM Expands Studio Stages

HOLLYWOOD—Construction began last fortnight on the modernization of Stages 16 and 19 at the MGM studio with the project expected to be completed within 90 days.

The demand for extra stage space is due to expanded motion picture and TV production schedules.

Ad Code Seal Approved By MPAA For Pressbooks

NEW YORK—Charles Simonelli, chairman of the MPAA Advertising and publicity directors committee, last week announced that the members of his committee had unanimously approved the use of a statement and MPAA Code Seal in all pressbooks approved by the MPAA Advertising Code Administration.

Effective immediately, the eight member companies will use the following statement, together with an MPAA Code Seal on the front inside cover of all future pressbooks. The statement reads: "All material in this pressbook has been approved under the MPAA Advertising Code, a self-regulatory procedure of the Motion Picture Association of America."

Independents who clear their pictures with the Production Code Administration in Hollywood and their advertising with the MPAA Advertising Code Administration in New York and Hollywood may also use the Seal and statement in their pressbooks.

Loew's Names Shupert V-P In Charge of TV

NEW YORK—George Shupert, with a long and distinguished background as one of the industry's top television executives, has been appointed vice-president in charge of TV for MGM, it was announced last week by Joseph R. Vogel, president of Loew's, Inc. Prior to joining MGM, he had served as president of ABC film syndication since 1954.



Shupert first became associated with the entertainment industry in 1938 through the production of industrial films, and, in 1940, he was appointed director of sales, commercial film division, for Paramount in New York. From 1942 until 1951, Shupert was importantly connected with Paramount's TV operations, advancing to vice-president and director of commercial TV operations for Paramount TV Productions, Inc. Among other executive TV posts, Shupert was vice-president of Peerless TV Productions, Inc., and vice-president and general manager of United Artists Television Corp., and in 1953, vice-president of the American Broadcasting Company film syndicates division, and then president of ABC film syndication before his new affiliation with MGM.

MPAA Studies Classification

NEW YORK—It was learned last fortnight that the Production Code working committee of the MPAA will explore the desirability of adopting an audience classification system for motion pictures.

Heretofore, the idea has had little appeal to the MPAA, but the decision to investigate the idea follows closely upon the introduction of a classification measure in the New York State Legislature at Albany.

Skouras, Adler Announce Summit Meeting Approves \$66 Million For 34 Films To Be Released In 1959

HOLLYWOOD—Reflecting a rising optimism in the future of the 20th Century-Fox Studio's producing activities, president Spyros Skouras and studio executive producer Buddy Adler officially announced last week that a record-breaking \$66,000,000 has been appropriated for the making of 34 pictures for release during 1959.

Approval of this record budget appropriation is the outcome of conferences at the studio between studio heads and the top brass of the 20th Century-Fox Corporation's distribution organization, here from New York in annual session.

With Skouras and Adler in these sessions were vice-president W. C. Michel, Joseph H. Moskowitz, and Charles Einfeld, treasurer Donald Henderson, International Corporation president Murray Silverstone, general sales manager Alex Harrison, and George Skouras for Todd-AO. Participating as Buddy Adler's aides were Lew Schreiber, his executive assistant; Sid Rogell, executive production manager; J. B. Codd, studio treasurer; David Brown, story executive; and others.

Included in or supplementing the 34 properties definitely set for production this year will be a multi-million-dollar spectacle to be specified later for filming in Todd-AO process and released as a road show attraction, it was further announced.

Producing companies contributing to the 1959 release schedule include Darryl F. Zanuck Productions, David O. Selznick Productions, Jerry Wald Productions, Walter Wanger Pictures, Leo McCarey Productions, Samuel G. Engel Productions, Jack Cummings Productions, and Mervyn LeRoy Productions.

The list of new pictures for 1959 release is as follows: George Stevens' production of "The Diary of Anne Frank," "Woman Obsessed," "Say One For Me," "The Man Who Understood Women," "Holiday For Lovers," "Blue Denim," "No House Limit," "Blue Angel," "The Alaskans," "Stage Door," "The Best of Everything," "O Mistress Mine," "Tender is the Night," "Salaambo," "Island in the South," "Cleopatra," "Sink the Bismarck," "Bachelor's Baby," "The Billionaire," "The Loves of Ruth," "A Journey to the Center of the Earth," "De-Luxe Tour," "Can-Can," "Beloved Infidel," "The King Must Die," "From the Terrace," "The Chinese Room," "Sons and Lovers," "The Story on Page One," "Requiem For A Nun," "Tight White Collar," "Return to Peyton Place," and "John Brown's Body."

"Pennypacker" Saturation Set

NEW YORK—Twentieth Century-Fox's "The Remarkable Mr. Pennypacker" has been set for a 400-theatre saturation opening, encompassing 15 midwestern states, starting Feb. 4.

The mass launching of the Clifton Webb starrer, according to the film company, will be backed by one of the most elaborate newspaper and radio-television campaigns ever organized for a Fox attraction.

The saturation is being spearheaded by Fox exchanges in Minneapolis, Milwaukee, Omaha, Des Moines, Kansas City and St. Louis.

Universal is delight
Cary Grant and
in a new
“Operation”

Now shooting in



Robert Arthur, Producer... Blake Edwards, Director
Edward Muhl, Executive Producer... Produced by

ted to announce
Tony Curtis
comedy
"Petticoat"

Key West, Florida



reenplay by Stanley Shapiro and Maurice Richlin
Granart Co. for Universal-International Release

Possibility Of Theatre Licensing Discussed At N.Y. Censor Debate

ALBANY—The possibility of "licensing motion picture theatres" was suggested by James A. FitzPatrick, of Plattsburgh, counsel for the Joint Legislative Committee on Offensive and Obscene Material, during a two-hour panel session on "Motion Picture Censorship," held in School 16 under the auspices of its PTA.

Joining the former Assemblyman in the often sharp but always good-humored exchange were Dr. Hugh M. Flick, ex-director of Motion Picture Division and present executive assistant to Dr. James E. Allen, Jr., State Education Commissioner; attorney Lewis A. Sumberg, who has several independent exhibitors among his clients but who did not "speak for the industry, the producers, or any trade group"; C. R. (Tip) Roseberry, erstwhile film critic for The Knickerbocker News and author of a recent two-week series on "Censorship" which appeared in The Times-Union; and David H. Beetle, editor of the Knicknews, who served as moderator.

Sumberg was substituted as a panelist by program chairman Mrs. Matthew Margolis. She could not line up a spokesman from the circuits operating theatres locally. Originally, one was slated to participate, but he later informed Mrs. Margolis he would be out of town that night.

The Albany Roman Catholic Diocese was also asked to designate a representative, but declined. The chancery was said to be "well satisfied" with the inclusion of FitzPatrick, a Papal Knight.

A member of the Legislature 10 years, a former member and later chairman of the Joint Committee on Offensive and Obscene Material, and a "student of this whole subject for 10 years," the slender Irishman touched off most of the verbal fireworks.

He spoke with great fervor and conviction; appealed, as a father of four children, to the parents for their understanding and cooperation in the fight against immorality, obscenity, brutality, and violence, "either in the printed medium, on the screen, or the TV set."

FitzPatrick pointed out that comic books had been the Committee's first target; that, under pressure from his group, that industry "finally cleaned itself up, although there is still room for improvement."

The Committee had refrained from "impinging on liberties"; had been very careful in the bills it introduced; preferred to obtain the cooperation of industries within its field of study. This includes "motion pictures, television, and radio."

The attorney flatly said he was disappointed in the recent record of the motion picture industry. It had "realized the need for regulation"; had "drawn excellent codes, for production and for advertising." Unfortunately, "these are now being honored more in the breach than in the observance."

FitzPatrick made it clear that 1959 legislation would be sponsored by the Joint Committee. He revealed that the Committee was "studying" a film classifications act—the Conklin-Marano bill. It would require the Motion Picture Division, in licensing films, to classify them as suitable for "general patronage," "for adults and adolescents," or for "adults only." Also, theatres would note the classification, in their advertising.

It was while discussing the motion picture situation—including the appeal to be argued this winter before the U. S. Supreme Court, in "Lady Chatterly's Lover,"—that FitzPatrick

President Submits Budget Of \$5,752,300 For USIA

WASHINGTON—President Dwight D. Eisenhower last fortnight reduced his budgetary request for USIA's motion picture service under the amount he asked Congress to appropriate for this year; but has placed the agency's figure at about \$500,000 more than was made available for the current fiscal year operations.

Last year he recommended \$6,433,700 for the movie section with Congress okaying \$5,203,100 for the purpose. The estimates which were sent to Congress last week propose \$5,752,300 for overseas motion picture operations. This figure, however, is expected to be cut by Congress, and if the cut is deep, movies can expect to suffer more than radio and television, since the President has indicated that greater emphasis will be placed on the overseas activities of these mediums in the future.

Wisc. Allied Leader Retires

MILWAUKEE—William L. Ainsworth, past president of Wisconsin Allied and long an Allied leader, retired recently. He has turned over his Shawano, Shawano, Wisc., to Lyle Nelson.

Sayre Heads SAG

HOLLYWOOD—Following the resignation from the presidency of Franklyn Farnum, the Screen Extras' Guild last fortnight elected Jeffrey Sayre to the post.

made a passing, but significant, reference to "licensing motion picture theatres."

This, sub rosa, has long been suggested as a possible alternative to straight censorship, although the details have never been spelled out.

FitzPatrick vowed he would "fight for other legislation satisfactory to the courts, or for a new approach"—should the 1954 amendment, which he sponsored, be knocked out by the nation's highest tribunal. He did not believe the latter would happen.

A blast at the quick-buck men, who produce "cheap, tawdry, lurid films" and who give the Motion Picture Division so much trouble, was fired by Dr. Flick. He drew a line of demarcation between them and the major producers.

Distrib Chairmen Set For Brotherhood Week

NEW YORK—Exhibitor-distributor meetings for the purpose of finalizing local campaign plans for the industry's Brotherhood Week will be held late this week in 40 exchange cities in the United States.

Alex Harrison, 20th-Fox general sales manager, who again is chairman of the industry's Brotherhood Week fund-raising drive for the National Conference of Christians and Jews, announced his appointments of distribution area chairmen.

National exhibitor chairman Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, was to announce the exhibitor area chairmen this week.

The following branch managers will serve as distribution area chairmen and meet with the exhibitor area chairmen:

ALBANY—Edward R. Susse, MGM; ATLANTA—Foster Hotard, Paramount; BOSTON—Welden Waters, 20th Century-Fox; BUFFALO—Hugh Maguire, Paramount; CHARLOTTE—J. W. Greenleaf, Universal-International; CHICAGO—Robert L. Conn, 20th Century-Fox; CINCINNATI—Phil Fox, Columbia; CLEVELAND—Harry Buxbaum, Paramount; DALLAS—William B. Williams, 20th Century-Fox; DENVER—Robert C. Hill, Columbia; DES MOINES—Vincent F. Flynn, MGM; DETROIT—Joe Beringhaus, Warner Bros.; INDIANAPOLIS—Ross Williams, United Artists; JACKSONVILLE—Byron Adams, United Artists; KANSAS CITY—R. C. Borg, Warner Bros.; LOS ANGELES—Alfred R. Taylor, Paramount; MEMPHIS—Norman J. Colquhoun, Columbia; MILWAUKEE—Joe Imhof, United Artists; MINNEAPOLIS—L. J. Miller, Universal-International; NEW HAVEN—Phil Gravitz, MGM; NEW ORLEANS—Luke Conner, Warner Bros.; NEW YORK—Louis Allerhand, MGM; OKLAHOMA CITY—C. A. Gibbs, Columbia; OMAHA—Herman Hallberg, 20th Century-Fox; PHILADELPHIA—Al Glaubinger, United Artists; PITTSBURGH—Al Kolkmeier, Universal-International; PORTLAND (ORE.)—Charles F. Powers, 20th Century-Fox; ST. LOUIS—Harry Haas, Paramount; SALT LAKE CITY—Keith K. Pack, Warner Bros.; SAN FRANCISCO—Ted Reisch, Universal-International; SEATTLE—Sam S. Davis, MGM; and WASHINGTON—Ben Bache, Warner Bros.

Pa. Town Cuts Tax

CONSHOHOCKEN, PA.—This town last week reduced the admission tax from 10 per cent to five per cent due mainly to the efforts of the owners of the Riant.



A highlight of the recent Variety Clubs Week was the presentation of a gold membership card to President Dwight D. Eisenhower at Washington, D. C., ceremonies attended by, left to right, film star Kim Novak, George Eby, international chief barker; Nate Golden, John Harris, and singer Perry Como.

Exchange Area Meetings Of ACE Approve Aims Of New Organization

NEW YORK—In the few short weeks of its existence, 10 exchange area meetings of the American Congress of Exhibitors have been held and wholehearted approval of the aims and program of ACE has been voted, a statement from the organization's New York office reported last week.

The 10 areas voting enthusiastic approval represent more than 40 per cent of the potential income from theatres of the United States, according to an average of distribution percentages supplied by a major organization. The areas are Buffalo, Dallas, Denver, Omaha, Detroit, Kansas City, New Haven, New York, Philadelphia, and San Francisco. Additional meetings have been dated for Cleveland, Milwaukee and St. Louis with many others in the planning stage. Dates for these meetings are expected to be announced in the near future.

It is expected that every exchange area will have held local meetings within the next 20 days, according to the New York office of ACE, and, according to the statement, from reports of area chairmen who have talked to brother exhibitors in the various areas, approval of the ACE program also is expected to be forthcoming from these areas.

Make up of the American Congress of Exhibitors has been explained in great detail to exhibitors present at the area meetings with emphasis placed on the fact that any and every exhibitor in the country is welcomed by ACE into membership, with the only qualification necessary for membership being ownership of a theatre and the desire to join ACE. It is stressed that the organization is not designed to replace existing exhibitor groups.

Tax Reforms Studied

HOLLYWOOD—Following a meeting last fortnight of the Motion Picture Industry Council Tax Reform Committee it was learned that the group will conduct two surveys before setting down in detail its recommendations for procedure designed to bring about changes in tax laws which would benefit the industry.

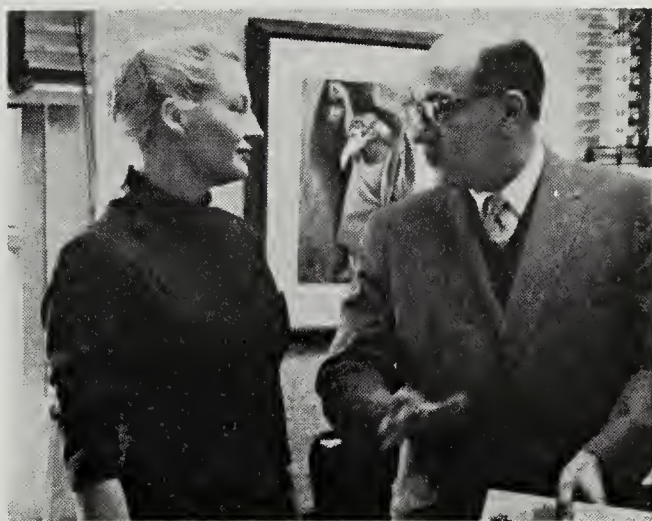
Within the film industry itself, the Committee will conduct a survey to determine the various income levels at which the need for tax reform is most pressing, and to gather special information pertaining to each.

Outside the industry, the Committee will canvass the professions and businesses which must cope with the short-earnings-period problem that principally confronts the entertainment world to determine which of them are subject to special tax provisions which ease their tax burden, and to compare such provisions with a view toward working out a common formula which could be utilized by all in a grass-roots presentation to the Congressional tax committees.

New Team Acquires "Platero"

NEW YORK—"Platero Y Yo," classic novel of the late Noble Prize-winning Juan Ramon Jimenez, has been acquired for filming in Spain this year by Edward Mann and Thomas Weitzner.

The new team of Mann and Weitzner have projected production of "Platero Y Yo" on location in Andalusia, original locale of the novel. Two versions, in English and in Spanish, will be shot simultaneously in color.



Kay Norton was recently appointed vice-president in charge of administration of United Artists Records and is seen here with Max E. Youngstein, president. She will also function as vice-president of United Artists Music and as operating head of UA's music companies.

Kay Norton Named V-P of UA Records

NEW YORK—Max E. Youngstein, president of United Artists Records, Inc., and United Artists Music, Inc., last week announced the appointment of Kay Norton as vice-president in charge of administration of United Artists Records. Miss Norton joined UA Records as a consultant last September following a notable career as an executive in the motion picture and industrial relations fields.

In addition to her duties as head of administration for UA Records, Miss Norton also will function as vice-president of United Artists Music and as operating head of UA's music companies.

Prior to her association with United Artists, Miss Norton operated her own industrial public relations organization, Norton and Condon, Inc. She has represented the international interests of industrialist Axel L. Wenner-Gren, and has also handled the public relations of 165 companies in western Europe and key organizations in the electronics field in the United States.

She has been a member of the board of the Andros Bahamas Development Corporation. Before entering the industrial field, Miss Norton had been national publicity director of RKO Radio Pictures and was the first woman to hold a position of that stature in the motion picture industry. Miss Norton brought to that job wide experience as a special public relations representative for the major film companies which she serviced through her own firm.

In private life Miss Norton is the wife of author Robert Sylvester, who conducts the popular Dream Street column for the New York Daily News. They live in New York with their children, Kathie, age 10, and Karin, eight months.

Para. Declares Dividend

NEW YORK—The board of directors of Paramount Pictures Corporation voted a quarterly dividend of 50 cents per share on the common stock payable March 13 to holders of record Feb. 26.

Loew's Management Favors Voting Change

NEW YORK—The elimination of cumulative voting in the election of Loew's directors was urged last fortnight by management in a proxy statement accompanying notice of the special meeting on Feb. 24 and the regular annual meeting two days later.

The first meeting is being called for the sole purpose of amending the company's bylaws to eliminate cumulative voting in advance of the annual meeting at which stockholders will vote on management's proposed slate of 15 directors. A majority of the 5,336,777 shares of Loew's stock outstanding is required to abolish cumulative voting. This practice is seen one of the main causes of Loew's recent corporate difficulties.

The Loew's board nominees are Ellsworth C. Alvord, Omar N. Bradley, Bennett Cerf, Nathan Cummings, Ira Guilden, George L. Killion, J. Howard McGrath, Benjamin Melniker, Robert H. O'Brien, William A. Parker, Philip A. Roth, Charles H. Silver, John I. Snyder, Jr., John L. Sullivan and Joseph R. Vogel.

The meetings are scheduled for Loew's 72nd Street Theatre.

Col. Wins TV Suit

LOS ANGELES—Superior Court Judge Kurtz Kauffman last week denied an attempt to block television distribution by Columbia Pictures of some 300 theatrical films.

He dismissed the two-count complaint asking for an injunction and damages of \$300,000 that had been brought on behalf of the Lee Zahler estate by his widow, Mrs. Rose Zahler. She contended that the company was in violation of an agreement with the composer and conductor of movie music. The court found that there was nothing in the contract to prevent the company from licensing the pictures for television. The Judge also dismissed the complaint against the second defendant, Los Angeles TV station KTTV.

Rank Sets Distrib Deals

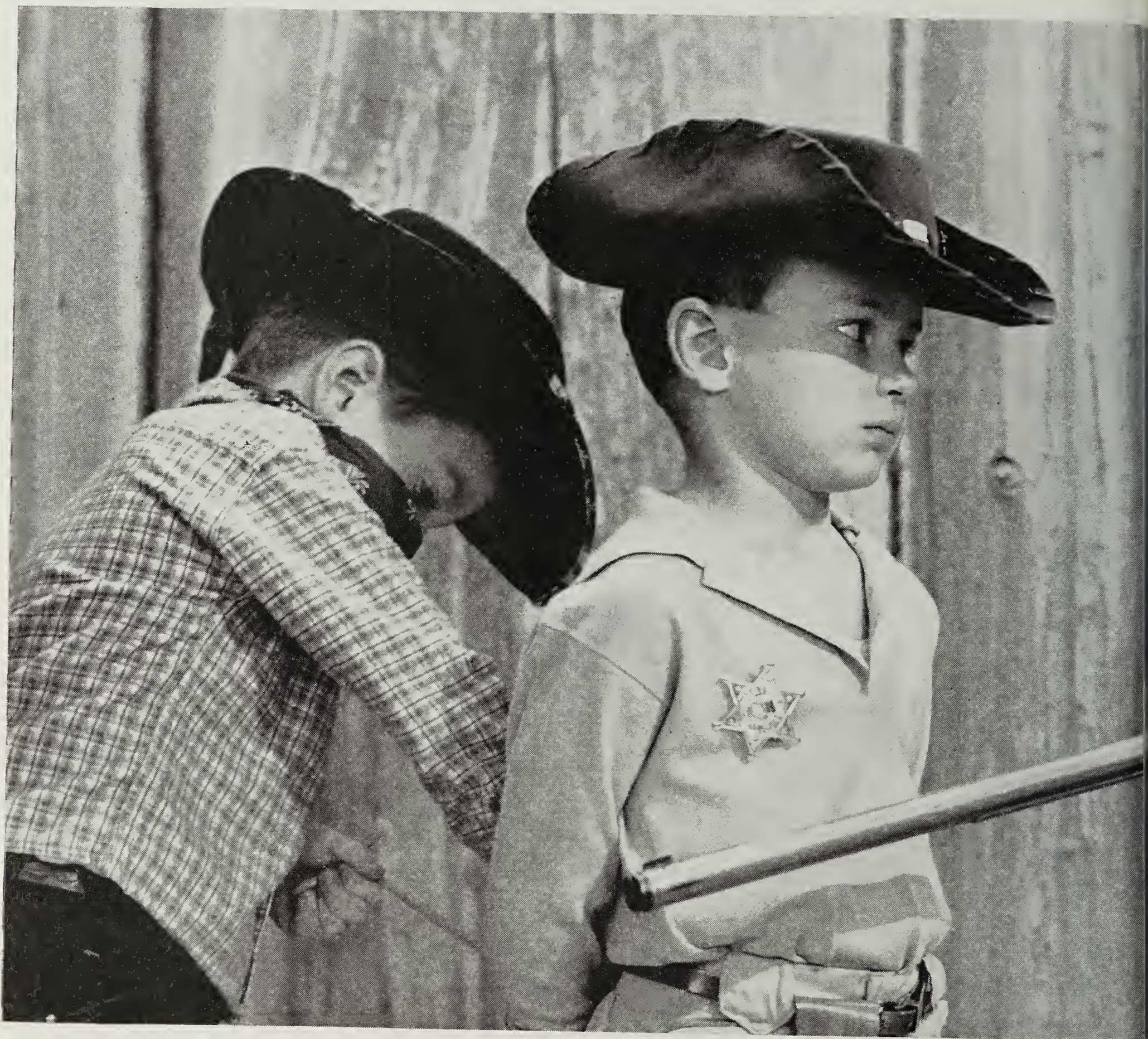
LONDON—J. Arthur Rank Overseas Film Distribution last fortnight concluded a deal to distribute eight Associated British Pathe films in a number of important markets, principally in France, Germany, the Netherlands, Indonesia, Latin America, the Far East, the Philippines, India, Burma, and Ceylon.

At the same time, it was learned that Rank Film Distributors of America will distribute "Verboten," a Globe Enterprises production, for RKO Pictures in the United States. Terry Turner has been engaged to handle promotion and general exploitation for this film in major cities in association with the Rank sales and publicity staff.

Josephs Heads "Porgy" Sales

NEW YORK—George M. Josephs has been named director of domestic sales for Samuel Goldwyn's "Porgy and Bess," it was announced last week by Columbia Pictures executive vice-president A. Montague. Josephs will be released by general sales manager Rube Jackter from his position as Columbia's home office Eastern sales representative to handle the "Porgy and Bess" assignment.

The arrangement between the Goldwyn organization and Columbia calls for Columbia to set up special sales and promotion units to service "Porgy and Bess." Bill Doll previously was announced as the head of the advertising-publicity unit.



THE PISTOL-PACKERS KNOW WHAT

MAYBE they are "just kids" but they know what they want when it comes to pictures. And millions of them talk it over weekly, select the best bets and take in a show. In fact, they and their parents constitute living, breathing proof of the time-tested observation . . .

the better the picture, the better the box office!
So it really does pay to cater to the six-gun set—pick the best in story and talent—use the latest, most advanced technics.

That's why close co-operation with the Eastman Technical Service for Motion Picture Film,

It's what's on the screen...and what people say



THEY WANT... Just listen to them!

with its long background of experience in every phase of film selection, production, processing and exhibition, can be so helpful . . . why it

pays to take full advantage of the many special services offered! Offices located at strategic points. Inquiries invited.

Motion Picture Film Department, **EASTMAN KODAK COMPANY**, Rochester 4, N.Y.

East Coast Division: 342 Madison Ave., New York 17, N.Y. **Midwest Division:** 130 East Randolph Dr., Chicago 1, Ill. **West Coast Division:** 6706 Santa Monica Blvd., Hollywood 38, Cal.

**WIDE SCREEN
COLOR**

about it...that counts



Industry Mourns DeMille's Death; Pioneer Was Top Spectacle-Maker

HOLLYWOOD—The industry last week mourned the death of Cecil B. DeMille, 77, pioneer producer-director, who made some of filmland's greatest spectacles.

Funeral services were held at St. Stephens Episcopal Church followed by interment in a \$250,000 private mausoleum DeMille built for himself in Hollywood Memorial Park in 1953. Pallbearers included Adolph Zukor and Samuel Goldwyn, who now are among the few of Hollywood's founding fathers still living.

DeMille died of a heart attack in the Hollywood mansion located only a few blocks from where he set up his first studio in a wooden barn 46 years ago. In the intervening years he had given the public 71 films including "The Ten Commandments" and "The Greatest Show On Earth."

DeMille's aged wife was not told of his death due to illness. Other survivors include two daughters, Mrs. Cecelia Harper and Mrs. Katherine Quinn; and two sons, John and Richard.

At the time of his death, DeMille was planning another picture, "On My Honor" about the Boy Scouts of America.

Messages of condolence poured in from all over the world.

Thailand Cuts Film Tariff

NEW YORK—The Motion Picture Export Association of America, Inc., announced last week that the Government of Thailand had reduced the tariff on 35mm film to 2 bahts per meter and 0.4 bahts per meter on 16mm film.

This action culminated a long and persistent campaign conducted by Irving Maas, MPEAA vice-president for the Far East, and Charles Egan, MPEAA South-East Asia representative.

The rates previously were 4 bahts per meter for 35mm product and 0.8 bahts per meter for 16mm film. (The Thai baht is worth about five cents U.S.)

Edele Heads UA Branch

NEW YORK—James R. Velde, general sales manager, announced last fortnight the appointment of D. J. "Bud" Edele as manager of United Artists' New York exchange replacing Joseph M. Sugar, who resigned to become vice-president of Magna.

Edele was branch manager for the company in St. Louis for six years, and has been in the industry since 1935. He assumes his new post on Feb. 1.

Eddie Stevens has been appointed United Artists branch manager in St. Louis, replacing Edele.

Stevens joined the company in 1951 as city salesman in St. Louis, a post he held for eight years. Before joining UA he was a salesman for Eagle Lion Films and head booker for Universal in St. Louis.

Cooper Joins Paramount

HOLLYWOOD—Jack Cooper has joined the Paramount Studio publicity department under Herb Steinberg, advertising-publicity director, to handle press planting.

For the past several years Cooper has directed pre-release and release promotional campaigns for a number of independent production companies under the United Artists banner.

IATSE Supports TOA Improved Projection Plan

NEW YORK—The IATSE announced last fortnight that it heartily approved the Theatre Owners of America's plan for a nation-wide training program to improve the quality of projection in the nation's motion picture theatres.

The IATSE all over the country co-operated fully in the recent two-year survey of projection in theatres conducted by the Motion Picture Research Council.

George G. Kerasotes, TOA president, based his proposal on the findings in the MPRC survey, which revealed that 74 per cent of the 700 theatres in 100 cities checked were found to have inferior projection due to mechanical misalignment of optical equipment.

'Runaway' Productions Studied

HOLLYWOOD—The Hollywood American Federation of Labor Film Council unanimously passed a resolution last fortnight to support a proposed Congressional investigation of so-called "runaway" film productions in foreign countries by American interests. The labor group urged that the inquiry also consider production of American television films abroad.

The council's resolution reiterated its previous complaint that overseas production deprived Hollywood workers of needed employment and also stated that as a result the Government "is deprived of taxes" that would accrue through increased employment here.

SW In Cinerama Stock Deal

NEW YORK—It was learned last fortnight that Stanley Warner Corporation, which on Jan. 9 was given another year by Federal Judge Edmund L. Palmieri to dispose of its remaining stock interest in Cinerama, Inc., had closed a deal with Kidder, Peabody, and Company for the 329,327 shares still held. The price was said to be \$2.50 per share.

McWilliams Heads "Oscar" TV Promotion

NEW YORK—Harry K. McWilliams took over last week as promotion and publicity coordinator for the 1959 Academy Awards telecast. His appointment for the post was announced by Charles Simonelli, chairman of the MPAA advertising and publicity directors committee.

The Academy Awards telecast, April 6 scheduled as a one-hour and 45-minute program this year, will be seen on the full NBC and Canadian Broadcasting Networks on 217 North American TV outlets. The radio version of the program will be heard on 199 stations.

McWilliams has been active in the entertainment field for more than 25 years. Recently, he was associated with Rank Films in the promotion of "A Night To Remember" and with 20th-Fox in the launching of "The Roots Of Heaven."

McWilliams served as assistant advertising, publicity and exploitation director for Magna Theatre Corporation; prior to that he was exploitation manager for Columbia Pictures for a period of eight years; and later became director of advertising and public relations for Screen Gems, Inc.

Exhibs Back "Oscar"

NEW YORK—Exhibitor committees have been organized in nearly all of the important population centers for the promotion of this year's Academy Award telecast, it was revealed last week by Charles E. McCarthy, information director of COMPO, which was given the task of enlisting exhibitor support for the telecast.

McCarthy said exhibitor committees last year helped to enlist the support of the telecast by several thousand theatres, with the result that the telecast had an audience exceeding 70,000,000 viewers.

Danheiser In NTA Post

NEW YORK—Melvin Danheiser has been named administrative assistant to Sidney Kramer, director of foreign distribution and film coordinator of National Telefilm Associates, Inc., it was announced last week.

Danheiser joins NTA following a long-time association with RKO Radio Pictures.



George Weltner, Paramount Pictures vice-president in charge of world sales, seated at head of table, recently presided at a home office product and merchandising meeting attended by U.S. and Canadian sales forces. Paramount executives seen with Weltner are Joseph Friedman, Martin S. Davis, Jerry Pickman, Edward Chulley, Ted Krassner, Gordon Lightstone, W. Gordon Bradley, John G. Moore, Edmund DeBerry, Matthew Schroeder, Sidney Deneau, Jack Perley, Tom Bridge, Samuel Sigman, Fred LeRoy, M. Sattler, and A. Dunne.

To My Exhibitor Friends:

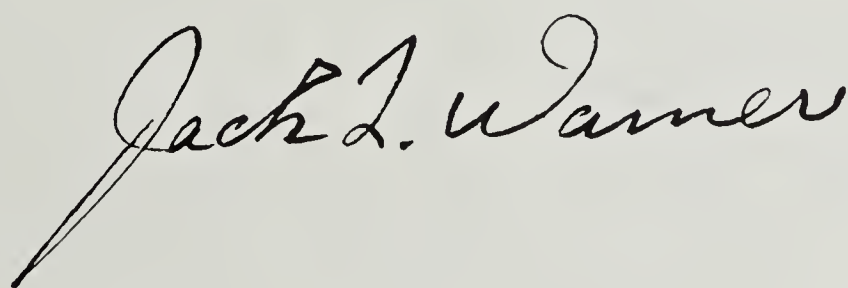
In all my years in show business nothing has meant quite so much to me as the expressions of confidence and regard which you have sent me from all parts of the world since my return to our studios.

My deepest appreciation to all of you for joining so warmly in this tribute, which I am well aware is directed not alone to me but to the world-wide Warner Bros. organization.

To say thanks for your friendly salute is not enough. My great concern—the goal of everyone at Warner Bros. — is to reflect the inspiration of your “welcome back” in productions of which we can all be proud.

In this connection it is especially pleasing to all of us at Warner Bros. that “Auntie Mame,” the first picture to be released during the period you have generously dedicated to honoring me, is bringing you — our exhibitor friends — so much success. I am sure we will share many more successes, not only in the months immediately ahead, but in the continuing future.

Sincerely,

A handwritten signature in cursive script, reading "Jack L. Warner". The signature is written in dark ink and is positioned below the word "Sincerely,". The first letter "J" is large and loops around the first part of the name.

Trans-Lux To Fight Kansas Attempt To Censor "Case Of Dr. Laurent"

NEW YORK—In a move considered highly significant by the censor-burdened motion picture industry and many other supporters of basic civil liberties, Trans-Lux Distributing Corp. will begin legal action to contest a ban imposed by the Kansas Board of Review on its film, "The Case Of Dr. Laurent," according to an announcement last week by company president Richard P. Brandt.

The controversy arises from the Kansas Board's ruling that a scene depicting a "natural childbirth" be deleted from "Dr. Laurent" before the film may be shown in the state. In retaining attorney Felix J. Bilgrey of New York to secure the right to exhibit his film in its entirety, Brandt declared himself prepared to "take all necessary legal steps" to fight his case to a successful conclusion. A renowned censorship authority, Bilgrey recently defeated the city of Chicago's attempt to impose a similar ban on the picture.

Brandt's decision to take the Kansas censors to court is based upon his conviction that the Review Board is an illegal body whose authority has already been invalidated by the Supreme Court decision on "The Moon is Blue"; and whose bigotry is a dangerous deterrent to civil rights. He pointed out that "The Case Of Dr. Laurent" has won international honors for its dramatic presentation of the exciting medical triumph of "natural childbirth," and has been acclaimed enthusiastically in the U.S.—gaining a Motion Picture Association Code Seal, a favorable rating from the Legion of Decency, and the endorsement of the General Federation of Women's Clubs, the Maternity Center Association, and numerous other lay and clerical groups throughout the country. Wherever it has played, critical praise for the film has been spirited and unanimous.

New Indiana "Rights" Bill

INDIANAPOLIS—Indiana exhibitors would risk revocation of theatre licenses and liability for damages for denying equal use of motion picture theatre facilities because of race, creed, or color under the provisions of a civil rights bill introduced in the Indiana Senate by Senators Jesse L. Dickinson, South Bend; and Robert L. Brokenburr, Indianapolis.

The measure seeks to expand the anti-discrimination law enacted by the Indiana General Assembly in 1885.



Times Square was recently renamed Variety Club Square in honor of Variety Clubs International. Participating in the name-changing ceremonies which were sponsored by Tent 35 of New York were Jimmy Durante and Rita Gam.



Mrs. Si Fabian looked on happily during the recent presentation of a handsome clock to her husband, left, by Barney Balaban, dinner chairman of the 60th birthday celebration tendered Si Fabian by the Amusement and Motion Picture Division of the Federation of Jewish Philanthropies.

Priest Outlines Plan To Uplift Pictures

LOS ANGELES—A priest official of the National Legion of Decency, Catholic film evaluating agency, outlined a parish program of action to uplift the moral tone of motion pictures.

Msgr. John Devlin, the Legion's west coast secretary, urged the Archdiocesan Council of Catholic Women here to keep a sharp eye on their neighborhood theatres.

"If a condemned movie comes to the theatre, tell the owner carefully and definitely in a real spirit of moral consideration what you think of the picture," he stated. "If the theatre is owned by a chain, write to the head of the chain."

Parishioners should consult the bi-weekly moral ratings issued by the Legion, Msgr. Devlin counselled. He singled out foreign films as the chief offenders against moral standards.

If the picture was made in Hollywood, he said, write to the producer, because "producers will take cognizance of a letter that is well written and constructive."

"They are not anxious to offend," he explained, "because they are unwilling to lose your dollar at the box office."

NTA Profit Up

NEW YORK—Operations of National Telefilm Associates, Inc., for its first fiscal quarter ending October 31, 1958 showed a net profit of \$1,364,887, or \$1.24 per share on 1,099,611 shares then outstanding, according to Ely A. Landau, chairman of the board.

Included in this profit is a capital gain of \$1,144,756 net of applicable expenses and taxes, or \$1.04 per share, resulting from the sale of NTA's contract to purchase Associated Artists Productions stock. Net operating income from consolidated operations amounted to \$220,131 or 20 cents per share.

For the quarter ending Oct. 31, 1957, net operating income was \$269,577, or 26 cents per share on the 1,020,350 shares then outstanding. Film exhibition contracts during the quarter rose to \$5,479,312, as compared to \$4,310,604 a year ago.

Va. Exhibs Prepare For 25th Convention

RICHMOND, VA.—Syd Gates, Norfolk, president of Virginia Motion Picture Theatre Association, announced last week that the 25th annual convention will be held July 6-9, Chamberlin Hotel, Old Point Comfort, Va.

Paul Roth, Valley Enterprises, Inc., Washington, D. C., who operates conventional and drive-in theatres at Harrisonburg, will serve as general chairman, with Jerome Gordon, Newport News, and John Broumas, Transamerica Theatres, Washington, D. C., with theatres at Staunton, serving as coordinators. Carlton Duffus, Richmond, executive secretary, will be managing director for the convention.

The convention theme will stress the Silver Anniversary with a Founders Banquet July 8. Banquet chairmen are Seymour Hoffman, Richmond, and Ellison Loth, Waynesboro. Other committee chairmen will be business building forum, Rodney Collier, Washington; Hal Covington, Ashland; and Dave Kamsky, Richmond; distinguished guests, Julian Brylawski, Washington; drawings, J. K. Crockett, Virginia Beach, and Jesse Odum, Hampton; exhibits, Herbert Morewitz, Newport News, and Bob Richardson, Suffolk; finance, William Dalke, Jr., Woodstock; food, Hal Lyons, Franklin; golf tournament, Sidney Bowden, Norfolk, and Tommy Mudd, Washington; hospitality, Mrs. Harry Roth, Washington; Dave Garvin, Greensboro, N. C.; and Jack Rumsey, Covington; ladies, Mrs. Roy Richardson, Suffolk; Mrs. Dave Garvin, Greensboro; and Mrs. Carlton Duffus, Richmond; president's reception, Denver Aleshire, Luray, and F. M. Westfall, Martinsville; program ads, Leonard Gordon, Newport News, and T. I. Martin, Culpepper; prizes and donations; Jeff Hofheimer, Norfolk, and Roy Richardson, Suffolk; publicity, R. Dewanner Stallings, Newport News; registration, William Jasper and Charles Collins, Newport News; Tuesday evening party, Julian Gordon, Newport News, and R. F. Flanary, Jr., Richlands.

Exhib Sues Clasa-Mohme

NEW YORK—The Sun, Brooklyn, last fortnight filed an anti-trust suit in U.S. District Court against Clasa-Mohme, Spanish language film distributor, and the Harry Harris Circuit, charging collusion and refusal to service the Sun with films. Damages of \$250,000 and a preliminary injunction are asked.



George P. Skouras, seated, recently signed an agreement appointing Joseph M. Sugar, formerly with United Artists, as vice-president in charge of sales for Magna Theatre Corporation, distributors of "South Pacific." Seen, left to right, standing, are Magna officials Daniel Brachfeld, assistant treasurer; A. E. Bollengier, vice-president and treasurer; Sugar; and Albert Leonard, foreign sales manager.



Seen recently at the Newsreel Laboratories, Philadelphia, prior to making a special trailer for Columbia's "Gidget," are Dick Clark, ABC "Bandstand" TV show; Lew Kellman, owner of the studio; Milt Young, Columbia area exploiter; Harry Foster, Columbia's eastern production manager; and Herman Silver, head copy chief of Columbia's advertising department.

Dick Clark Agrees To Help Sell "Gidget"

NEW YORK—Dick Clark, the idol and trend setter of young America, has given his personal endorsement to Columbia's "Gidget." The endorsement, the first he has ever lent to a motion picture, will be the key-stone of a giant advertising and promotion campaign to be accorded the Cinemascope-color feature.

Clark, who is recognized as the single most potent merchandising force influencing the 12-26 age group, will be featured in the theatre and television trailers for "Gidget," as well as on radio commercials and in newspaper and magazine ads and theatre displays.

The age group over which Clark exercises a potent influence through his daily and weekly television shows over the ABC network comprises more than 75 per cent of the regular movie-going audience as established by industry survey. Clark's shows are the five-times-a-week American Bandstand, which reaches 31 million weekly over 97 stations, and the Saturday night Dick Clark Show, which is seen by more than 20 million viewers over 80 stations.

All of the national and fan magazine ads will carry Clark's likeness and the endorsement and a number of newspaper ads are being composed in the same vein. Special display material based on the endorsement for theatres is also in preparation.

SPG Raps Fox Dismissals

NEW YORK—The Screen Publicists Guild issued a vigorous public protest last week characterizing the recently-announced dismissals of publicity and advertising personnel at 20th Century-Fox Film Corporation as a "callous act . . . without foundation." Pointing to the rising financial curve at Fox, the Guild questioned the dismissal of personnel for purported "economic reasons."

MGM To Move N.Y. Branch

NEW YORK—The offices of MGM's New York Exchange will move to 321 West 44th Street on Feb. 2.

They will be located on the 10th floor after the move over from their current quarters at 630 Ninth Avenue.

The telephone number, Circle 6-6200, will remain the same.



The NEW YORK Scene

By Mel Konecoff

HENRY "HI" MARTIN, general sales manager of Universal Pictures, last week declared at lunch that his company was still pursuing a policy of quality instead of quantity. U-I will release 19 features during the fiscal year ending Oct. 31 in addition to an undetermined number of reissues. Innovations in distribution will be attempted in conjunction with advertising and publicity campaigns so as to give a film every chance to earn its top potential, said he.

One such innovation has paid off handsomely, and that is where the company's highly successful "Perfect Furlough" was booked in 150 situations for special shows on New Year's Eve. Executives have found that in each of these spots the film is doing well because the word-of-mouth has pre-sold the film. The feature is registering 82 per cent of "Battle Hymn" and 118 per cent of "Tammy" to date, with the former having grossed domestically \$3,700,000 and the latter having brought in \$2,700,000. Other big ones near release are "Never Steal Anything Small" and "Imitation Of Life," which is set for Easter.

1959-60 may well see the same number released although no definite commitment was made, with Martin instead noting that the number would depend on the conditions of the market, etc. Among those that will be released during the next fiscal year are three that have started production this week at an initial investment of \$10 millions. They are "Spartacus," "Operation Petticoat," and "Pillow Talk." Others to be released are "Viva Gringo," "Matilda Shouted Fire," "Desert Flower," "Wine of Youth," "Spiral Road," and "A Gathering Of Eagles." Negotiations for others are constantly in the works.

Martin opined that fewer good ones could gross better than a lot of films that are sparsely attended.

He will hold a number of sales meetings with exchange staffs this week and next.

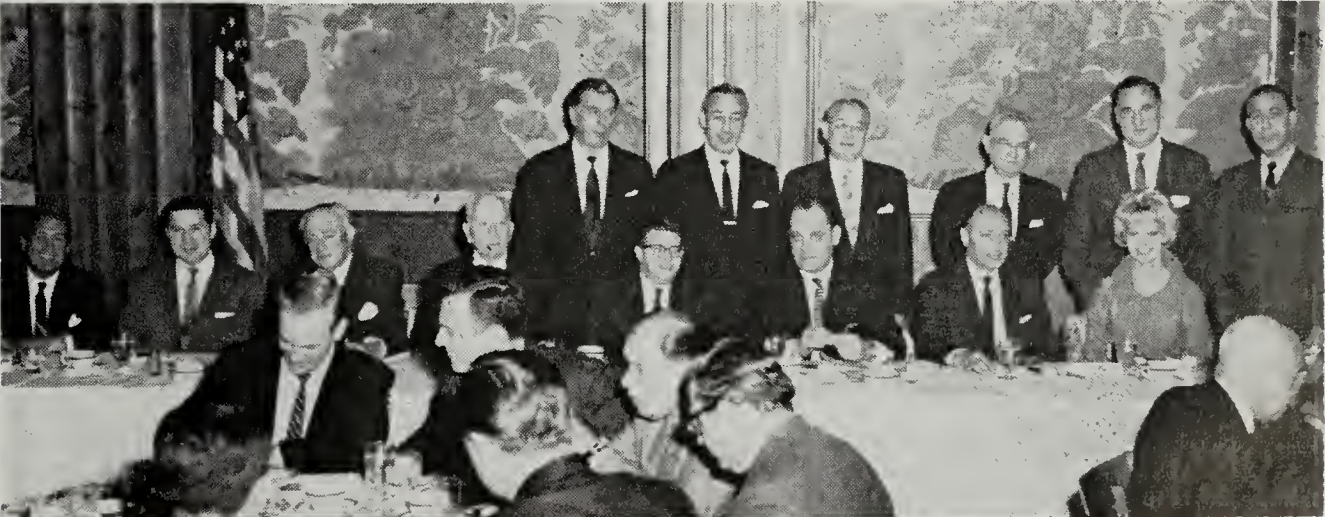
VARIETY NOTE: Some 120 members and guests attended the most recent meeting of Tent 35 at Toots Shor's to witness the induction of the new slate of officers, listen to a report on fund raising for the tent's heart project, and to be well entertained by comics Morey Amsterdam and Harry Hershfield.

Bob O'Donnell inducted re-elected chief barker Ira Meinhardt, first assistant Harry Brandt, second assistant Jim Velde, property master Walt Framer, dough guy Jack H. Hoffberg, fixer Harry Pimstein, press guy Al Steen, public relations guy Mort Sunshine, and canvassmen Irving Dollinger, Alex Harrison, Jack H. Levin, Morris Sanders, Robert K. Shapiro, Charles Smakwitz, and George Waldman.

Harry Brandt, president of the Cancer Research Control Foundation, urged that members buy or sell tickets to the program of 10 premieres of forthcoming top attractions, the first two of which are UA's "Some Like It Hot," starring Marilyn Monroe, and Fox's "The Sound And The Fury," with Yul Brynner, etc.

NOTE ON PASSING: We join the many in the industry who will miss C. B. DeMille and his worthy offerings, and extend sympathy to family and associates.

THE METROPOLITAN SCENE: Good old Jesse Zinser, who reviews motion pictures for CUE, replies to former movie critic Bill Zinsser of the Herald Tribune who griped in a book about films and pressures exerted by makers and/or distributors. The reply which was carried in the Jan. 17 issue was basic, forthright, and had much merit to it. . . . Arthur Kerman and Dave Emanuel were on hand to host the open house party inaugurating the new offices of Tudor Pictures at 375 Park Avenue. . . . The Paramount's managing director Bob Shapiro has made special admission arrangements for groups of 25 or more who want to see "The Inn Of The Sixth Happiness." . . . In case anyone is interested, UA Records is instituting a Gazachstahagen Contest. What is it? That's the contest. . . . Museum of Modern Art commencing a "Superproduction Series" of showing this week starting with the late C. B. DeMille's "Male And Female," made in 1919. Others scheduled include "The Thief Of Bagdad" (1924), "America," "Beau Geste," "King Kong," "Lives Of A Bengal Lancer," "Romeo And Juliet," "The Good Earth," "Marie Antoinette," "Wuthering Heights," and "How Green Was My Valley." . . . National Screen Service has made up some appropriate packages to drum up business for the Fridays that fall on the 13 of February, March, and November. . . . Kurt Blumberg joins United Artists Television, Inc., February 1, as administrative assistant to Bruce Eells, executive vice president, and also as manager of syndication operations for the company. He comes to UA directly from Independent Television Corporation, where he was manager of sales administration and planning.



This is a shot of the dais at the recent installation dinner of Variety Club of New York, Tent 35. Film star Greta Thyssen was a special guest. Ira Meinhardt is the new chief barker.



Henry G. Plitt, president, Paramount Gulf State Theatres, presented a plaque and a gift to Charles Oku at the recent TOA convention in Miami, Fla., on the occasion of his 60th birthday and his 35th anniversary with the Coca Cola Company.

Fox Sets Video Plans

New York—Martin Manulis, executive production chief of 20th-Fox television, yesterday outlined positive plans for filming at least 10 series for the new video organization's 1959 schedule.

Returning only a few hours earlier from Honolulu, where he signed James Michener to write a South Pacific series, "Adventures in Paradise," Manulis was given the production go-ahead by Spyros Skouras and studio executive producer Buddy Adler at a top-level conference between studio heads and home office executives.

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Theatre Installations
and Maintenance



LONDON Observations

by Jock MacGregor

I AM NO LOVER of gimmicks at premieres. Too many misfire and are apt to cause more embarrassment than excitement. An exception which I applaud was the Dutch night organized by the Rank group for the world premiere of "Operation Amsterdam," the exciting film reconstruction of the expedition to snatch Holland's fabulous stock of industrial diamonds before Hitler's invasion.

Holland's top models displayed their country's fashions, specially flown over for the occasion. Dutch drinks and eats were served by Dutch misses. In addition to be-diamonded lovelies to complete this diamond premiere, guests were invited to take a stone from a display. Five-hundred were paste, three were genuine sparklers, reported to be worth more than \$300 each. I am happy to say that, after only a moment's glance, I picked a genuine one. "Will I have it made into a engagement ring?" I've been asked. I need notice of that one.

IN HONORING Rank's prize-winning showmen at lunch, Kenneth Winckles said he hoped the new Third Circuit, which includes many Rank theatres and comes into being this month, would be regarded as the "National Circuit." He did not want it looked on as a poor relation and believed it could provide good returns to producers.

For the first time, the contest covered the whole year, giving all managers an equal chance. He was well pleased that the group's 450 theatres had averaged 155 campaigns a week and added that true showmanship had replaced "foldermanship." Good showmanship, he believed, made theatregoing more exciting. The winners, all from the north, were A. W. F. Wall, Gaumont, Falkirk; G. Newman, Capitol, Leith; and S. Robdrup, Gaumont, Darlington. The last two both started as uniformed staff.

I welcomed Winckles' "foldermanship" crack. When I get too elaborately displayed campaigns I always wonder how the manager has the time to spare and what he is trying (a) to sell, (b) to cover. All I want for "EXPLOITATION" are clear facts, photos when available, and samples of self created throwaways, contests, etc. I do not need overprinted matter inspired by the press books, though I must confess samples of a cereal featured in a national tie-up have provided my recent breakfasts.

THE MOST INTERESTING new deal in a long while results in Rank handling Associated British Pathe's "Ice Cold in Alex" and "I Was Monty's Double" in a number of overseas territories. Macgregor Scott and Harry Norris intend this as the first of a series of such tie-ups. Rank Overseas Film Distributors is going from strength to strength and now handles the product of several American and British producers. . . . Quietly and efficiently the British Film Institutes does a fine job running the National Film Theatre, preserving historic films and generally creating an interest in the cinema. As a tribute to William Wyler it sponsored, for the first time, the "Big Country" premiere at the Odeon, and what a joy their comprehensive brochure on the director was. Wyler and Charlton Heston broke off from "Ben Hur" which has since been completed to fly up from Rome for opening. Rarely has a Hollywood movie had better reviews here. Incidentally, the Lord President of the Privy Council has appointed MGM's Charles Goldsmith a governor of the BFI. . . . Rank's latest Wisdom comedy, "Square Peg" is doing a burster. Jim Carreras, back from South Africa with a fantastic sun tan, having seen the money being coined by Bernard Bresslaw's first comedy, "I Only Arsked," in the pre-release spots, is not sure he shouldn't go away more often—his next trip will be with son Mike to America. Charles Goldsmith is embarrassed. "Reluctant Debutant" is doing so well at the Empire, that he has had to postpone the "Party Girl" opening. Which all goes to prove that it's laughter they're after. . . . Exhibitors from all over the country were so encouraged by the EXPLOITATION department of MOTION PICTURE EXHIBITOR recently devoting an entire issue to their exploits that they have been literally flooding me with entries for the "Showman-Of-The-Year" contest. Winners will be announced for the past year in a future issue of the publication.



Seen at the recent installation dinner of Variety Club of Philadelphia, Tent 13, at the Bellevue-Stratford Hotel were, left to right, Leo B. Beresin, new chief barker; Ralph Pries, international representative; Sylvan Cohen, prominent local attorney who was toastmaster; Edward Emanuel, first assistant international chief barker; George W. Eby, international chief barker; William Koster, international representative from Boston; Jack Beresin, past international chief barker; and Sam Diamond, retiring chief barker.

REVIEWS

*The famous pink paper **SAVEABLE SECTION** in which Experienced Trade Analysts evaluate coming product*

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper **SERVICE** indexes to the past 12 months' product, and the alternating every second week pink paper **REVIEWS**, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO Vol. 61 No. 12 JANUARY 28, 1959

ALLIED ARTISTS

The Cosmic Man (5902) MELODRAMA 72M.

Allied Artists

ESTIMATE: Science fiction entry for the supporting slot.

CAST: Bruce Bennett, John Carradine, Angela Greene, Paul Langton, Scotty Morrow, Lyn Osborn, Walter Maslow, Herbert Lytten. Produced by Robert A. Terry; directed by Herbert Greene.

STORY: When a large, ball-shaped object lands not far from an air base, Colonel Paul Langton and civilian scientist Bruce Bennett are assigned to investigate. The two clash as to means and reasons for the investigation. Langton tries to move it by force to no avail. The pair make their headquarters at the lodge owned by attractive widow Angela Greene and her crippled son, Scotty Morrow. Eventually, a cosmic man, John Carradine, who can appear and disappear at will leaves the ball, and Bennett sees that he is merely studying the earth and its peoples. In an appearance before officers and scientists he asks them to change their attitude so that they will be able to co-exist with others in the universe. Carradine sees trouble, leaves, and befriends Morrow, after which he uses him as a hostage in case he is stopped. A last minute bit of treachery almost destroys Carradine, but he regains his ship and it takes off. Morrow is cured and the immediate future looks bright for Greene, Bennett, and the boy.

X-RAY: Too little action handicaps this science fiction entry which showed promise. It can go on the lower half with a fair yarn, okay performances, and adequate direction and production. The original story and screenplay are by Arthur C. Pierce.

AD LINES: "The Thing That Could Destroy The Earth;" "The Mysterious Objects Reported Everywhere Could Be 'The Cosmic Man' in Action."

COLUMBIA

Gideon Of Scotland Yard MELODRAMA 91M

Columbia
(English-made)

ESTIMATE: Satisfactory detective story for the program.

CAST: Jack Hawkins, Anna Lee, Anna Massey, Andrew Ray, Howard Marion-Crawford, John Loder, Barrie Keegan, Frank Lawton, Michael Trubshawe, Derek Bond, Griselda Herve, Henry Longhurst, Doreen Madden, Jack Watling, Cyril Cusack, Maureen Potter, Donal Donnelly, Dervis Ward, Marjorie Rhodes, Hermione Bell, Laurence Naismith, Charles Maunsell, Miles Malleon, Dianne Foster, Ronald Howard, Francis Crowdy, David Aylmer, Brian Smith, James Hayter, Michael Shepley, Joan Ingram. Produced and directed by John Ford.

STORY: Chief Inspector Jack Hawkins of Scotland Yard starts his day off on the wrong foot as an eager young policeman gives him a traffic ticket. In the course of the "typical" day, he learns that one of his detectives accepted bribes, hunts an escaped madman who murders a girl, tracks a young girl suspected of payroll robbery, and breaks up a bank robbery. With all these cases successfully concluded, he returns home late as usual. There he finds his daughter entertaining the young man who started him off with the traffic ticket.

X-RAY: The directorial genius of John Ford is evident throughout this English production which follows a policeman through a typical day, replete with problems, frustrations, comedy, pathos, triumph, and failure. Hawkins does his usual competent job and a host of intriguing English character actors wander through the proceedings. The audiences should enjoy it once they're in, but attracting them will prove the hard part. Emphasis on Ford, who has four "Oscars" to his credit may help. Screenplay is by T.E.B. Clarke.

TIP ON BIDDING: Program rates.

AD LINES: "Four-Time Academy Award Winner John Ford Turns To Crime"; "24 Tension-Taut Hours In The Life Of A Top Crime Fighter."

PARAMOUNT

The Black Orchid (5813) DRAMA 96M.

Paramount

ESTIMATE: Fine, entertaining drama.

CAST: Sophia Loren, Anthony Quinn, Ina Balin, Jimmie Baird, Mark Richman, Naomi Stevens, Virginia Vincent, Joe Di Rada, Frank Puglia, Majel Barrett, Scotti Vito. Produced by Carlo Penti and Marcello Giresi; directed by Martin Ritt.

STORY: When the husband of Sophia Loren and father of her young son, Jimmie Baird, is murdered by gangsters, she feels she is responsible, having driven him into the rackets to get money to meet her many demands for a house, furnishings, etc. Six months later, she is working as a flower maker while Baird has been sent to a state farm to pay for his acts of juvenile delinquency. A neighbor tries to introduce her to widower Anthony Quinn, but she claims to have no interest in men. He does get to meet her and accompanies her to the farm when she goes to visit Baird. Quinn's daughter, Ina Balin, who is about to be married to Mark Richman, becomes upset and jeopardizes her own happiness by refusing to leave her father to go live with Richman in Atlantic City. Loren and Quinn tell Baird that they'll take him away from the farm if they get married. She does accept his proposal of marriage, but Balin insults her when they formally meet, after which she even refuses to see Richman. When the wedding is called off, Baird runs away from the farm, Quinn explains to Richman that Balin has withdrawn from everything as her mother did before her. He and Richman go to church to pray where they find Baird. They take him back to the farm. Loren goes

to see Balin and explains that her father is entitled to happiness. When the men return, they find harmony and understanding.

X-RAY: Very well-made is this sensitive drama of ordinary people who seek happiness by trying to overcome various problems and obstacles. It has a number of touching moments that will bring tears as well as scenes that are heartwarming. It also has a few moments of fun and lightness. The story is simple, yet thoroughly interesting, and the characterizations of Quinn and Loren are very able bringing much to the entry as a whole and making it thoroughly believable. Once the public gets to see the film, they'll go for it in a big way. Director Ritt does a fine job and the production values fall into the better category. Given a chance, word of mouth should prove an additional asset. The original story and screenplay is by Joseph Stefano. It has some special measure of pleasure for the femmes, who will get a chance to use their kerchiefs now and again.

TIPS ON BIDDING: Higher bracket in many situations.

AD LINES: "An Unusual Story About Ordinary People"; "You'll Love This Heartwarming Story . . . It's Romantic, Funny, Filled With Joy And Tears."

Tempest (5814) MELODRAMA 125M

Paramount
(Filmed In Italy And Yugoslavia)
(Technirama)
(Technicolor)

ESTIMATE: Exciting spectacle.

CAST: Silvana Mangano, Van Heflin, Viveca Lindfors, Geoffrey Horne, Oscar Homolka, Robert Keith, Agnes Moorehead, Helmut Dantine, Finlay Currie, Vittorio Gassman, Laurence Naismith, Claudio Gora. Produced by Dino DeLaurentis; directed by Alberto Lattuada.

STORY: Russia's Czarina Catherine II, played by Viveca Lindfors, is disturbed by strife and uprisings in the hinterlands. Junior officer Geoffrey Horne, son of a general is transferred to a small, isolated outpost as a disciplinary measure. Enroute, accompanied by his faithful servant, Oscar Homolka, Horne rescues half-frozen traveler Van Heflin from a freezing death on the plains. The outpost is commanded by captain Robert Keith, who lives with his wife, Agnes Moorehead, and daughter, Silvana Mangano. Horne falls in love with the latter and arouses the resentment of fellow-officer Helmut Dantine. A duel results in Horne being wounded. The fort is attacked and conquered by the rebel army commanded by Heflin, self-proclaimed Czar Peter III. When Keith and the others refuse to give him their allegiance, they are hung. Moorehead is killed when she, too, protests against Heflin. Dantine survives by switching his allegiance. Heflin saves Horne's life for having saved his, despite a refusal to switch allegiance. He and Homolka are allowed to proceed to a royalist fort where his news and views are shrugged off. He deserts to return and try to save Mangano. With the assistance of Heflin, he and Mangano are wed, after which the imperial army traps and destroys Heflin's forces, taking him a prisoner. Horne is arrested, court martialed, and sentenced to die.

Mangano appeals to Lindfors for mercy to no avail. The Czarina decides to personally interview Heflin, and he convinces her that Horne was loyal. Rebel Heflin goes to his death while Horne is freed to rejoin Mangano.

X-RAY: Adventure and excitement are plentiful in this well-made and entertaining spectacle, and the interesting yarn is aided by scenes in which thousands of men and animals fill and overflow the wide screen. The impact is indeed impressive. The settings are solid and substantial, yet delicate and colorful, as dictated by changes in the story that maintains its absorbing pace throughout. It's different and suspenseful and has a commanding quality about it. It can be sold as a tremendous adventure spectacle without fear of contradiction from anyone, professional critic or those who pay. The cast is universally good, with Heflin particularly so, and direction and production are superior. The screenplay is by Louis Peterson and Alberto Lattuada, based on a novel by Alexander Pushkin.

TIPS ON BIDDING: Higher bracket in many situations.

AD LINES: "Thrilling Adventure With A Cast of Thousands"; "Action . . . Romance . . . Spectacular Battle Scenes . . . Suspense . . . All Create A Thrill-Packed 'Tempest'".

The Trap (5811)

MELODRAMA
84M

Paramount
(Technicolor)

ESTIMATE: Interesting, name-packed action drama.

CAST: Richard Widmark, Lee J. Cobb, Tina Louise, Earl Holliman, Carl Benton Reid, Lorne Green, Peter Baldwin, Charles Wassil. Produced by Norman Panama and Melvin Frank; directed by Norman Panama.

STORY: Richard Widmark, attorney for the crime syndicate headed by Lee J. Cobb, returns to his home town in California after several years absence. He must persuade his father, Carl Benton Reid, the local sheriff, to remove guards from the local airport so that Cobb can escape to Mexico. Otherwise, he will be killed. Reid agrees, but Widmark's weak brother, Earl Holliman, married to Tina Louise, tries to capture Cobb for the reward money. Reid is killed in the gunfight, and the aroused townspeople capture Cobb. Widmark vows to drive him 60 miles across the desert and bring him to justice. Accompanied by deputies, Holliman, and Louise, who is in love with Widmark, they start the trip. Cobb taunts them with the fact that his men are following all the way. The car is disabled and the deputies killed. They hole up in a cafe where Cobb, attempting to kill Widmark, kills Holliman instead. Widmark turns Cobb over to a State Police car which turns out to be in the hands of Cobb's gang. They rush to the airport but Widmark deliberately drives his car into the path of the speeding plane, which crashed. The authorities nab Cobb, and Widmark and Louise are free to seek a future together.

X-RAY: Superior performances by an interesting cast with considerable name value and plenty of action place this a notch above similar mellers. The color is good, and the desert scenery impressive. Production values are excellent, direction able, and the story, while predictable, unfolds interestingly enough. The presence of Tina Louise can also be exploited although she has little to do but look frightened. It should fit well into the program in most situations. What it is, in effect, is a well-made modern western, lacking none of the elements but featuring automobiles instead of horses. Screenplay is by Richard Alan Simmons and Norman Panama.

TIP ON BIDDING: Better program rates.

AD LINES: "They Found Love Under The Shadow Of Death And Terror On The Sun-Blasted Desert"; "One Man's Courage Faces The Smooth, Deadly Power Of The Syndicate."

THE SERVICESECTION is the only service of its kind giving a full coverage listing, and reviews of all features and shorts in the domestic market.

20th-FOX

Lone Texan (911)

WESTERN
76M

20th-Fox
(RegalScope)

ESTIMATE: Okay western.

CAST: Willard Parker, Grant Williams, Audrey Dalton, Douglas Kennedy, June Blair, Dabbs Greer, Barbara Heller. Produced by Jack Leewood; directed by Paul Landres.

STORY: Willard Parker, former Union cavalry officer, returns to his home town in Texas to find himself branded a traitor because he did not fight on the Confederate side, and to find his younger brother, Grant Williams, is the sheriff and undisputed law. Williams has as his deputies some young gunslingers who still wear their Confederate Army uniforms, and they dish out the law to suit their own warped minds. When Parker's former law partner, Douglas Kennedy, is killed protesting against the hanging of an innocent man, and his daughter, Audrey Dalton, is jailed for accidentally killing one of Williams' men, Parker goes into action and organizes a town meeting. Williams sets out for a showdown with Parker, but one of his deputies, trying to prevent the gun duel, shoots Williams.

X-RAY: While this contains much that is familiar along western lines, there are some twists to the novel by James Landis on which the screenplay was based. There is sufficient action for fans of this type of film, and more plausibility than usual. Performances and direction are a niche above average for a western, and many of the new faces in supporting roles turn in creditable performances.

TIP ON BIDDING: Program rates.

AD LINES: "He Burned His Brand On The Town"; "The Big Guns Of The West In A Blazing Duel Of Giants."

The Remarkable Mr. Pennypacker (909)

COMEDY
88M

20th-Fox
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Entertaining, impudent comedy.

CAST: Clifton Webb, Dorothy McGuire, Charles Coburn, Jill St. John, Ron Ely, Ray Stricklyn, David Nelson, Dorothy Stickney, Larry Gates, Richard Deacon, Mary Jayne Saunders, Mimi Gibson, Donald Losby, Chris Van Scoyk, Jon Van Scoyk, Terry Rangno, Nora O'Mahoney, Doro Merande, Harvey B. Dunn, Ralph Sanford, Joan Freeman, Donald and David Harrison, Pamela Baird, Nancy Ann DeCarl, Anna Marie Nanasi, Diane Mountford, Ray Ferrell. Produced by Charles Brackett; directed by Henry Levin.

STORY: Clifton Webb is a progressive thinker on all fronts in addition to operating a successful business with branches in Harrisburg and Philadelphia. In the former city lives his wife and eight children, the eldest, Jill St. John, in love with a minister. They plan to wed, and the family calls Webb in from Philadelphia, breaking up his routine of spending one month in each city. It develops that Webb, really a free thinker, also has a home in Philadelphia where he has fathered nine children. Their mother is dead. The news throws wife Dorothy McGuire for a loss and it appears that Webb's regulated life is over. St. John's marriage also appears doomed. Webb explains that his love of a real home and the happiness he found with McGuire made it impossible for him to live alone in Philadelphia. In the end, he is forgiven; St. John's marriage is performed; he and McGuire are wed again to prove his love; and maiden aunt Dorothy Stickney takes off to care for the Philadelphia brood.

X-RAY: The hit Broadway comedy is brought to the screen with all its impudent humor and proves an entertaining package indeed. Webb's style and delivery are eminently suited for the lead and do much to prevent the story's ever becoming objectionable. A good cast also helps, given a potent assist by a host of bright, new faces. There

are plenty of laughs and a delightful feeling of the period involved that pervades the proceedings. The screenplay by Walter Reisch makes the most of Liam O'Brien's play, and direction and production are first-rate.

TIP ON BIDDING: Better program rates.

AD LINES: "Broadway's Delicious Comedy Becomes The Screen's Brightest New Hit"; "That Belvedere Man Is Back . . . Funnier Than Ever In An Impudent New Role."

Smiley Gets A Gun (903)

MELODRAMA
89M

20th Fox
(Australian-made)
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Pleasant programmer for juveniles and family trade.

CAST: Keith Calvert, Bruce Archer, "Chips" Rafferty, Margaret Christensen, Reg Lye, Grant Taylor, Verena Kimmins, Leonard Teale, Dame Sybil Thorndike, Guy Dolman. Produced and directed by Anthony Krimmins.

STORY: In an effort to keep the lad out of trouble, police sergeant 'Chips' Rafferty makes a bargain with youngster Keith (Smiley) Calvert whereby he will give him a rifle if he performs a number of good deeds. The score is to be kept via notches on a tree which can and are easily erased when he slips back. Whether or not the lad can do it becomes a topic for wagering up and down the countryside. Calvert has his ups and downs, earning his marks and then having them taken away. Eventually, he nears his goal, and Rafferty promises him the gun if he can persuade elderly Dame Sybil Thorndike to leave her home and hidden treasure of gold to preside as queen of a ball celebrating the completion of a community water well. She at first refuses but finally agrees to help Calvert. She doesn't know that the lad has inadvertently revealed the hiding place of the gold to writer-stranger Guy Dolman, nor does the boy suspect him when it is stolen. Since Calvert knew the hiding place a preliminary hearing is held to see if he should be tried. Before the verdict is pronounced, the real thief is discovered. Calvert gets his gun.

X-RAY: The story of an average lad who can get into and out of scrapes easily is cute, pleasant, and at times exciting. The younger set and family viewers should be entertained by the import despite an occasional word or sentence which will have to be guessed at, because they may be native to Australia. The acting is good as are the direction and production. Exhibitors may remember that 20th Century-Fox released a predecessor to this entry featuring a cute Australian youngster who had a tendency for trouble. Their experience then may stand them in good stead now. The screen play is by Anthony Krimmins and Rex Rienits, based on a novel by Moore Raymond.

AD LINES: "A Heartwarming Story Of A Heartwarming Boy"; "Young Fun Big As Only A Little Boy Can Make It!"

These Thousand Hills (906)

WESTERN
96M

(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Good western.

CAST: Don Murray, Richard Egan, Lee Remick, Patricia Owens, Stuart Whitman, Albert Dekker, Harold J. Stone, Royal Dano, Jean Willes, Douglas Fowley, Fuzzy Knight, Robert Adler, Barbara Morrison, Ned Wever. Produced by David Weisbart; directed by Richard Fleischer.

STORY: Don Murray is a young cowboy, who is determined to be a somebody with money. He signs with a cattle outfit to herd cattle and break horses. In Montana, he decides to try and make some money with partner Stuart Whitman. He agrees to race his horse against one put up by rancher-gambler Richard Egan, and he wins despite a foul by Egan's Indian rider. He has another run-in with Egan when the latter's dance-hall favorite, Lee Remick, prefers Murray. When he is

broke, Remick lends him several thousand dollars, her savings, to start a ranch, and he prospers when everyone else is hard hit by the weather. Murray marries Patricia Owens, niece of town banker Albert Dekker. While running for the Senate, he is maneuvered by Egan into joining a posse that is after some horse thieves. Too late, he finds Whitman among the outlaws. He tries to have the men held for trial, but Egan goads the others into taking justice into their own hands. Whitman is hung on the spot. Back home, he finds a note that Remick needs help. Despite objections from Owens, he goes to her to find she has been beaten by Egan. He has it out with Egan and beats him until Egan gets a gun and is about to murder Murray. Remick kills Egan. Murray is determined to aid in her defense with the blessing of Owens.

X-RAY: This could be classified as a so-called adult western because of some dialogue and situations with a strong and somewhat off-beat type of yarn that holds interest throughout. It contains goodly amounts of action and drama as well as colorful settings and some scenes that are different. The acting is efficient, and the direction and production are good. It should make up well as part of the program. It is based on the novel by A. B. Guthrie, Jr., with the screenplay by Alfred Hayes. Randy Sparks can be heard singing a tune based on the title.

TIPS ON BIDDING: Higher program rates.

AD LINES: "The Mighty Story Of A Land Untamed"; "They Had To Break The Raw Land Or Be Broken By It."

UNITED ARTISTS

Escort West

WESTERN
75M.

(Romina)

UA

(CinemaScope)

ESTIMATE: Interesting action yarn.

CAST: Victor Mature, Elaine Stewart, Faith Domergue, Reba Waters, Noah Beery, Lee Gordon, Rex Ingram, John Hubbard, Harry Carey, Jr., Slim Pickens, Roy Barcroft, William Ching. Produced by Robert E. Morrison and Nate H. Edwards; directed by Francis D. Lyon.

STORY: Former Confederate officer Victor Mature and his motherless 10-year old daughter, Reba Waters, head west to start a new life. They come across a group of cavalry soldiers escorting a payroll and two sisters, Elaine Stewart and Faith Domergue. The former is supposed to marry Captain William Ching, while the latter is acting as chaperone and is thoroughly fed up with the country. The escort is attacked by a band of renegade Indians. Only the two women survive. Mature also finds the Indians have left the paper payroll intact. They continue on, with Mature killing Indians to get through. Two soldiers who acted as scouts escaped death and join Mature, only to take the payroll at gun point. Mature kills them. They finally reach the area where Ching and his men are pinned down by other renegades of the band. Domergue, realizing that Stewart loves Mature, sacrifices her life so the Indians will be distracted and they can get through. Mature is able to kill the Indian leader of the renegades and the others disperse.

X-RAY: There's quite a bit of entertainment packed in this comparatively short film having plenty of action, suspense, and thrills, in addition to a couple of "names" which could prove of value in the selling. It should make up well as part of the program. The cast performs well, and direction and production are capable. The screenplay is by Lee Gordon and Fred Hartsook based on a story by Steven Hayes. Interest is well maintained.

TIP ON BIDDING: Fair program rates.

AD LINES: "Mighty Saga Of The Westward Trek"; "Rebel On A Rampage"; "Thrills In The Days Of The Old West."

UNIVERSAL

Never Steal Anything Small

COMEDY
94M.

Universal

(CinemaScope) (EastmanColor)

ESTIMATE: Entertaining comedy.

CAST: James Cagney, Shirley Jones, Roger Smith, Cara Williams, Nehemiah Persoff, Royal Dano, Anthony Caruso, Horace McMahon, Virginia Vincent, Jack Albertson, Robert J. Wilke, Herbie Faye, Billy Greene, John Duke, Jack Orrison, Roland Winters, Ingrid Goude, Sanford Seegar, Ed McNally, Gregg Barton. Produced by Aaron Rosenberg; directed by Charles Lederer.

STORY: James Cagney, boss of a small stevedores' local, wants to become boss of the waterfront. Naive young attorney Roger Smith is hired by Cagney despite objections by his wife, Shirley Jones. Cagney develops a yen for her and bribes Cara Williams to work as Smith's secretary and help break up the marriage. Cagney, although warned by waterfront boss Horace McMahon to lay off, goes after his job. He hijacks a shipment of watches, getting Smith to dispose of the goods. Convinced Jones really loves Smith, Cagney confesses the robbery and is convicted. As he is being led away to jail, he learns he has won the election.

X-RAY: A sneak preview audience found this colorful entry to be lots of fun. It seemed to have something for nearly everyone. There was a load of laughs; romance from the light to the tender; action; and even a touch of the dramatic. To round it all out, let's not overlook short offerings in the song and dance department. Cagney is fine as the rogue union leader who thrives on intrigue and an occasional scrap. It is certainly an off-beat entry, but pleasingly so. The screenplay is by Charles Lederer based on the play, "Devil's Hornpipe," by Maxwell Anderson and Rouben Mamoulian.

TIP ON BIDDING: Higher bracket in some situations.

AD LINES: "Cagney As You Like Him—In Hilarious Action Once Again!"; "A Double Dose Of Laughs As A Prize Double Crosser Swings Into Action."

No Name on the Bullet (5915)

WESTERN
77M.

U-I

(CinemaScope)

(Eastman Color)

ESTIMATE: Good western.

CAST: Audie Murphy, Charles Drake, Joan Evans, Virginia Grey, Warren Stevens, R. G. Armstrong, Willis Bouche, Edgar Stehli, Simon Scott, Karl Swenson, Whit Bissell, Charles Watts. Produced by Howard Christie and Jack Arnold; directed by Jack Arnold.

STORY: Audie Murphy, a killer for hire who has a large number of corpses to his credit and who has never been punished because he goads his victims into going for their guns first, arrives in a town and settles down. A number of citizens who have enemies around or who have done deeds in the past which demand retribution show signs of nervousness and panic. Some try to force Murphy's hand and one even commits suicide, but Murphy sits pat, refusing to run or reveal his intended victim. Local doctor Charles Drake tries to talk Murphy out of his mission and into leaving after becoming friendly with him. Eventually, Drake's fiancée, Joan Evans, discovers that Murphy is probably in town to kill her ailing father, former judge Edgar Stehli, who will die shortly anyway. She begs Murphy not to kill him, but he ties her in his hotel room taking part of her blouse to goad the old man into fighting. Stehli dies before he can fire a shot. Drake arrives to face Murphy with a blacksmith's hammer, with which he expertly disables Murphy by smashing his gun shoulder. Murphy rides out, his killer career seemingly over.

X-RAY: Story and running time seem to be well-suited to each other because the film as a whole emerges as a good western with enough suspense, drama, action to hold audience interest throughout. The subject matter is off-beat, and good acting, direction, and production bring about a proper vehicle. It should do well as part of the program. The screen play is by Gene L. Coon, based on a story by Howard Amacker.

TIP ON BIDDING: Fair program rates.

AD LINES: "A Town Almost Died Because Of One Man"; "When A Killer Comes To Town Panic Almost Destroys It."

WARNERS

The Hanging Tree (810)

WESTERN
106M.

Warners

(Technicolor)

ESTIMATE: Good, big scale western.

CAST: Gary Cooper, Maria Schell, Karl Malden, George C. Scott, Karl Swenson, Virginia Gregg, John Dierkew, Ben Piazza, King Donovan. Produced by Martin Jurov and Richard Shepherd; directed by Delmer Daves. A Baroda Production.

STORY: Tough, poker playing doctor with a heart of gold Gary Cooper sets up practice in a wild Montana gold camp. He saves sluice box thief Ben Piazza from a mob, patches him up, and the lad continues to live with him. Some of the miners find Maria Schell, lone survivor of a stage coach hold up, blinded by the sun. Cooper treats her and is touched by her beauty. When her sight returns, she is determined to make a go of it alone, so she gets a grubstake from the general storekeeper, not knowing Cooper has arranged with him to put up the money. She takes as partners miner Karl Malden, whom she trusts, and Piazza. After weeks of backbreaking labor, they finally strike it rich. Malden goes on a spree and treats the whole settlement. He goes to Schell's cabin determined to force his attentions on her, but she repulses him until Cooper comes to the rescue. In so doing Cooper kills Malden, and the drunken mob turns on him to organize a lynching. At the last minute, Schell buys them off by scattering her bags of gold among them and offering them the deed to her mine. They forget about the lynching in their hunger for gold. With the help of Piazza, Schell cuts down Cooper and they know they face the future together.

X-RAY: Although not offering anything new story-wise, this large scale western opus has been given lavish production, top direction, and features many fine performances. The Technicolor enhances the lovely outdoor settings, and there is certainly plenty of action. The male lead suits Cooper to a "T"; Schell makes the femme lead count; and Piazza and Malden are outstanding in support. This is from the novel by Dorothy M. Johnson, with screenplay by Wendell Mayes and Halsted Welles.

TIP ON BIDDING: Better program rates.

AD LINES: "In The Old Days, Every Settlement Had A 'Hanging Tree'"; "Cinematic Dynamite In This Action Packed Thriller Of The Gold Fields."

FOREIGN

Witches Of Salem

DRAMA
140M

Kingsley Int.

(French-made) (English titles)

ESTIMATE: Excellent import for art houses.

CAST: Simone Signoret, Yves Montand, Mylene Demongeot, Raymond Rouleau, Francoise Lugagne, Jean Debucourt, Jeanne Fusier-Gir, Alfred Adam, Yves Brainville, Miss Darling, Pierre Larquey, Chantal Gozzi, Alexandre Rignault, Jean Gaven, Pascal Petit. Directed by Raymond Rouleau.

STORY: Seventeenth Century Salem, Mass.,
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ALPHABETICAL GUIDE TO 194 Features Revised

This index covers features reviewed thus far during the 1958-59 season in addition to features of the 1957-58 season, reviewed after the issue of Sept. 4, 1958.—Ed.

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Appointment With A Shadow—73m.—U-I4507
Apache Territory—75m.—Col.4513
As Young As We Are—76m.—Par.4513
Auntie Mame—143m.—WB4543

B
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F
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I
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Nice Little Bank That Should Be Robbed, A—87m.—Fox4547
Night Heaven Fall, The—80m.—For.4511
Night Of The Blood Beast—65m.—A-I4533
Night To Remember, A—123m.—For.4547
No Name on the Bullet—77m.—U-I4555
No Place To Land—78m.—Misc.4539

O
Old Man And The Sea, The—86m.—WB4518
Onionhead—110m.—WB4518

P
Pather Panchali—112m.—For.4548
Party Crashers, The—78m.—Par.4514
Perfect Furlough, The—93m.—U-I4522
Party Girl—99m.—MGM4526
Plan 9 From Outer Space—76m.—Misc.4531

Q
Queen Of Outer Space—79 1/2m.—AA4513

R
Rally 'Round The Flag Boys—106m.—Fox4549
Reaching For The Stars—102m.—For.4516
Remarkable Mr. Pennypacker, The—88m.—Fox4554
Restless Years, The—86m.—U-I4528

Revenge Of Frankenstein—90m.—Col.4506
Revolt In The Big House—79m.—AA4529
Roots, The—96m.—For.4519
Roots of Heaven, The—131m.—Fox4527

S
Saga Of Hemp Brown, The—80m.—U-I4510
Screaming Skull, The—70m.—A-I4545
Senechal, The Magnificent—78m.—For.4538
Senior Prom—82m.—Col.4546
Separate Tables—98m.—UA4543
Seventh Voyage Of Sinbad, The—89m.—Col.4534
Shameless Sex, The—73m.—For.4531
She Gods Of Shark Reef—63m.—A-I4534
She Played With Fire—95m.—Col.4506
Sheriff Of Fractured Jaw—103m.—Fox4535
Silent Enemy, The—82m.—U-I4530
Sleeping Beauty—75m.—Misc.4556
Smiley Gets A Gun—89m.—Fox4554
Snorkel, The—74m.—Col.4506
Some Came Running—127m.—MGM4546
Spider, The—72m.—A-I4525
Spy In The Sky—74m.—AA4505
Step Down To Terror—75m.—U-I4514
Stranger In My Arms—88m.—U-I4550
Streetcar Named Desire, A—122m.—Fox-RE4518

T
Tale Of Two Cities, A—117m.—For.4511
Tank Battalion—80m.—A-I4517
Tank Force—86m.—Col.4506
Tarawa Beachhead—77m.—Col.4529
Teenage Caveman—65m.—A-I4541
Tempest—125m.—Par.4553
Ten Days To Tulara—77m.—UA4527
Terror From The Year 5,000—74m.—A-I4541
Terror In A Texas Town—80m.—UA4507
These Thousand Hills—96m.—Fox4554
Tia Juana After Midnight—58m.—Misc.4551
Tokyo After Dark—80m.—Par.4547
Tom Thumb—98m.—MGM4534
Tonka—97m.—Misc.4548
Torpedo Run—98m.—MGM4526
Trap, The—84m.—Par.4554
Tunnel Of Love, The—98m.—MGM4521
Two-Headed Spy, The—93m.—Col.4546

U
Uncle Tom's Cabin—93m.—RE.—Misc.4539
Unwed Mother—74m.—AA4533
Up Front—91m.—U-I-RE4510
Up The Creek—83m.—For.4538

V
Villa—72m.—Fox4514

W
When Hell Broke Loose—78m.—Par.4524
What Price Murder—105m.—For.4538
Whole Truth, The—84m.—Col.4506
Wind Across The Everglades—93m.—WB4510
Window's Way—108m.—For.4524
Witches of Salem—140m.—For.4555
Wolf Larsen—83m.—AA4529
World In His Arms, The—104m.—U-I-RE4510

Y
Your Past Is Showing—87m.—For.4511

Witches of Salem

(Continued from page 4555)

is a somber place, controlled by Puritan elements. Upright farmer Yves Montand, in awe of his cold wife, Simone Signoret, has a brief affair with servant girl Mylene Demongeot. Signoret finds out and throws the girl out. Demongeot becomes leader of a group of youngsters who practice black magic for thrills. Discovered, she hatches a plot whereby the girls make believe they are actually bewitched, naming respected members of the community as witches. The authorities, spurred by greed, fear, vengeance, believe the girls and throw many of the accused into prison to await torture and death. The plague grows and Demongeot has Signoret arrested and even Montand. In prison, Montand and Signoret renew their love. His pride restored, he goes to his death, confident that by not confessing they have broken the back of the witch hunt. Salem's enraged citizens finally turn on their tormentors and the town is free.

X-RAY: This high rating import combines the powerful writing of Arthur Miller and screenplay writer Jean-Paul Sartre, top emoting by a talented French cast, and able production and direction to provide a fine booking for art houses. The screen adaptation

of Miller's "Crucible" builds the grim mood with tension and dramatic scenes to a triumphant climax. Once one gets used to the Massachusetts citizens speaking French, he is swept along in the dramatic current. The running time, while long, doesn't drag. Miller's play, a big hit in Europe, did not fare as well on Broadway, but the author's name should still be stressed in U.S. exploitation as it will mean much to the discriminating filmgoer.

AD LINES: "Arthur Miller's Powerful Drama Explodes On The Screen"; "France's Greatest Author And America's Top Playwright Join Forces To Provide The Year's Best Drama."

MISCELLANEOUS

The Sleeping Beauty

CARTOON
75M.

Buena Vista
(Walt Disney)

(Technirama 70; Technicolor)

ESTIMATE: Another Disney cartoon treat.
CREDITS: Supervising director, Clyde Geronomi; sequence directors, Eric Larson, Wolfgang Reitherman and Les Clark; directing animators, Milt Kahl, Frank Thomas, Marc

Davis, Ollie Johnston and John Lounsbery; production design by Don de Gradi and Ken Anderson. Music adaption by George Bruns from Tchaikovsky's "Sleeping Beauty Ballet" with modern songs by Sammy Fain, Winston Hibler, Tom Adair, Jack Lawrence and Ted Sears. Story based on the Charles Perrault version of "Sleeping Beauty."

STORY: This is the familiar fairy tale, "Sleeping Beauty."

X-RAY: Once again, Walt Disney and staff have used their considerable talents to turn out an animated entertainment treat that should please most youngsters and many of their seniors. The story is familiar to millions, and each may be a potential customer. Therefore, the outcome could be terrific. It has color, movement, and cute characters to carry out the dictates of story and director. The kids will come in droves, spurred by the multi-media campaign, and the Disney name should attract adults as well. Although not the best of Disney's cartoon efforts, it still bodes well as far as boxoffice potential is concerned. Technically, Technirama-70, Technicolor, and full stereophonic sound are decided assets.

AD LINES: "Walt Disney's Latest And Greatest Cinema Achievement"; "The Famous Fairy Tale Comes To Life With All The Wonders Of The Modern Screen."



JANUARY 28, 1959

SECTION THREE
Vol. 61 No. 12

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1958 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the preceding 12 months. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

A. CIVIC-CLUBS

NUMBER 21

Local Marching Band Lends Hand

THEATRE: SW Palace

ADDRESS: Danbury, Conn.

MANAGER: Arthur W. Jenkins

One of the local marching bands in town was conducting a membership drive, so I thought it ideal time to make a tie-in; and suggested that they present a concert on our stage in return for some free advertising and some allotted time on stage to make a pitch about getting new members. These fellows are champion performers and have won over 300 silver cups in competition. When they heard the idea they went for it big and we staged the stunt on opening night of Warners' "Damn Yankees."

First of all they played for 20 minutes in front of the theatre before anything went on the screen. Then they went around back and came in directly on stage with the curtains still drawn. We had to fly our screen in order to give them room. They presented a 45 minute concert and I acted as master of ceremonies. This was done with absolutely no cost to the theatre except for a bit of overtime and a little extra line or two in our regular ad. However, we received three free articles in the local paper about the deal.

Since this is a baseball musical I decided to invite the "Little League" players in as my guests on opening night. There were about 175 of them; and this gesture obtained excellent added publicity.

We promoted a hi-fi set from a local dealer and an album of music from the film and this was played in the foyer before and after each show starting a week and a half prior to opening. With the use of a 22x28 and a set of 11x14 stills prominently displayed around it, plus a sign made up telling merchant's name and pre-selling the picture, this made an ideal display.

Incidentally, with this picture we began the distribution of merchant sponsored programs distributed through stores in outlying areas and locally in the theatre itself. This is at no cost to us except for a few passes.

NUMBER 22

Charity Benefits Are Like Money In The Bank

THEATRE: Ayers

ADDRESS: Corpus Christi, Texas

MANAGER: Ed Farmer

In November and December four charity benefits—three at the Ayers and one at the Gulf Drive-In—netted us over 400 inches of good newspaper publicity with 10 pictures, countless radio and TV coverage and 10 full 15-minute programs, and the good will of people in all walks of life. All were held at off times and just before Christmas when

Judges Invited To Choose MPE "Showmen Of Year"

PHILADELPHIA—Judges are now being invited to serve on the "COMMITTEE OF 100" theatre circuit executives to choose the BEST FIVE SHOWMEN-OF-THE-YEAR for 1958, based on their achievements as published during the year in the separate EXPLOITATION department of MOTION PICTURE EXHIBITOR.

After their selection and judgment, five \$200 checks will be mailed; and it is hoped that it will be possible to announce the winners before the end of February.

In each case, it is the intention of MOTION PICTURE EXHIBITOR to devote a front cover photograph to each of the five SHOWMEN OF THE YEAR and thus bring international attention to their achievements.

With the issue of Jan. 14, the new 1959 "SHOWMEN-OF-THE-YEAR" contest began with prizes again aggregating \$1,000. It is also believed that the success of the 1958 effort will bring additional side prizes from other industry sources.

business is naturally off anyway. The three at the Ayers were held on Saturday mornings, and the one at the drive-in was held on a Monday night when the spot is ordinarily closed.

It all started in the middle of November after the Marine Reserves, the Yule Toy Board and the Boy Scouts had made an extension on the annual Toys for Tots program. Although they had had a fairly successful drive, they didn't have nearly enough toys for the needy childrens' Christmas and published an article in the papers to that effect. I contacted a colonel in the Marine Reserves and offered to use our Saturday morning

show at the theatre to collect the needed toys. The Marines handled all the publicity, getting new stories in the papers, radio and TV, and appearing in person on several radio and TV programs. We offered prizes, donated by merchants, kiddie show tickets, and a day at the U.S. Naval Air Station for three children as guests of the Marines. This was later increased to 15 children. Admission was by toys only. The turn out was terrific, 1,000 children bringing 4,000 toys. The Navy truck parked in front of the theatre, had to make two trips to the collection center. Everyone was happy with the deal, and we received letters of commendation from the Marines and the Governor of the State, who had proclaimed November as Toys for Tots month in Texas.

Next, a couple of weeks later, again on a Saturday morning, it was a "Share With Others" show, also a tieup with the Marines and for the benefit of the Salvation Army's Christmas Food Baskets for the needy. Same results publicity wise, and another good turnout with a lot of food and money for the good cause and a lot of good will. Admission was a can of fruit, vegetables or any non-perishable foods.

The Kiwanis Clubs on learning that many children here were not able to attend school because they had no shoes to wear had started a drive to collect useable or repairable shoes to distribute through the principals of the schools. We jumped in to help. Again we received much favorable publicity, merchants donated some prizes and the kids went to work rounding up old shoes which were their admission to this show. One girl brought in 171 pairs. It was estimated that well over 3,000 pairs were received along with \$40 which went into a fund to pay Goodwill Industries to repair them. More happy people. More friends for the theatre.

Our fourth effort was another "Share With Others" show for the Salvation Army but this was held at the drive-in. It was similar to the one held at the Ayers, but on a larger scale with local bands making an appearance, etc. Promoted prizes were a barbecue grill, a tricycle, towel sets, comforters, a steam iron, three cameras, treasure chests, theatre gift books, etc., all promoted and awarded to those bringing the largest amounts of food.

The net result of all this was a lot of personal satisfaction; a lot of new friends and unestimable good will—and, let us not forget for the theatre and the drive-in, considerable extra concession business, even though no boxoffice receipts.



Seemingly annoyed because the cat featured in Columbia's "Bell, Book and Candle" is not present, these championship Siamese seen at the Randolph, Philadelphia, show their disdain for theatre manager Norman Cohen and Mrs. Razel Kapustin, artist famed for her portraits of felines, in this bally for the picture arranged by exploiteer Milt Young.

C. MASS MEDIA

NUMBER 7

Record Number Of Radio Plugs For Record Star

THEATRE: Granada

ADDRESS: Reno, Nev.

MANAGER: Val Dage

Recently on an Elvis Presley picture we contacted radio stations KATO and K-DOT

Hectic Promotional Effort Launches U-I Comedy, "The Perfect Furlough"

NEW YORK—Climaxing four months of hectic advance promotional activity utilizing every available promotional medium, Universal-International's "The Perfect Furlough," opened from coast to coast recently.

Universal's campaign really started with the initial "sneak previews" in New York and Hollywood last September. Early in October, after the Universal distribution department headed by "Hi" Martin decided to push back the release of "The Perfect Furlough," Universal vice-president Dave Lipton, Eastern advertising and publicity department manager Charley Simonelli and their staffs swung into action to deliver an impressive promotional impact on the local level at the time when the picture would start its coast to coast kickoff in mid-January. Having clocked 287 laughs at the sneak previews this became one of the important advertising "sell" on the picture since it was far above the customary number clocked by the Sindlinger Organization in its research for audience reaction to pictures.

The next step in the pre-selling campaign was to make the picture available for key city "sneak previews" so that exhibitors could see the picture under the same circumstances as the initial preview audiences. The reaction was heartening to the entire Universal organization and the pre-selling campaign started in earnest. In the meantime, U.S. Army co-operation was solicited and a directive was issued by the Recruiting Service in support of the picture. The Army also agreed to distribute picture postal cards in its domestic installations when they showed "The Perfect Furlough" so that the service personnel could write the folks back home about the picture.

A specially tailored national magazine advertising campaign was set by Lipton to reach various segments of the potential motion picture audience with Redbook being used for young adults; Seventeen for teen age girls; Dig and Teen for the high school set; Playboy for the college crowd; the fan magazines for the frequent movie-goers and the confession magazines for the housewives.

The big gun of the advance promotion campaign was Linda Cristal's visit to New York in mid-November for television and radio appearances and press, magazine and syndicate interviews. During the course of her two week visit to New York Miss Cristal participated in nine special events at which photographers took pictures which were wired throughout the country; made appearances on three network television shows; appeared on six network and local radio shows; was interviewed by three syndicate and one wire service writer and participated in photo layouts for seven national and fan magazines. She was also interviewed by three New York newspapers for later use of the material and also by one columnist. The sheer bulk of the material created sufficient momentum for the ensuing weeks and on New Year's Day, Miss Cristal appeared on the U.S. Army's Recruiting float in the 70th Annual Tournament of Roses Parade in Pasadena which was televised

and made a deal with each of them for a mystery tune contest using Presley records going back to the first recording he made. The winners of these mystery tunes received a free pass to the theatre to see the picture and also one of the wallet size photos of Elvis in uniform.

We then contacted the House of Records,



The "287 certified laughs" theme is being used in connection with U-I's "The Perfect Furlough" as shown by the above ad mat.

from Coast to Coast. She was also elected Mayor of Universal City and made a 19 city tour on behalf of initial openings of the picture.

Miss Cristal's personal appearances on behalf of the film have not been confined to the potential customers. She has also made several appearances at important exhibitor meetings. During her appearance in New York she was also a guest of honor at a midnight preview of the picture at the Paris.

Miss Cristal also made a recording of the title song of the picture for Coral and this record along with one by Warren Berry for Decca is being used as part of the promotion campaign on "The Perfect Furlough" in key and sub key openings.

Starting at the beginning of January Universal also bought television spots in 20 major markets as part of an advance television campaign which tied in directly with some of the key city openings and was followed by the local level campaigns which have been extensive. Universal also recruited a large contingent of field exploitation representatives to help promote the key city openings.

There is also a special animated teaser trailer being made available by Universal on this picture which highlights the 287 certified laughs. This is in addition to the regular trailer. There is a full exhibitor exploitation kit in addition to the regular press book.

Reviewing "The Perfect Furlough" campaign at one point, Charley Simonelli, Eastern advertising and publicity department manager pointed out in selling "The Perfect Furlough" you did not do one single big thing in the campaign but a lot of things and when you added them all up they packed a tremendous promotional impact at the local level. He explained that "The Perfect Furlough" was sold with a total marketing concept and three "I's"—integration of sales and advertising and publicity department effort; a campaign that created impact and image.

Emporium of Music, Stampfi's Record Room and the Village Record Shop. Each of the above put in a window display of Presley records with one sheet on the film telling the play dates at the theatre. We conducted another contest with them with the winners receiving the same prizes as stated above. The House of Records, realizing the value

of the publicity, donated one Capitol four-speed record player, one long playing Presley record and four Presley albums for prizes. The Emporium of Music ran a two-column three-inch co-op ad for three days; and the Record Room did the same.

The Village Record Shop, located in the largest shopping center in Reno, for many weeks had an hour remote broadcast over KATO from its place of business. This program is conducted by teen-agers and is known as "The Rats' Nest." We made a deal wherein we would pay \$10 towards the cost of the installation of the remote broadcast from the lobby of our theatre during the run of the Presley film. This was done and was a great success as many interviews were held with the kids regarding the picture. This broadcast is from eight to nine p.m. each night, except Saturday and Sunday. To test the listening audience of this program, we offered free passes to anyone who could name the record and the record company making it, several times during the broadcast. Our phones were swamped with calls. We estimate that within the period of time when the mystery tunes were being played, we had over 150 phone calls to the theatre.

This shop also has a television show each week on Thursday nights, and during it many announcements were made regarding the Presley film at the Granada.

Each of the record shops had a series of radio announcements plugging our film and the records. They all reported increased sales of Presley recordings due to the stunt.

The promotion cost us about \$10 in cash, plus some passes, and included a lobby display of the various items given away as prizes. The record shops were more than glad to tie in with us.

In looking for another gimmick to stimulate interest, we found a dealer who had some Elvis Presley magazines originally put out to sell for 50 cents. They were stuck with them and could not move them, so we made a deal on a consignment basis whereby we sold them at our candy counter for 25 cents—splitting 50/50 with the dealer. We sold 650, which gave us additional revenue.

G | STUNTS-BALLY

NUMBER 43

A Valentines Day Idea

THEATRE: Allen

ADDRESS: Farmington, N. M.

MANAGER: Kelly A. Crawford

Here's a little idea we used last Valentines Day and will repeat this year.

Last year it was "Careless Years"; this year the film will be "Senior Prom"; but it could be any film with teen-age appeal.

We hold a special Valentine's midnight show and bally the stunt like this: "Get a date for Valentine's Midnight Show. All single tickets \$1.00. . . . Just 75 cents in PAIRS! See it with the one you love. . . . Buy a PAIR of tickets now!"

We are careful in selecting a feature that is not objectionable to parents; but also one that has 'teenage appeal.

Last year it went over terrific!

NUMBER 44

Midget Helps Sell "tom thumb"

THEATRE: Crest Westwood

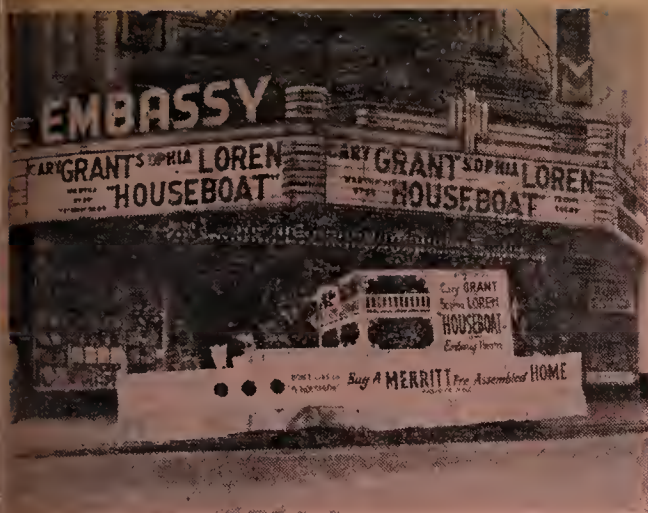
ADDRESS: Los Angeles, Cal.

MANAGER: Jules Landfield

We were part of a large newspaper campaign, along with numerous other theatres opening day and date, in a first run multiple city run; but we felt that MGM's "tom thumb" had some extra business to be gotten—so we went out and tried to get it with a pretty extensive campaign.

One week before playdate 5,000 cards were sent out from our mailing list; and 73 letters were sent to various young peoples groups such as the P.T.A., schools, young people's centers, churches, etc.

Two days in advance of playdate 10,000



Gene Plank, Embassy, Reading, Pa., recently used this attractive motor float on Paramount's "Houseboat." The display was constructed by a lumber company, which went for the co-op stunt that did not cost the theatre a cent.

heralds were distributed house to house; and 3,000 balloons were imprinted with theatre name, picture title and playdate and distributed where they would do the most good.

We leased 450 six-sheet boards from an advertising concern and these were posted on opening day with "now playing" strips.

In addition to regular newspaper ads we went into the local Beverly Hills and Santa Monica papers.

But the stunt that caused the greatest amount of comment was the hiring of a midget (not a dwarf), but a bonafide midget, who was dressed in an authentic "tom thumb" costume made up by one of the Hollywood costume companies. He spent three days in Beverly Hills and West Los Angeles just going up and down the street talking with thousands of children, handing each child a balloon and giving their parents heralds.

One week in advance of playdate our two automatic answering phone services in addition to our current program were giving information on "tom thumb."

One hundred window cards were also used and placed around the entire West Los Angeles area.

NUMBER 45

Latches On To Other Fellow's Slogan

THEATRE: Solano Drive-In

ADDRESS: Fairfield, Cal.

MANAGER: Robert Retzer

Recently I had such success with my "hitch hike" campaign that I decided to pass it along to other exhibitors.

I merely "hitched" on to the automobile industry's new "Auto Buy" slogan and made a pitch not only for "You Auto Buy A Movie Ticket, Too" but also plugged our Auto Movies.

Not satisfied with my full bottom of the page layout, I placed a couple of ads in the classified section under "Used Cars For Sale." This is a well read section, where I



Here are some of the contestants busy with their entries in the recent model airplane contest Elmer DeWitt, Defiance Drive-In, Defiance, Ohio, held at his outdoor spot as an added attraction.

DO IT YOURSELF!

This was a runner-up entry in MOTION PICTURE EXHIBITORS SHOWMANSHIP SWEEPSTAKES in which the publication paid out \$5,000 in awards.

These entries were judged as outstanding by a panel of experienced theatremen. They can be readily adapted on a "do it yourself" basis by you for your theatre. If you didn't save them originally—do so now!

FESTIVAL OF HORROR

Submitted by Sid Kleper
Loew Poli College, New Haven, Conn.
1410 seats • 80 cents top admission
General patronage.

This stunt consisted of playing a combination of reissued horror pictures, two new features every day for a week.

A circus herald advertised the event as "7 Horror Filled Days. Look Out For The Monsters! All The Horror Men Together In 7 Days Of Horror. One Week Of Chills (no matter what the weather!) Two New Horrific Shockers Changed Every Day. Ghosts! Madness! Vampires! Suspense! Witchcraft! Torture! Murder!" A listing of the 14 films rounded up for the program was given and consisted of "Frankenstein," "Dracula," "The Black Cat," "House Of Horrors," "The Mummy," "Murder In The Rue Morgue," "Frankenstein Meets The Wolf Man," "She Wolf Of London," "House Of Dracula," "The Mummy's Ghost," "The Vanishing Body," "The Weird Woman," "The Ghost Of Frankenstein" and "The Tower Of London." A "faint check" was printed at the bottom of the herald, reading, "Any person fainting during the showing of any program during '7 Days Of

knew I would catch the automobile trade's eye. These ads read, "Cheapest prices. Newest features." This attracted attention. Nothing else was stated except the drive-in's phone number.

Our cashiers were stormed with phone calls. Most everyone would "catch on" when the girl answered giving the theatre's name.

The exact value of this is unknown; but it created a lot of talk. The exact cost was our regular display ad with a different layout plus two inexpensive classified ads.

It did let them know about our "top features" at "rock bottom prices," however.

I. INSTITUTIONAL

NUMBER 26

Model Airplane Contest At Drive-In

THEATRE: Defiance Drive-In.

ADDRESS: Defiance, Ohio

MANAGER: Elmer DeWitt

This is a stunt which could be readily

Horror" will be admitted as our guest to a subsequent horror show.—The Management."

Five thousand of these heralds, printed on light blue stock, were given city-wide distribution.

For street bally men dressed as Frankenstein and Dracula carted a coffin on a dolly around town day before and opening day. In the lobby we had skeletons with appropriate copy on mirrors, staircases and chandeliers. Frankenstein was laid out in a coffin as a lobby display for a week prior to opening. A false front was also erected with plenty of eerie atmosphere. Sidewalk intersections, curbs, etc. were stencilled. Through cooperation of the New Haven Ambulance Service an ambulance was parked in front of the theatre all day opening day.

Other gimmicks used to sell the show were a smelling salts giveaway; and an offer of \$25 Saving Bond via the local newspaper to the first person willing to sleep in a cemetery over night.

Sports, news, and disc jockey plugs were obtained on radio; while a local columnist kidded the stunt stating that "We'll definitely, absolutely, NOT be there!"

duplicated by other drive-ins. It attracted plenty of interest and attention for us and was easy and inexpensive to stage.

We tied up with the local model airplane club, whose members donated their time on the specified night to give us an added attraction by competing in our model airplane flying contest. We donated a \$25 prize to the club treasury in return.

Local press coverage was extensive and we succeeded in getting six readers in in all.

The stunt proved quite exciting. Some of the contestants tied streamers on the back of their planes while another followed and attempted to cut off the streamer with its propeller. Quite often the following plane gets more than just the streamer. At our demonstration we had two "crack ups" and one head on collision. The members, however, do not seem to mind getting their planes torn up.

We found that the contest makes for great excitement for patrons, contestants and their children.

SAVE . . . these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

A standard 10 1/2" x 12 3/4" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for \$1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR
BOOK SHOP

246-48 N. Clarion Street
Philadelphia 7, Penna.

COMPANY ASSISTS

Paramount is penetrating the classrooms of the country with educational material on "The Buccaneer" through Seventeen Magazine's special service to schools. This promotional operation is one aspect of a broad campaign the company has been conducting to keep the youngsters coming to the picture about American history's Jean Lafitte. The magazine's special educational publication, SEVENTEEN-AT-SCHOOL, which concentrates on providing teachers with a wide range of lesson suggestions, cites in a special feature numerous teaching aids present in "The Buccaneer." The film's authentic fashion styles, customs, and home furnishings of the period are given attention. Paramount itself has prepared a supplemental illustrated folder for class-room use in conjunction with the magazine's material. The attractive folder synthesizes the picture and discusses the War of 1812 background of the film.

United Artists has set a 22-country book promotion with Signet Books in conjunction with "Separate Tables." The paperback book is a novelization of the Terence Rattigan-John Gay screenplay of Rattigan's Broadway and London stage hit of the same name. The promotional campaign will provide national and international support for the film at some 300,000 newstands, drug stores, book shops, cigar shops, and department stores throughout the world. Point-of-sale material will include window posters, streamers, and rack displays cards. The truck fleets of Signet distributors will carry bumper strips and panel posters.

THE NEW 1959

"Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

\$100000 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

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MOTION PICTURE

EXHIBITOR

FEBRUARY 4, 1959

Volume 61

Number 13

IN TWO SECTIONS • THIS IS SECTION ONE

Plus...

**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS



Allied Board Endorses ACE

(See Page 8)

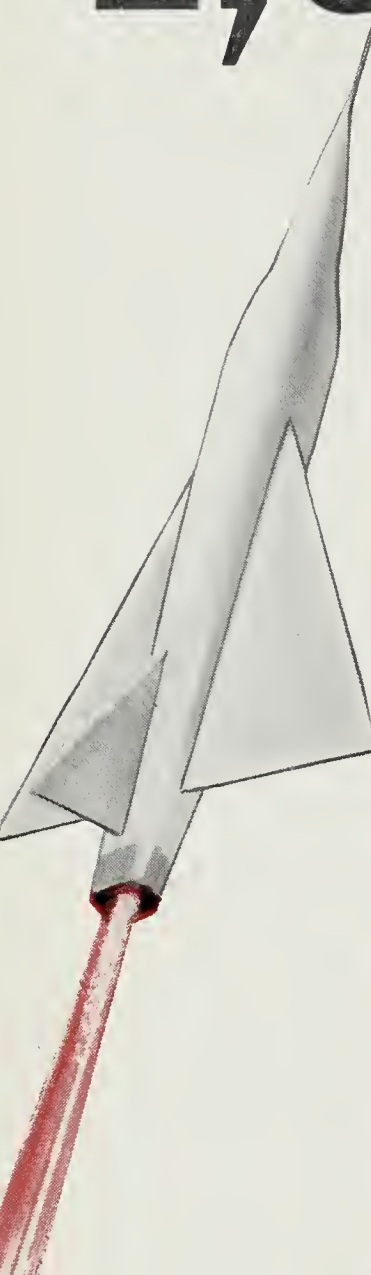
Para., UA Test New Clearance Plan

(See Page 9)

Tim Ferguson, vice-president, Texas Drive-In Theatre Owners Association, is general chairman of the group's seventh annual convention, to take place at the Hotel Adolphus, Dallas, on Feb. 16-18.

editorial: Merchandisers — Not Just Distributors . . . See Page 3


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VOLUME 61 • NO. 13

FEBRUARY 4, 1959

MERCHANDISERS . . . NOT JUST DISTRIBUTORS

WITH THE WAY in which exhibitors and producers are tied together in percentage partnerships on virtually all playdates, there might be good reason to abandon that term "distributor"; or to apply it more aptly to the service companies who now operate the vaults, shipping rooms, delivery trucks, etc. For the successful companies who still operate with field publicists, who analyze each film for its saleable qualities, who give each a specialized advance buildup to the trade and to the public and follow it well into the subsequent runs before cutting it loose, a better term would be "merchandiser." And never in the entire history of this industry has merchandising been so important to the ultimate success of any picture.

Unfortunately, and contrary to normal U. S. merchandising principles, any recession at the box office has always brought panic and "economy" drives to this business of ours. When business is good we spend like drunken sailors. But, when business is bad, and other industries increase their budgets to offset it, we "run scared" and almost commit self-destruction in our frantic efforts to retrench.

But there are signs that we are learning.

Over at Columbia, they're wearing big grins over the successful holiday merchandising of "SEVENTH VOYAGE OF SINBAD," a gimmick picture if we ever saw one, and over the good solid results on "BELL, BOOK and CANDLE"; and they're setting up some dillies on their next, and maybe biggest, "GIDGET."

At Paramount, they can take some bows for the way in which they lifted just a fair piece of entertainment, "THE BUCCANEER," into first-string status.

MGM should be proud of the way they launched "CAT" and "GIGI," but the big test for their cut-down staff is going to come with the launching of "BEN HUR" and with the other great potentials in that current trade paper announcement.

United Artists is, of course, unique in their full-steam drive on a lot of important pictures at one time, and is without question one of the industry's prime proponents of

merchandising efforts. The campaigns on "SEPARATE TABLES," "I WANT TO LIVE," and "ANNA LUCASTA" follow closely on the heels of that on "THE DEFIANT ONES" as current examples.

And over at Universal, which slowed for a while to "re-tool," they're pouring it on "THE PERFECT FURLOUGH" as the first of a number of important shows with dramatic possibilities.

But it is at 20th Century-Fox that we can be duly impressed with the future merchandising plans. On the coast recently they announced a \$66,000,000 expenditure on 34 big pictures for the coming year. But, most important, they announced that 10 percent of this total, or \$6,600,000, would be spent on a sharply increased effort to prime the pump and to make the trade and the public want to buy their studio's wares. This seems to indicate that there will be no let-up in the Skouras-led optimism that has brought Fox to full leadership; that introduced CinemaScope; and that challenged each depression with renewed effort and heart.

So here and elsewhere it is the merchandising of picture by picture that counts. There are no "habit" customers any more. Both inside and outside of the business they must be sold, and pleased, and their repeat patronage won, picture by picture.

If the public never heard of a particular picture, or hearing about it wasn't impressed and filled with a desire to see it, no amount of film selling, no concessions in rental terms, and no personality of the sales staff, will bring percentage dollars back to the producer. If the trade never heard of it, or hearing, wasn't impressed with its boxoffice potential, scarcity may get it some dates but never the volume that would be its potential. But, in today's market as never before, if the trade and the public have been conditioned and are ready to buy a particular picture, there is no limit to the gross that is possible. It isn't the selling or the distributing that makes a picture succeed or fail, but the merchandising.

So let's pray for merchandisers in the future . . . not just distributors.

UNIVERSAL AND PERFORMANCE

BACK LAST NOVEMBER, we were proud to be one of the first to dispel some nasty rumors about the future of Universal, and to delineate some of the actual plans that Milton R. Rackmil had for the re-tooling and rebuilding of that old and respected source of supply. So, when the president of Universal Pictures Company, in addressing their more recent sales meeting, again pointed to the recent sale and lease-back of their studios as an accomplishment that "immeasurably strengthens" their financial and competitive position, and "assures the continuance of a full production program under the most favorable operating conditions," we don't think he is talking through his hat.

To quote Mr. Rackmil: "We have reviewed and reorgan-

ized every phase of the operation of our company on a world-wide basis and we are prepared to meet the problems and challenges of a changing business. We have gone through our crisis and now we are looking ahead with realistic confidence. We will live by performance and not by promises. In the past year we have taken drastic steps and we have made important strides. We will see the results in the year ahead." And in the field of "performance" some pretty important looking and impressively cast features are under way.

So we're still stringing along with Milton Rackmil. "Performance" is still the acid test of sincerity. And from where we sit, his "performance" looks OK!

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NEWS CAPSULES

Ohio Censor Bill Ready

COLUMBUS, O.—“Obscene” pictures are the target of a bill prepared for introduction in the Ohio Senate by Sen. Robert R. Shaw, Republican, Columbus, which would revive film censorship in the state. His bill would set up a five-member Ohio Motion Picture Board appointed by the governor.

One of the five would be a member of the film industry. The other four would include representatives of the Commerce and Education departments and two at-large members. The board would operate as part of the Commerce department. Members would receive \$50 per diem.

Shaw said that any censorship bill, to be declared constitutional by the courts, must be limited to “obscenity.” Once the courts have ruled on the question of constitutionality, the Legislature can then expand the scope of censorship, Shaw said. The bill defines obscenity as follows:

“A motion picture is obscene if, considered as a whole, its predominant appeal is to prurient interest: that is, a shameful or morbid interest in nudity, sex, or excretion, and if it goes substantially beyond customary limits of candor in description or representation of such matters.”



BROADWAY GROSSES

Holdovers Lead The Way

NEW YORK—A few holdovers showed strength as Broadway first-run houses registered a week of about average business.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

“THE INN OF THE SIXTH HAPPINESS” (20th-Fox). Paramount (\$39,435)*—The eighth week was reported as \$30,000.

“SOME COME RUNNING” (MGM). Radio City Music Hall (\$147,610) — Thursday through Sunday accounted for \$91,000, with the second week headed for \$135,000. Stage show.

“THE PERFECT FURLOUGH” (U-I). Roxy (\$55,405)—With stage show, registered \$36,000 Wednesday through Sunday, with the second week headed for \$41,000.

“THE TRAP” (Paramount). Capitol (\$33,350)—Opening week was expected to reach \$27,000.

“THE LAST BLITZKRIEG” (Columbia). Mayfair (\$16,800)—Opening week was headed for \$10,000.

“ANNA LUCASTA” (UA). Victoria (\$22,900)—The third week held well at \$19,000.

“SEPARATE TABLES” (UA). Astor (\$25,630)—Showed real staying power as the seventh week hit \$24,000.

“BELL, BOOK AND CANDLE” (Columbia). Odeon held up well in the sixth week at \$12,750.

“A NIGHT TO REMEMBER” (Rank). Criterion reported the sixth week was \$15,771.

“RALLY 'ROUND THE FLAG BOYS” (20th-Fox). RKO Palace reported that the seventh week was headed for \$12,000.

*Figures in parentheses reveal 1958 weekly averages as reported by MOTION PICTURE EXHIBITOR.

A Quick Summary of Important Industry News . . . condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MONDAY, FEB. 2

TOA Plans Meetings With Legislators

NEW YORK—Theatre Owners of America directors and executive committee members plan to make a concerted effort to put exhibitor problems before Congressional representatives in the course of the TOA mid-winter meeting in Washington's Mayflower Hotel, March 1-3, it was announced last week by president George G. Kerasotes, who noted that the session has been extended one day for that purpose.

Toll television, Army-Navy pre-release, post-1948 motion pictures, the ACE program, and relief from the Paramount case decrees will be among the topics TOA executives hope to discuss with the legislators, Kerasotes said. TOA will be host to Senators and Representatives at a cocktail party in the Mayflower on March 2.

Kerasotes stated further that as TOA board members and committeemen advise their plans to attend, appointments will be made for them with their legislators through A. Julian Brylawski and Marvin Goldman of Motion Picture Theatre Owners of Metropolitan Washington. He noted that the meeting will offer a “unique opportunity” for TOA toppers to make personal contact with their Congressmen at a time when a great many industry problems require the support of Government agencies.

Jusko Heads Para. Branch

NEW YORK—Michael Jusko has been named to replace Hugh Maguire, resigned, as Paramount Buffalo branch manager, it was announced at the weekend by Hugh Owen, vice-president of Paramount Film Distributing Corporation.

Jusko has been salesman for the company in the Buffalo territory since 1953. Prior to joining Paramount he was with Republic.



The Independent Theatre Owners Association, headed by Harry Brandt, right, recently honored Joseph M. Sugar, left, with a special citation for his distinguished services and achievement to the industry. Sugar is the newly appointed vice-president in charge of sales for Magna Theatre Corporation, distributor of “South Pacific” in Todd-AO.

U-I Sets Regional Sessions

NEW YORK—Following the conclusion of the week-long sales conference of Universal Pictures Company's distribution and promotion executives here the company's four regional sales managers this week started a series of nine regional sales meetings with the first three taking place in Dallas, Detroit, and Philadelphia, to be followed by meetings tomorrow (Feb. 5) in San Francisco, St. Louis, Chicago, and Boston, and next Monday (Feb. 9) in Minneapolis and Atlanta, to be attended by the company's branch managers, sales managers, salesmen, and promotion executives.

President Milton Rackmil will attend the San Francisco meeting, and sales head Henry H. Martin will be at others.



FILM FAMILY ALBUM

Arrivals

Bob Lourie, Miami producer, became the father of a daughter, Hope Marla. Paternal grandfather is Benjamin J. Lourie, Columbia district manager, Chicago.

Frank Smith, Jr., Allied Artists office manager, Salt Lake City, became the father of his sixth child, a son.

Diamond Rings

John S. Weltner, Harvard medical student and son of Paramount vice-president George Weltner, is engaged to Linda Holbert of Worcester, Mass. A June wedding is planned.

Sick Call

Lou Formato, MGM southern district manager headquartered in Washington, is in Monroe General Hospital, Key West, Fla., following a heart attack.

Manny Gottlieb, retired Chicago branch manager, Universal, was recovering from surgery.

Hal Stevens, Paramount division manager, Chicago, was a patient in Evanston (Ill.) Hospital for post-surgical treatment.

Obituaries

Ross P. Carter, 63, projectionist at the Trans-Texas Strand, Wichita Falls, Tex., died.

Alice Clark, one time chief film inspector, Clark Film Service, Chicago, died.

Judge Phillip Finnegan, veteran theatre case jurist of the Seventh District Appeals Court, Chicago, died recently.

Mrs. John J. Malaney, wife of the MGM central division sales manager, died in Pittsburgh after a long illness.

John Mortenson, veteran Chicago theatre concession supplier, succumbed to a heart attack last week.

Harry Somer, 67, veteran projectionist, Monroe, Chicago, died of a heart attack.

Ray Zeibell, Norcross, Ga., exhibitor, succumbed to a heart attack while visiting in Mexico City.

Allied Board Endorses ACE Plans

Some Reservations Noted, Decree Provisions Defended; All Officers, Led By Adams, Reelected To Second Term

PITTSBURGH—The board of directors of National Allied last week unanimously endorsed the American Congress of exhibitors.

There were several "reservations," however, including a warning against allowing individuals not affiliated with an exhibitor organization to take part through ACE in "the important organizational activities which will flow from free cooperation among the associations." It was held that such action "would be unfair to the associations and constitute a threat to their survival."

As to ACE's organization and program, it was warned that "divergent views" may arise "if efforts hereafter are made to rescind, modify, or add to the present program." Allied stated that "any such proposals should be tested in the crucibles of the established national and regional associations and resolved with regard to the needs and desires of the members."

Allied reserved "the right to pass upon the legal and other aspects of any specific measure that may be advanced in furtherance of ACE's objective in preventing additional theatrical films from being made available to television before being committed thereto."

It also said it felt that the extension of the program against toll-TV also called for "further study from both the legal, practical, and public relations aspects."

The position was taken that the proposal to legalize the pooling agreements when entered into with good intentions and to have exhibitors serve on the film companies' directorates "must be carefully studied."

It was held that some of the ACE proposals "are aimed at provisions of the decrees that have been adjudicated and hence cannot be accomplished without amending the Sherman Act. For Allied to join in a movement to weaken the anti-trust laws would involve a drastic reversal of policy and may discredit its efforts along that line."

The board reelected the association's officers for another year and named Carl Goldman, Independent Exhibitors, Inc., of New England, as recording secretary, succeeding the late William A. Carroll.

Those reelected are Abram F. Myers, general counsel and board chairman; Horace Adams, president; Abe Berenson, secretary; and Edward W. Lider, treasurer.

Organization Is Vital To Exhibitors—Adams

President Horace Adams in his keynote speech to the convention told the exhibitors how important organization is, saying that "individually you cannot accomplish one single thing."

He proclaimed that "Allied is stronger and looking to the future and the unquestionable success of the motion picture industry in this country." This was his answer to the question as to the need of National Allied to continue now that ACE has come on the scene.

He said that "ACE is an organization of organizations, and that with the Allied board's wholehearted endorsement, we can proceed to do things that have been held up until now."

Films Influence For Good Stressed At Catholic Fete

NEW YORK — The Very Reverend Robert I. Gannon of the Jesuit Missions was the principal speaker at the ninth annual Communion Breakfast of the motion picture industry last fortnight at the Waldorf Astoria Hotel following the annual industry Mass at St. Patrick's Cathedral.

Over 1,200 were in attendance including Right Reverend John J. Flynn, Pastor of the Church of Sts. John and Paul, Larchmont, N. Y.; Monsignor Thomas F. Little, executive secretary of the National Legion of Decency, and his assistant Father Patrick Sullivan; Cyril Richard, Ricardo Montalban, Merv Griffin, Horace McMahon, Lisa De Giulio, Kate Cameron, New York Daily News film critic, and Mary H. Loomer, Legion of Decency executive.

Edward E. Sullivan, publicity director of 20th-Fox, was master of ceremonies at the breakfast.

The tremendous influence of motion pictures for good generally and on the life of the individual was stressed, while the "disreputable fringe" of the film industry was criticized for its unsavory influence.

Ben Marcus, speaking at the business-building forum, told the delegates that "we are guilty to a great extent of forgetting our responsibility to the American public. We must rehabilitate our theatres . . . and train our help to be courteous . . . we must fix up our places and make them more attractive. This is an absolute necessity if we wish to stay in business."

Marshall Fine, forum coordinator, supported Marcus by saying that an exhibitor should check everything in his theatre to make sure the place is "in good repair."

Milton London, head of Michigan Allied, deplored the fact that the theatre industry fails to take advantage of motion pictures for training of personnel.

Raymond J. Showe, Theatre Candy Company, Pittsburgh, asserted that "the only way to introduce new items in the concession line was by way of theatre trailers." He said that drive-in operators will be "away ahead of the game" if they employ this medium and recommended that trailers be changed "every month or so."

Jack Van Lloyd, Berlo Vending Company, advocated that drive-ins use "white screen intermissions" to provide additional time for patrons to purchase concession items.

Julian Rifkin, head, Rifkin Theatres of Boston, was coordinator of the concession forum.

In reporting on the Allied Film Clinics, Rube Shor stated that complaints included alleged instances of discriminatory pricing, forcing of pictures, clearances and availabilities.

Exhibitors with unsatisfied complaints were told to inform their Congressional representatives of their difficulties personally, laying the responsibility at the door of what Allied's "White Paper" contends is the failure of the Justice Department to enforce industry decrees.

Albert E. Sindlinger, president, Sindlinger and Company, business analysts, told the con-

(Continued on page 14)

COMPO In Business On 11 Big Projects

NEW YORK — ACE officials last week turned over to COMPO execution nearly every project COMPO's executive committee had approved on Dec. 30.

The 11 projects are:

(1) Act as the industry's spokesman on national legislation, on which there is mutual accord, as recommended by COMPO's executive committee. Included is continued effort for outright repeal of Federal admission taxes.

(2) Assume leadership of state and local campaigns against censorship, working in close co-operation with ACE and the MPAA.

(3) Conduct a research program on behalf of the entire industry.

(4) Assist in developing new star talent.

(5) Undertake a long-range study of motion picture advertising.

(6) Inaugurate business-building projects agreed upon by all elements of the industry.

(7) Assist local exhibitors in their campaigns to repeal local admission taxes.

(8) Inaugurate a broad public-relations program.

(9) Develop and expand its (COMPO's) public-relations field force, which will work closely with ACE exchange-area committees.

(10) Obtain exhibitor support for Academy Award telecasts.

(11) Maintain a speakers' bureau.

Attending the meeting held at the office of Abe Montague, Columbia Pictures, were Abe Montague, Merlin Lewis, ACE administrative secretary; Charles E. McCarthy, COMPO information director; Al Pickus, Ben Marcus, Al Floersheimer; Si Fabian, Max Cohen, Irvin Dollinger, Emanuel Frisch, and Harry Goldberg.

McCarthy and Lewis will form area committees to conduct field work. Exhibitor organizations will be asked to recommend personnel to COMPO.

Trust Suits Reinstated

NEW YORK—In a decision made last fortnight, the U. S. Court of Appeals reinstated two antitrust actions previously dismissed in Federal District Court "for lack of prosecution." The suits are those of Colonial Drive-In Theatre, Inc., and Haines Drive-In Theatre, Inc., both Pittsburgh area drive-in operators.

The suits were dismissed following the disqualification of Malkin and Ellner as attorneys for the actions when the defendants challenged the attorneys' links with a distributor-affiliated law firm.

The Court of Appeals, however, held that the interests of justice would best be served by restoring the actions for trial and adjudication. The Court pointed out that the defendants were to some extent responsible for the delays in prosecution in that they must have realized that their challenge of Malkin and Ellner would delay procedure.

UTOO Spring Meet Off

OKLAHOMA CITY — The directors of United Theatre Owners of Oklahoma announced last fortnight that it had been decided not to hold their usual spring convention this year. The event had been tentatively set for March 3-4-5 at the Biltmore Hotel here.

Rank Shifts Execs; Cuts Regional Heads

NEW YORK—Rank Film Distributors of America is discontinuing the position of regional manager, it was announced last week by Foster Blake, general sales manager.

Under the new plan, the branch managers will concentrate their activities on their individual territories, and supervision over the field force will be confined to home office sales executives. At the home office level, Abe Weiner, former New England regional manager, has been appointed assistant to the general sales manager, in addition to Gordon Craddock, Jr., whose present status as assistant to Blake is unchanged.

The number of sales offices will be reduced to 15 from the present figure of 17, and sales personnel will be reduced by two.

From its inception, the company has utilized National Film Service to handle all functions in connection with billing, accounting, inspection, and shipping, and booking operations have been confined to nine of the 17 sales offices.

The two offices closing are Salt Lake City, to be consolidated with Denver, and St. Louis, which will be combined with Kansas City. The company is also reopening an office in Philadelphia to handle sales in that and the Washington territories, and the present Washington office will be closed.

The majority of the present Regional Managers will continue in their present locations as Branch Managers, with responsibility for smaller territories. The changes are Edward Heiber, Philadelphia-Washington branch manager succeeding Robert J. Folliard, resigned; Herbert Martinez, Chicago-Milwaukee branch manager, succeeding Sam Gorelick, resigned; Jules Gerelick, Los Angeles branch manager, succeeding Seymour Borde, resigned; Morris Relder, Kansas City-St. Louis branch manager, replacing Earl Dyson and Clifford Mantle, former branch managers in those cities. Richard Stafford was formerly branch manager in Salt Lake City, which will now be handled by Al Koltz, branch manager in Denver.

"Loewdown" Hits 7,500 Mark

NEW YORK—The Loewdown, daily house organ for Loew's Theatres, hit its 7500th edition last week.

The Loewdown is the only daily house organ in the world and as far as can be ascertained, the oldest.

While it has been published in its present format since 1932, its actual birth was in late 1929, by Oscar A. Doob, as a twice-monthly printed tabloid. This style was abandoned in the interest of quicker dissemination of information, ideas, etc. So, actually, this is a 30th anniversary.

The Loewdown has three basic objectives: To convey quickly matters of company policy, general company news, and reports on coming attractions; to serve as a brain-and-idea-exchange amongst the forces in the field; and to give credit for jobs well done.

McGuire Joins UA

NEW YORK—Edward J. McGuire has been named head of United Artists bidding department, it was announced by James R. Velde, general sales manager. Before joining UA, McGuire was associate counsel of General TeleRadio, a division of RKO, in all matters pertaining to television sales. Prior to that he was counsel to the sales department of RKO Pictures, a post he held for five years.

Pittsburgh Used As Testing Ground For New Para., UA Playoff Pattern



Bosley Crowther, New York Times critic, recently presented the coveted Burstyn Award for "He Who Must Die," currently at the Beekman, New York City, to Frank Kassler, distributor of the film in the U.S.

Amusement Industries Honor Wm. Goldman

PHILADELPHIA—Exhibitor and civic leader William Goldman was honored last week by more than 400 of his fellow industryites and civic officials for his service to the motion picture industry and to his community.

The testimonial was tendered by the Pennsylvania Association of Amusement Industries, headed by Goldman for the past three years. The most recent achievement of the organization was the reduction in the Philadelphia amusement tax.

Guests at the Hotel Sheraton luncheon included Senator Wayne Morse, Oregon Democrat, who filled in for Pennsylvania Senator Joseph S. Clark, unable to attend. Morse said the tribute recognized Goldman's value as a citizen and stressed the role of amusement industries in education.

In addition to the theatre circuit he heads, Goldman is a member of the Board of Education, president of the board of educational channel WHYY-TV, and chairman of the Youth Conservation Commission, created to lessen delinquency. Philadelphia Mayor Richardson Dilworth credited Goldman for the progress made thus far by the youth group.

The dinner was chaired by David Milgram, who presented Goldman with a rare, hand-painted set of china, made in the 18th century. Toastmaster was William F. Kelly, president, First Pennsylvania Bank and Trust Company. Others on the dais were Simon H. Fabian, Stanley Warner president; Sam Rosen, SW vice-president; Alex Harrison, 20th-Fox vice-president and general sales manager; William J. Heineman, United Artists vice-president; Harry Kalmine, SW executive; Rube Jackter, Columbia general sales manager; Victor Blanc, Philadelphia district attorney; Chief Justice Charles Alvin Jones, Pennsylvania Supreme Court; Judge Harry E. Kalodner, U.S. Court of Appeals for the Third Circuit; James P. Clark, president, Highway Express Lines and Philadelphia Eagles' principal stockholder; U.S. District Court Judge J. Cullent Ganey; and others.

Representatives of other amusement industries, including the Philadelphia Phillies, joined in the tribute.

PITTSBURGH—Area exhibitors were notified last fortnight of a new licensing policy which is being put to the test here by Paramount and United Artists on what is said to be an experimental basis. Other distributors may follow their lead.

Paramount's branch manager E. A. Jacobs informed Pittsburgh exhibitors that "on an experimental basis we have decided that we will grant first-run theatres in Pittsburgh 14 days clearance over theatres within the Pittsburgh metropolitan area. This will be the only clearance granted to a first-run theatre in connection with the exhibition of a Paramount picture during the period of this experiment."

"The first subsequent run availability of each picture in the Pittsburgh area will be determined by Paramount based upon its own best business judgment as to what availability is proper on a particular picture and taking into account, among other things, such factors as preferred playing time, availability of playing time in theatres, and other pertinent business factors."

Asserting that "as an experiment, we are planning our distribution based upon the assumption that we will have 15 prints available for the first subsequent run break in Pittsburgh," the company said they will be licensed "for use by the theatres making the 15 best offers."

It was explained that by a "best offer" was meant "that offer which, on the basis of playing time, terms, holdover provisions, etc., will afford Paramount, in its judgment, the best revenue-producing opportunity."

A print will be reserved only on condition that "a written contract and a playdate" are received by the company "not later than 14 days before the date on which the availability is set."

The exhibitors were told that "we will not grant any clearance to our first subsequent run licensees over the later runs."

It is understood that the new licensing setup is effective at once.

The United Artists test will be conducted with "a first-run multiple combination of 'The Last Mile' and 'Escort West'."

UA has advised the exhibitors that it will make the combination "available for first-run showing for Feb. 15, 1959, through competitive bidding to all theatres in the greater Pittsburgh area."

"Instead of our choosing those theatres which should play on this availability," said UA branch manager James Hendel, "we felt it would be more equitable to give all theatres an opportunity to license these pictures on this availability through the competitive bidding process."

For the purpose of the experiment the company disclosed that it has placed all the area's drive-ins and conventional houses in seven groups.

"All theatres within each group will have an opportunity to submit a bid for a license to exhibit this combination on this first-run availability," the company said.

"While the two pictures should be played together," it said, "exhibitors may bid for only one picture, if they desire. We will accept only one bid from one indoor theatre and one bid from a drive-in theatre in each group; and reserve the right to turn down all bids should they be considered 'unacceptable.'"

U-I Forecasts Progress In Future; Product, Merchandising Discussed

U-I Ready To Move Ahead After Reorganization Plan

NEW YORK—"The recent sale and lease-back of our studio facilities at Universal City immeasurably strengthens our financial and competitive position in the motion picture industry in that it assures the continuance of a full production program under the most favorable operating conditions," Milton R. Rackmil, president, Universal Pictures Company, told the company's sales and promotion executives in a statement at the opening session of their week-long sales conference in New York last fortnight.

In outlining future plans and policies for the year ahead, Rackmil stated, "Today we are a stronger, healthier and more vital company than we were a year ago. . . . We have reviewed and reorganized every phase of the operation of our company on a worldwide basis and we are prepared to meet the problems and challenges of a changing business."

Flexible Production Policy Stresses Quality—Martin

U-I's new production policy of multi-million dollar films, emphasizing quality rather than quantity, will enable the company to supply to the nation's theatres extended playing time pictures and will also help insure a steady flow of boxoffice attractions to the nation's theatres, Henry H. Martin, general sales manager, said.

Martin predicted that one of the new multi-million dollar film productions through extended holdovers based on the type of business they can do, will fill as much playing time as several previous U-I releases. He explained that the company's production and releasing planning is flexible and also involves films of all types which will augment the release of the multi-million dollar productions being made either in association with outstanding independent producing companies or by Universal itself.

"We will also undertake the release of outside pictures in which we have no financial interest other than to provide releasing facilities for these pictures. We will also make available a steady flow of selected re-releases depending upon market conditions with the overall effect being to keep up a steady flow of much needed product to the nation's theatres," Martin told his listeners.

Pre-Selling Vital Factor, Lipton Tells Delegates

"Never before has the proper merchandising and pre-selling of motion pictures been so vital to the potential success of our product as it is today," said David A. Lipton, vice-president.

"For the past half century motion picture showmen have always been confronted with the challenge of selling their show and they have resorted to a variety of tools and techniques to reach their audience. The theatre screen, the theatre front and the theatre section of local papers were the standbys in the earlier days. But today we are an industry in search of our audience and the old basics are not enough to reach the full potential. These only touch the hard core of regular film goers. To sell the infrequent moviegoers—the mass of the American audience who respond to an urge to see because



While in Washington, D. C., recently on tour in connection with U-I's "The Perfect Furlough," Linda Cristal stopped in to visit Senator James Murray, of Montana, and present him with a Golden Age Movie card from RKO Keith's. Senior citizens 60 or over can apply for the cards.

Ohio Bingo Bill Proposed

COLUMBUS, O. — Constitutional amendment to permit religious, fraternal and charitable organizations to conduct bingo games in Ohio for their own profit was proposed in the Ohio House of Representatives by Rep. Howard A. Fortney, Democrat, Ash-tabula.

The Fortney resolution, proposing submission of the amendment to Ohio voters next November, is the first of several such proposals expected to be introduced during the current session of the legislature.

Gov. Michael V. DiSalle said he has no objection to charity bingo. But DiSalle emphasized that it should be strictly for charity and not for the benefit of individuals or organizations not 100 per cent charity. He said his only official act in the bingo proposals "would be to vote as a private citizen."

Fox Ups Ad Budget

HOLLYWOOD—At 20th Century-Fox's east-west executive meetings last fortnight, it was decided to increase the company's advertising and promotion budget by one-third for 1959.

Approximately half of the money will be allocated to point-of-sale newspaper advertising and promotion to assist exhibitors on the local level. The remainder will be spent for national magazine, radio, TV and display advertising.

they have been sold—requires creative, aggressive and maximum showmanship, calling for the full use of all media which will stir, attract and move the audience available for a particular film."

In summing up his review of campaigns, Lipton stated, "The advertising and publicity budgets on these new productions will have no ceilings. Every area of advertising and promotion will be utilized more aggressively than ever before and new techniques will be introduced to make more effective use of these outlets."

He reported that in the promotion selling of these major box office attractions, Universal will cooperate with leading national advertisers, department and chain stores and brand products to reach the largest possible audience in the pre-selling of its product.

Stockholder Opposes WB Stock Options

WILMINGTON, DEL.—Exercise of option price reductions which stockholders of Warner Bros. Pictures, Inc., are expected to grant to five Warner executives at the annual meeting here (today) Feb. 4 is opposed in a Court of Chancery action filed by a New York stockholder, Mrs. Sara Keyser.

The shareholder also seeks to block payment of \$1,000 per week to Samuel Schneider under an agreement made when he retired in 1957 as vice-president, treasurer, and member of the board of directors.

Named as defendants are the corporation, Jack L. Warner, Benjamin Kalmenson, Herman Starr, Wolfe Cohen, Steve Trilling, and Schneider.

Option price reductions which the stockholders will be asked to approve would cut the price of 60,000 shares optioned to Warner from \$29.29 to \$22, or 110 percent of June 19 market value, and would cut to \$19 per share, or 95 percent of market value, the options of Kalmenson, 40,000 shares; Starr, 15,000; Cohen, 10,000, and Trilling 10,000 shares, an increase for him of 5,000 shares.

Vice Chancellor William Marvel gave the defendants until March 16 to appear and answer the complaint, and appointed Wilmington attorney Sidney Balick as sequestrator to seize the individual defendants' Warner stock holdings.

The plaintiff charges that Jack L. Warner, through the holding of 18.5 percent of the outstanding stock by himself and his wife, "dominates" the corporation and its board.

Wilmington attorney William E. Taylor Jr. represents the plaintiff.

New Roxy Appointments

NEW YORK—William L. Miller, 25 year Roxy veteran, has been appointed vice-president in charge of theatre operations; Florence Simendinger, who has served as administrative assistant on the Roxy staff for the past 25 years, has been appointed assistant secretary, in addition to her administrative duties; Alson Lee has been appointed treasurer; and Alex Rotko, who has served on the Roxy accounting staff for 17 years, assistant treasurer of Roxy Enterprises Corporation, operators of the Roxy Theatre, it was announced by Robert C. Rothafel, president, and Leon Brandt, executive vice-president.

Charles Simonelli, formerly of Universal's home office publicity and promotion staff, has been added to the Roxy publicity staff under Brandt. He is not to be confused with Charles Simonelli, currently Universal eastern publicity director.

SW Sets Phila. Parking Deal

PHILADELPHIA—Frank J. Damis, Stanley Warner Theatres' vice-president in charge of the Philadelphia-Washington zone, announced last fortnight the inauguration of a new service to patrons of the downtown Stanley and Stanton.

Recognizing downtown traffic difficulties, SW management concluded arrangements with the management of the Sheraton Hotel Garage for free parking up to four hours for the convenience of patrons of these theatres. The free parking services will be available every day including Saturdays, Sundays, and holidays, at any time of the day or night when attending either theatre. Parking tickets will be validated by theatre cashiers at the time of purchasing tickets.

License Fee Reduction Sought In N. Y. Bill

ALBANY—The annual attempt to reduce the licensing fees charged by the State Education Department's Motion Picture Division is underway, via a bill which Senator John J. March, Staten Island Republican, and Assemblyman Anthony P. Savarese, Jr., Queens Republican, presented to the Legislature. It has been introduced in four of the last five years, and has twice met a Governor's veto.

One change, possibly significant, has been made in the current bill. The effective date was switched, prior to introduction, from July 1, 1959, to April 1, 1960.

Averell Harriman, a Democrat, who as Governor disapproved similar proposals in 1956 and 1957, pointed out that it would cost the State an estimated \$300,000 in revenue, and that the Legislature had made no provision for replacement revenue. The budget bills for the next fiscal year had, in both instances, already been enacted.

By moving forward the effective date to April 1, 1960, the new bill sets the proposed modification of fees to begin with a new fiscal year. Substitute revenue could be voted.

It provides that the fee for licensing shall be increased from three to four dollars per thousand feet or fraction thereof, on originals, and shall be decreased on prints from two dollars per thousand feet to four dollars "for each additional entire copy." The word "entire" is the key. It is the slashing of the fee for prints that would bring about the substantial loss of revenue to the State.

Proponents of the legislation, and opponents of censorship, have long argued that the State has made a heavy profit from film licensing. This is due to the fact the gross revenue from this source has ranged around \$450,000 annually, whereas the costs of conducting the Motion Picture Division are less than one-third of such amount.

Hospital Group Renamed

NEW YORK—It was announced by Thomas E. Rodgers and Irwin Freedman, co-chairmen of the newly named "Special Activities Committee" of the Will Rogers Memorial Fund, at a luncheon last week that the former "Will Rogers Junior Committee" had changed its name to the "Special Activities Committee" of the Will Rogers Memorial Hospital.

UA 40th Anniversary Convention To Launch New Production Bonanza

Clark Blasts Censors In Letter To Flick

NEW YORK—Motion picture censorship is a deceit upon the people of New York, it was said last week by Ken Clark, vice-president, Motion Picture Association of America, in a letter to Dr. Hugh M. Flick, executive assistant to the Commissioner of Education, Albany.

Clark added: "Censorship is a weapon of totalitarianism. We in the United States should no more borrow it than we would borrow communism from the Soviet Union."

Texas Drive-In Meet To Honor Showman

DALLAS—Plans were being completed last fortnight for the seventh annual convention of the Texas Drive-In Theatre Owners Association scheduled for the Adolphus Hotel here on Feb. 16-17-18.

A feature will be a forum conducted by the National Association of Concessionaires at which Phil Lowe, new president, NAC, will be guest speaker.

The grand ball will be held Tuesday night, Feb. 17 at the Dallas Athletic Country Club with dinner, dancing and entertainment sponsored by the Pepsi-Cola Company. The following night, Feb. 18, will be the special presidential dinner at the Hotel Adolphus sponsored by the Coca-Cola Company.

Melvin T. Munn, director of public relations for the Blue Cross-Blue Shield of Texas, will be one of the convention's outstanding speakers.

The John H. Hardin Annual Award will be a new convention feature this year. This award will be presented to the outstanding personality in the drive-in theatre industry. The selection of the winner will be determined by votes cast by a special committee.

Business sessions of the convention will deal with problems common to all outdoor theatre men, and it is expected that the new American Congress of Exhibitors will also figure prominently in discussions.

NEW YORK—United Artists will hold its Fortieth Anniversary sales convention in Los Angeles and Miami Feb. 15-21 to set distribution patterns for the greatest concentration of top quality product in company history, it was announced last week by William J. Heineman, vice-president in charge of distribution, and Max E. Youngstein, vice-president.

Heineman will preside over the meetings with general sales manager James R. Velde. The conclaves will bring together members of the company's two divisions, six districts, and 33 U. S. and Canadian branches.

Heineman and Youngstein will lead the sales sessions in launching UA's greatly expanded releasing program for 1959. This year, the company is placing more than \$65,000,000 in features in distribution.

Home office officials participating in the conclaves include Joseph Ende, controller and assistant treasurer; Louis Lober, general manager, foreign department; and Roger H. Lewis, national director of advertising, publicity, and exploitation. Also attending will be continental U. S. sales division managers Milton E. Cohen, Sidney Cooper, and Al Fitter; Canadian district manager Charles S. Chaplin; and David Picker, executive assistant to Max E. Youngstein.

In a message to the entire domestic sales force on the eve of the national conclave, Heineman declared: "Since Arthur Krim and Bob Benjamin took over the leadership of United Artists in 1951, our feature programs have registered tremendous growth in each succeeding year. In 1959, we are advancing a program that is superior to anything that we have ever done before. . . .

"Our job at the convention will be to plan a distribution campaign that capitalizes on the huge potential of this program. Our booking patterns must reach a greater portion of the total film audience than ever before. Our sales planning must be more detailed. Our drive must be worthy of the quality product we are delivering to the nation's theatres."

The sales conclaves will open at the Ambassador Hotel in Los Angeles on Feb. 15-17. The second and concluding sessions will take place at the Roney Plaza Hotel in Miami on Feb. 19-21.

Officers and representatives of the following exchange areas will participate in the first of the two three-day sales conventions to be held in Los Angeles: Chicago, Denver, Kansas City, Los Angeles, Milwaukee, Minneapolis, Omaha, St. Louis, San Francisco, Seattle, Salt Lake City, Calgary, Vancouver, and Winnipeg.

The Miami meetings will be attended by UA sales officers and representatives from the following exchanges: New York, New Orleans, New Haven, Jacksonville, Indianapolis, Detroit, Dallas, Cleveland, Cincinnati, Atlanta, Boston, Buffalo, Charlotte, Philadelphia, Pittsburgh, Washington, St. John, Montreal, and Toronto.

Schaefer For "Shake Hands"

NEW YORK—George J. Schaefer has been named international producer's sales representative for United Artists' "Shake Hands With the Devil," it was announced by Pennebaker executive producers George Glass and Walter Seltzer.



William J. Heineman, second from left, vice-president in charge of distribution, recently mapped plans for United Artists' 40th anniversary sales convention with general sales manager James R. Velde, seated, and UA divisional sales chiefs, standing left to right, Sidney Cooper, Milton E. Cohen, and Al Fitter. The sales meetings will be held in Los Angeles and Miami on Feb. 15-21 and will develop distribution patterns for over \$65,000,000 in features to be released by the company in 1959.



The NEW YORK Scene

By Mel Konecoff

DINO DE LAURENTIIS, one of Italy's foremost producers, was man of the hour last week as press representatives gathered to wine, dine, and listen at the "21" Club. De Laurentiis, who produced his first picture at the age of 19 at a cost of \$5,000 prior to World War II, and who is married to Silvana Mangano, both feats of distinction, has since turned out some 70 to 80 features. His latest, "Tempest," cost four million.

With the aid of an interpreter, the producer discoursed on the state of the industry, and while the delivery was different, the result had a familiar ring to it. Said he, bad pictures are dead whereas the good ones are finding a stronger and more valid market than ever before.

It's true, he admitted, pictures are faced with stronger competition from TV, outdoor activities, and changing tastes. Not only that, but to overcome our opposition, we must produce very good artistic films or spectacles. He has done both, e.g. "Gold of Naples," "La Strada," "Nights of Cabiria," "Ulysses," "War And Peace," and now "Tempest," to name but a few.

According to audience and critical reaction, his last is his best. It was released around Christmas in Italy and has broken the previous records held by "War And Peace." He claims he has tried combining the artistic with the spectacular, and what emerges is an unusual film.

Other De Laurentiis observations were: Paramount has been a wonderful partner, friend and guide. . . . There is no actor no matter how great who can help a mediocre film. . . . It must be remembered that it is always the picture that launches, creates and makes the actor. . . . If an actor demands too much money just don't hire him. There usually is no threat of death involved in the negotiations.

He pointed out that picture people really have no nationality but rather belong to one big "universal family." Producers should give and get cooperation from their counterparts everywhere, opined he. He forecast that even should there be changes in the Italian Government, the status of the industry, American or local, would not be affected.

He can properly oversee distribution of his own films in Italy since he started his own distribution company there last year. . . . Russian films? They are too native and too localized. . . . His next is "Simon Bolivar," which may go before the cameras come October in South America in association with Paramount, if the proper governmental cooperation is forthcoming. . . . Incidentally, should you see a pleasant-faced individual talking to your audiences in the lobby one day, it could be De Laurentiis, who will remain in the U.S. for several months. He is seeking to meet moviegoers and perhaps be guided by them for future productions.

COMPULSION: Richard Zanuck has proven himself a chip off the old block by producing an outstanding drama called "Compulsion." Incidentally, he assured us that being the son of the famous Darryl F. is no handicap, but rather an invaluable aid, permitting him to be in the position he is in. However, from here on in, he noted, he is on his own name or no name.

Zanuck, the younger, put in a year in Charlie Einfeld's advertising and publicity department learning the ropes, so he is well aware that a film cannot be neglected after it has been completed as far as filming is concerned. With that in mind, he intends to make a four-week tour starting Feb. 15 in advance of openings. He will cover up to 20 major market areas showing the film to press and other opinion makers, sitting through interviews, appearing before college groups, women's clubs etc.

The film will probably open here during Easter week with the release pattern to be confined to several key showcases in N.Y., Los Angeles, and somewhere in the south. There are no plans for Chicago. The negative cost is a million and-a-half, with another million expected to be added to that for prints and advertising. It's supposed to follow the Meyer Levin book closely, and the outcome is gripping entertainment.

His next project will be "Requiem For A Nun" and will probably be made later this year, the exact date depending on the success of the stage play here. He will also assist dad with "DeLuxe Tour."

CONTEST NOTE: The other day Lige Brien, United Artists tie-up and promotion head, insisted we come over and judge a "Paris Holiday" contest which gave two winners free air trips to Paris via Sabena Airlines, plus Johnson Outboard Motors to the runners-up. Y'know we couldn't find a single relative among the hundreds of entries, and Brien also insisted that we couldn't declare ourselves a winner. It's getting so you can't make a dishonest buck or prize these days. Since the winners are non-subscribers, we'll let UA break the identities of the lucky people.

THE METROPOLITAN SCENE: Congrats to Bill Miller on being made a vice-president of the Roxy. It was a smart move. . . . Stern's Department Store is carrying an exhibit on the history of cartoon animation as created by the Walt Disney Studios. . . . President of the Radio City Music Hall Russell Downing has already set his attraction for the Fourth of July, "The Nun's Story". . . . Actress Maureen Stapleton, who has checked many a celebrity into the Hotel New Yorker during her tenure on the night reservation desk, was guest of honor at a buffet gala given by the hotel to mark her motion picture debut in Dore Schary's "Lonelyhearts". . . . To mark the arrival of "Party Girl" on the circuit, Loew's Ernie Emmerling sent over a "Party Girl Kit" which contained a whiskey glass, a set of crooked dice, a plastic gun, a cigarette, a bathtub, etc. . . . Sid Blumenstock, vice-president, Embassy Pictures, informed us that Joe Levine, president, had arranged a luncheon for 1,000 persons at the Waldorf-Astoria on March 20. The gala affair will launch the campaign for Levine's latest acquisition, "Hercules."

New NTA Subsidiary Headed By Goldman

NEW YORK—The formation of NTA International, Inc., an organization which will service the television and motion picture industries throughout the world, was announced last week by Ely A. Landau, chairman of the board, and Oliver A. Unger, president of National Telefilm Associates, Inc.

It was also revealed that Harold Goldman, executive vice-president and a director of NTA, will become president of the new world-wide company, which will be a wholly-owned subsidiary. Goldman retains his posts with the parent company.



GOLDMAN

NTA International, Inc., will be responsible for sales of all NTA products in foreign countries. In addition, it will retain control of all sales and distribution in the United States of the entire NTA library of feature films for both television and theatre use, and also the sales of non-theatrical and home movies both here and abroad. All future feature film packages will likewise be handled through this subsidiary.

NTA International will immediately absorb all NTA offices already established in various foreign countries and plans expansion into other nations for the sale of NTA products.

It plans additional television series in association with the British Broadcasting Corporation, which recently in conjunction with NTA entered into its first commercial television co-production endeavor, "The Third Man," a 39-week series, starring Michael Rennie. Under the agreement, 20 episodes of the series are being made in Hollywood and the remaining 19 episodes on location in England.

In addition, NTA International plans to undertake television series in other countries. The first of these is scheduled for production in Australia.

NTA Pictures, Inc., which currently is distributor of films for theatre use, will become a division of NTA International. Herbert H. Greenblatt, general manager of NTA Pictures, will report directly to Goldman.

Mrs. Twyman Talks to Women

NEW YORK—Margaret G. Twyman, director of the MPAA community relations department, addressed two important women's organizations, one in Denver and a second in Salt Lake City, last week.

Arrangements were made for these meetings by Robert W. Selig, president, Fox Inter-Mountain Amusement Corporation, Denver.

Mrs. Twyman's talks included the changing role of women in the world and in the U. S. in particular; the partnership of women and motion pictures; and highlights of the outstanding new motion picture product which will be forthcoming in 1959.

Another Rep. Raps Toll-TV

WASHINGTON—Rep. D. John Dingell, Detroit, last fortnight introduced an anti-toll television bill with the warning to his colleagues that pay TV can not do more than convert free programs to viewings at a fee.

Dingell is a member of the Interstate and Foreign Commerce Committee which places him in a strategic position to forward the bill toward enactment.

"SPARTACUS"
NOW IN PRODUCTION!



ALLIED (Continued from page 8)

vention that "if you can keep the post-'48 product off TV for awhile, your next era could be golden."

"At least if you in exhibition are stockholders with those who would sell," he said, "you'll know the facts of life and you'll know what those pictures are worth, and they won't be given away like the pre-'48 pictures were."

Sindlinger stated that "People still like movies. They spend more time with them than ever before. People still consider going out to see movies. People still read the movie ads, and people still talk about movies."

Film Company Speakers Stress "New Faces" Idea

"Movie audiences are fed up with watching grandmothers play high school girls and 56-year-old men essaying the roles of 22-years-old boys and that's why Columbia Pictures is staging an intensive 'new faces' campaign," said Robert S. Ferguson, Columbia's director of advertising, publicity and exploitation, in his address to the convention.

Ferguson also said that "in a national business atmosphere in which, with the exception of antique and art dealers, new styles, fashions and models are the very foundation of successful merchandising, we have people in our industry who are continually trying to push the old and abhor the new."

He went on to point out that Columbia management, in reorienting its planning, had placed the discovery, development and promotion of new acting talent high on the priority list, including James Darren, Jo Morrow, and Evy Norlund, who were sent to the convention by the studio for the exhibitors to meet.

In introducing these "new faces," Rube Jackter, Columbia vice-president and general sales manager, explained that the company's policy will be to keep them in front of the public so that they will become well known and acquire a boxoffice pull. He revealed that March 25 is "G" Day, the date that "Gidget," first of the company's "new faces" presentations will be released.

James H. Nicholson, president, American International Pictures, told the delegates to keep a "24-hour watch on all factors of our business." He said "The only safety factors we have is eternal vigilance and constant watching for signals." He recommended stepped-up promotion and increased mutual respect as remedies for problems plaguing the industry.

Independent producer Otto Preminger, a speaker at the banquet which brought the convention to a close, urged the producers latch on to as many "new faces" as possible and develop them into stars as quickly as they can. He maintained that there exists no particular crisis in the business at the moment. He said that since its lush days the industry has undergone a constant change which is evidence that it is very much alive and not dead. He argued that those in the business hold the key to its future.

Among film stars attending the banquet were Lana Turner and Linda Cristal. Elizabeth Taylor, designated as "Allied's Star of the Year," was unable to attend to accept her award.

The banquet host was the Coca Cola Company, and a cocktail party given by National Carbon preceded the affair.

William Jenkins, Adrian, Mich., won the \$100 prize for the best business building idea submitted at the convention. His idea calls for the presentation of prizes to ticket stub



LONDON Observations

by Jock MacGregor

"DO AS I SAY—not as I do" is probably the earliest saying that I remember. Now I am one of the critics who are out of step with the rest in not hailing "Room at the Top." Pulling no punches in its approach to sex, I consider it an unnecessary picture. Make no mistake, it is well enough done and as such can be all the more damaging to the industry. In catchpenny exploitation subjects, sensationalism is one thing. In a quality offering, it is another. It will be seen by those who do not go so often to the movies, surprise if not shock them, and provide

ammunition for attack.

Big, bad words and the more intimate details of love affairs are now commonplace in books and plays. In both media, a degree of interpretation is left to the individual. The vast cinema screen emphasizes only one view and, combined with its magnification and the fact that codes of censorship have lead the public into believing producers know when to stop, presents a very different matter. Many do not wish to hear words they may use in private uttered in a picture.

In view of the recent public hearings of the New York State Joint Committee on Offensive and Obscene Material with reference to "objectionable" films which were alleged to be morally harmful, especially to youngsters, this production is all the more unfortunate. While there can be varying views on the content of "Room at the Top," the sequence following the seduction of young heiress can only be taken as objectionable. Her enthusiasm and unbounded pleasure only tinged slightly with the thought she may "look different" can cause concern for the parents of teenagers. After all, the cinema on the whole caters for the family trade, and the unwary parent who drops in on this one with the family is in for a big shock.

TWO INDUSTRY LEADERS who have never lost sight of the family trade and have kept in high pressure production for many years without suffering have been visiting London. They are our old friends, Steve Broidy and Norton Ritchey, who are here to check on Allied Artists activities and inspect the new offices that Ken Murray has opened. Bubbling with pleasure over the phenomenal grosses being run up in the U.S.A. by "House on Haunted Hill" and the way "Big Circus" and "Capone" are shaping, Steve warned that the industry cannot exist on blockbusters alone. So many small theatres need product that there will always be a place in production for ingenuity and showmanship. . . . Settling down on this side of the Atlantic with his family is former Hollywood trade paperman turned publicist, Mike Kaplan. Over lunch in the 500 Club, he told me of plans he is formulating to put over "Once More With Feeling." Stanley Donen is to produce it in Paris with Yul Brynner and Kay Kendall starring, and it looks like the biggest picture ever to be made in France. Mike's campaign promises to match it. Columbia will release. . . . Col. Gordon Rayner without relinquishing his directorships with Ealing and associate companies has become overseas sales manager for Associated British Pathe. . . . Lauren Bacall turned the first spadeful of earth at the new town of Hemel Hempstead for the first Rank theatre to be built since the war. Seating 1200, it will cater to an anticipated 60,000 inhabitants.

UA Drive In Last Lap

NEW YORK—United Artists' Los Angeles, Charlotte, and Salt Lake City exchanges have placed first in the fourth lap of the company's "Salute to Arthur Krim" sales drive, it was announced by co-captains Robert S. Benjamin, chairman of the board, and William J. Heineman, vice-president in charge of distribution.

Western district manager Ralph Clark was also declared district winner of the fourth lap. Chicago, Denver, and Calgary placed second for the fourth stanza, followed by third place winners San Francisco, St. Louis, and Vancouver.

The overall standings in the 32nd week of the 37-week drive show Chicago, Cleveland, and New Haven to be the leaders of their respective divisions.

The drive honoring the UA President will offer \$60,000 in prize money to the participating division, district, branch and sales managers, salesmen, and bookers in the company's U.S. and Canadian territories. This is the largest amount ever earmarked for a United Artists sales campaign.

savers, the stubs to be pasted in a book in the manner of merchandising stamps.

The convention concluded without passing a single resolution for the consideration of delegates. This was said to set a precedent for a conclave of the exhibitor organization.

Aldrich Sets Yugoslav Deal

ROME—Producer-director Robert Aldrich has concluded the first equal co-production deal between an American and a Yugoslavian production company, with the signing of an agreement between the Associates and Aldrich Company and Avala Film of Belgrade, for the production of Nicolai V. Gogol's "Taras Bulba, The Cossack." Anthony Quinn will star in the title role.

The \$3,000,000 venture was organized by Kaufman-Lorner Associates of Rome and was signed by Aldrich on behalf of his company and Jovan Petrovic of Avala. Other participants in the meeting were Ingo Preminger, Aldrich partner; Rodo Andrich, artistic director of Avala; and Eugene Lerner of Kaufman-Lerner.

The \$3,000,000 will be covered equally in dollars and Yugoslavian dinars. It is the largest investment ever made by a Yugoslav film company in a foreign co-production.

Loew's To Ask Court To Okay D-I Acquisitions

WASHINGTON — It was learned last week that Loew's Theatres will petition Federal Court in New York City for permission to acquire drive-ins at South Bend and Osceola, Ind., operated by Mrs. L. Cocherty.

The petition will come before Judge Edmund L. Palmieri on a date not yet set.

**"ADULT LOVE DRAMA
OF ACTION AND INSIGHT
SUPERBLY CAST FOR
STRONG
BOXOFFICE
RETURNS"**

—Film Daily

**JUNE ALLYSON
JEFF CHANDLER**

*Stranger in
My Arms*

co-starring

SANDRA DEE · CHARLES COBURN

MARY ASTOR · PETER GRAVES · CONRAD NAGEL

CINEMASCOPE

Directed by HELMUT KAUTNER · Screenplay by PETER BERNEIS · Produced by ROSS HUNTER



ALBANY

Jules Perlmutter, of Albany, will continue operating the Star-Lit Drive-In at Watertown. There had been reports the lease might be assumed by Sylvan Leff, also of Albany, who owns the Black River Drive-In, near Watertown. . . . The mother-in-law of William With, manager, Fabian's Palace, died. . . . Bill Shirley, one-time Schenectady theatre owner and now a United Artists exploiter, visited playhouses and newspapers in that city and in Albany on behalf of coming UA product. A Schenectady daily described him as an "ageless" publicist. . . . Glens Falls' only Chinese restaurant ran an advertisement for "The Inn of the Sixth Happiness" before

the Fox release opened in Schine's Rialto. Zone manager Jack Mitchell had a hand in the promotion. . . . Howard Smidt, Paramount, continued as president, and John Wilhelm, of 20th Century-Fox, as secretary, of Albany Loge 24, Coliseum of Motion Picture Salesmen.

ATLANTA

Mrs. Mary Linderman has taken over and reopened the Star, Phil Campbell, Ala. . . . The Century, St. Marys, Ga., was reopened by manager Emory Robinson after extensive modernization. . . . Tommie Lynn resigned as secretary at Florida Theatres to move to Florida. Inez Jones has replaced her. . . .

Georgia Theatres has closed the Royal, Gainesville, Ga., and reopened the Ritz after extensive remodeling. . . . The Highway Drive-90 was damaged to the extent of \$30,000 in a fire of unknown origin. The huge screen was a total loss. . . . Charlie Simpson, vice-president, Capital Releasing Corporation, was in a New Orleans hospital for a check-up. . . . John T. Ezell, for many years southern district manager, for major exchanges headquartered here, died in a Philadelphia hospital following a heart attack.

BOSTON

Stanley Farrington, booker for many years at Affiliated Theatres Corporation, has joined the Paramount exchange booking staff, replacing "Buck" Spurr who has resigned to enter another field of business. . . . With the booking and clerical department of Rank Film Distributors moved to New York City, Stan Davis, branch manager will remain in the present quarters and will continue to manage the New Haven and Albany branches also. Abe Weiner, however, has moved back to New York and has been promoted to general sales manager for the Rank company. Bill Cuddy, who was office manager for Rank, has transferred to Universal-International where he replaces Eddie Knudsen who has returned to his former post as head booker. . . . Bruce Nutter has been appointed manager, Capitol, Winchendon, Mass., for owner Sam Feldman. . . . John Cox, Jr., has been appointed assistant manager at the New Fenway, working with Mrs. Anne M. Cohen, general manager. . . . Middlesex Amusement Company has closed the doors of the Auditorium, Malden, for the usual reasons, leaving only the Granada and the Strand in that city. Both the latter spots are under the Middlesex banner.

BUFFALO

Lou Levitch, manager, Granada, Schine's de luxe community house where "South Pacific" now is running in Todd-AO, has made a deal with the Loblaw stores through which patrons of the stores may purchase two tickets at 89 cents each with each \$5 in Loblaw purchases. Loblaw is giving the arrangement some splendid display publicity in their weekly double truck ads. . . . Ethel Tyler, for many years office manager at the Buffalo National Screen Service branch, has resigned and soon will announce her new connection. . . . The Paramount was the scene on Jan. 23 of the world premiere of "I, Mobster." . . . It is reported that the Circle, one of the houses owned by the late Matt Konczakowski, will close early in February but that the Marlowe, another house in the circuit, will be kept open by the Konczakowski children in memory of their father. . . . "South Pacific" will end its run at the Granada, Schine community theatre in north Buffalo, on Feb. 13 on which date the house will return to 35mm. presentations.

Film Exchange and Dealer Listing for the PHILADELPHIA FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• Film Distributors

ALLIED ARTISTS, 1241 Vine St.—Rittenhouse 6-8342

Br. Mgr.: Maxwell Gillis. Office Mgr. and Booker: Harold Colton. Sales: Harry Levine, Max Bernstein. Cashier: Margaret Carlies. Emerg. Phone: c/o Clark Film, LOcust 4-3450.

AMERICAN FILM, 1329 Vine St.—Walnut 2-1800

Mgr.: Ben Harris.

ARROW, 311 N. 13th St.—LOcust 7-1283

Pres.: Charles Zagrans.

AMERICAN-INT'L., 248 N. Clarion St.—LOcust 7-2242

Br. Mgr.: Joe Solomon. Sales: Bob Shissler, Gene Gantz. Head Booker: Joe Quinlivan. Cashier: Dolores Cotter. Emerg. Phone: c/o Clark Film, LOcust 4-3450.

BUENA VISTA (Disney), 1235 Vine St.—LOcust 7-3681

Br. Mgr.: Leonard Mintz. Emerg. Phone: c/o Clark Film, LOcust 4-3450. (Dist. Mgr. in residence: Mort Magill.)

CAPITAL FILM, 309 N. 13th St.—LOcust 7-2698

Mgr.: Edw. Gabriel. Sls. and Office Mgr.: Bob Gobieli. Booker: Marian Spinelli. Emerg. Phone: WA 4-1240.

COLUMBIA, 302 N. 13th St.—Market 7-5825

Br. Mgr.: Lester Wurtele. Office Mgr.: A. C. Gottshalk. Sales: Dave Korson, Jerry Levy, Ed Feinblatt, Bookers: Joe Flood, Ben Rosenthal, Ralph Cohen. Field Exp.: Milt Young. Emerg. Phone: John Sloan, Hd. Shipper. NEbraska 4-4277. (Dist. Mgr. in residence: Harry Weiner.)

JACK JASLOW, 1329 Vine St.—Rittenhouse 6-5895

METRO-GOLDWYN-MAYER, 250 N. 13th St.—LOcust 7-5150

Br. Mgr.: William A. Madden. Office Mgr. and Head Booker: David Titleman. Sales: William Hopkins, F. Jelenko, Frank Sculli, Harry Bache. Bookers: Max Bronow, Jack Smith, Phil Gallagher. Cashier: Marie Connell. Field Exp.: Ed Gallner. Emerg. Phone: Tittleman, Greenwood 7-4425.

PARAMOUNT, 248 N. 12th St.—LOcust 7-3672

Br. Mgr.: Ulrik F. Smith. Office Mgr. and Head Booker: Anthony LaMonaco. Sales: Rolph Garman, Harry Dressler, John Kone. Bookers: James Winters, Matthew Judge, Stanley Smithers. Cashier: Robert Thompson. Field Exp.: Mike Weiss. Emerg. Phone: LaMonaco, Tilden 8-2874.

DAVID ROSEN, 1237 Vine St.—LOcust 4-4429

20th CENTURY-FOX, 314 N. 13th St. Walnut 2-2828

Br. Mgr.: Samuel Diamond. Sls. Mgr.: Ben Goldstein. Office Mgr.: R. M. Doherty. Sales: Allen Strulson, Joe Engel, Eli Lagose. Bookers: Lil Rosentoor, Mae Greenus, Ethel Rudich, Morio DiStonisloo. Cashier: Anne Dunn. Field Exp.: Hol Marshall. Emerg. Phone: Joe Vanis, Hd. Shipper, NE 4-5332.

UNITED ARTISTS, 1322 Vine St.—Rittenhouse 6-9500

Br. Mgr.: Albert Gloubingier. Office Mgr.: Elizabeth V. Ziegler. Sales: Stanley Kositsky, William Doyle, Jack Zamsky, Pat Beck. Bookers: Elizabeth Marrantino, Janet Lewis, Sam Sciulli. Cashier: Mory Monohan. Field Exp.: Max Miller. Emerg. Phone: c/o Clark Film, LOcust 4-3450. (Eastern Dist. Mgr. in residence: Eugene Tunick.)

UNIVERSAL-INTERNATIONAL, 251 N. 13th St.—LOcust 4-3980

Sls. Mgr.: Carl Reordon. Office Mgr.: James Davidson. Sales: Richard Melvin, Bernard Golden. Bookers: Pete Cicotta, Norman Falk. Cashier: Joseph Azzarano. Emerg. Phone: None.

WARNER BROS., 230 N. 13th St.—Rittenhouse 6-9530

Br. Mgr.: William G. Mansell. Asst. Br. Mgr.: Dave Cooper. Office Mgr.: David Law. Sales: Ed O'Donnell, T. N. Noble. Bookers: L. J. Honnon, E. Carlin. Anthony Blose, John Doly. Cashier: Ed Lorson. Emerg. Phone: Low, PIlgrim 5-5477.

• Supply Dealers

BLUMBERG BROS., 1305 Vine St.—LOmbard 3-7240.

Emerg. Phone: Welsh Volley 4-4920.

NATIONAL THEATRE SUPPLY, 1225 Vine St.—LOcust 7-6156.

Emerg. Phone: GR 3-767B.

• Screen Trailers

NATIONAL SCREEN SERVICE, 1201 Vine St.—Rittenhouse 6-9580.

Br. Mgr.: Stanley Goldberg. Office Mgr.: Moe Koppelmon. Sales: Maurice Levin, Ben Stern, Louis Blaustein.

• Signs, Advertising and Printing

INDEPENDENT POSTER EXCH., 1323 Vine St.—Walnut 2-3233

MOVIE SIGN, 1323 Vine St.—LOmbard 3-1616

NATIONAL-PENN PRINTING, 1233 Vine St.—LOcust 7-0538

NATIONAL SCREEN SERVICE, 1201 Vine St.—Rittenhouse 6-9580

QUALITY LITHO., 241 N. 13th St.—Market 7-4550

RICH-ART SIGN & DISPLAY, 307 N. 13th St.—LOcust 7-5544 and 9390

TRIANGLE STUDIO, 1331 Vine St.—Market 7-6530

• Film Delivery Services

CLARK TRANSFER, INC., 829 N. 29th St.—LOcust 4-3450

Pres.: James P. Clark. Emerg. Phone: same.

NEW JERSEY MESSENGER SERV., 1018-26 Wood St.—Walnut 5-3944; Camden, N.J. Woodlawn 4-7380

Pres.: Meyer Adelman. Emerg. Phone: Haddonfield (N.J.) HAZel 9-6857; Camden, N. J. EMerson 5-6327.

• Service Companies

ALTEC SERVICE CO., 1505 Race St.—LOcust 7-7110

PROGRESSIVE ELECT. CO., 240 N. 13th St.—Rittenhouse 6-3996

RCA SERVICE CO., 121 N. Broad St.—Rittenhouse 6-7568

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!

NEXT!

Issue of February 11
Boston Territory
Atlanta Territory
Issue of February 18

Save them!

CHARLOTTE

The Manor at Wilmington, N. C., was closed Jan. 2 at the request of the city building inspector pending outcome of an inspection of the building's west wall. E. M. Marks, manager, said the wall may have been weakened last year when an adjacent building was torn down, and that after the city building inspector checked the wall he agreed a survey should be made to find out the exact condition of the structure. The building has not been condemned, and Marks says he hoped to be able to reopen the movie house soon. . . . The Uptown, Durham, N. C., was broken into the night of Jan. 13 and a second floor office was ransacked. Nothing was taken, a small cash box apparently being overlooked. Entry to the building was gained by removing the hinges from the back door. The break-in was discovered by a policeman patrolling his beat at 2. a. m., and two hours later a similar entry attempt was discovered at the Criterion, a block away. Entrance in the latter case was not gained, however. . . . Rudolph Howell, theater executive, has been elected vice-president of the Smithfield, N. C., Chamber of Commerce.

CHICAGO

Added glow was given the 1959 installation of Variety Club officers by the initiation of 26 new members. The new officers for 1959 are William Margolis, chief barker; Nat Nathanson, first assistant; Charles Cooper, second assistant; Harry Balaban, dough guy; and Sam Levinsohn, property master. . . . Harry Witz, chairman, Continental Electrical Construction Company, theatre equipment manufacturers, died. . . . S. J. Gregory, president, Alliance Amusement Company, and John Papas, father of Spiro Papas, Alliance executive, were honored with St. Paul medallions on behalf of Patriarch Athenagoras I of Constantinople. The highest honor of the organization was presented at a president's dinner given by the St. Andrew Greek Orthodox Church. . . . George T. Brandt, retired B and K personnel director, joined the Harry Engelstein Organization, operator of the Regal and Kim. The taking over of additional houses is planned. . . . A Movie Jackpot Night copyrighted and designed to lure people away from TV for attendance at neighborhood theatres has been inaugurated by Dan Goldberg and Charles Teitel, World Playhouse. . . . Noel Pickett, merchant, purchased the Hippodrome, Sheridan, Ind., from Hilda Burtle. . . . Jack Springer, former Jackson Park manager, was named by Smith Corporation to supervise its 66 Drive-In and the Ridge, Griffith, Ind.

CINCINNATI

Nathan Wise, chief barker, Tent 3, Variety Club, installed the officers of Ladies Auxiliary, at a luncheon in the club's Metropole Hotel clubrooms. . . . A number of drive-in operators have plans formulating for expansion of services to patrons, with emphasis being placed on recreational facilities for children. . . . Bennett Goldstein, 20th-Fox sales manager, was transferred to Philadelphia exchange in like capacity. . . . Duke Hickey, U-I publicity department, was in to bally "The Perfect Furlough". . . . City manager C. A. Harrell has commended Willis Vance, local exhibitor, for his "imaginative concept" of a new river-front 10-story garage and motor terminal building, privately financed, and costing about \$4 million. . . . Owner of downtown 77-year-old Gayety, a burlesque and film house, who had protested the tax evaluation of \$131,580 as too high, was overruled by the State Board of Tax Appeals.

CLEVELAND

Henry Greenberger of Community Theatres Circuit was reelected president for a fifth term at the annual meeting of the Cleveland Motion Picture Exhibitors Association. Also reelected were Joseph Rembrandt, vice-president, and Louis Weitz, secretary. Leonard Mishkind, General Theatres Circuit, succeeds James Kalafat as treasurer. . . . The three per cent admission tax revenue in the City of Cleveland in 1958 was the lowest it has ever been since the tax went into effect 10 years ago. The take, according to License Commissioner Stanley P. Nemec, was \$344,000. High was \$602,000 in 1948. The 1958 figure shows a decline of almost 43 per cent, due, according to Nemec, to the general recession and the small attendance at the local baseball games. . . . Jules Livingston, recently appointed local Columbia branch manager, took bows at a testimonial luncheon sponsored jointly by the Cleveland Salesmen's Club and the Variety Club. Martin Grassgreen, president of the Salesmen's Club, was in charge of arrangements.

DALLAS

Phil Isley, who heads the Phil Isley Theatre Circuit with headquarters here, has been named chief barker of Variety Club's Dallas Tent 17. He replaces Edwin Tobolowsky. Other officers named include Charles Weisenburg, John Hicks, Meyer Rachofsky and W. L. Marshall. . . . The Texas unit of the newly created American Congress of Exhibitors will work with Texas COMPO to eliminate the need for two state industry organizations. Kyle Rorex, executive director Texas COMPO, will serve in that capacity for ACE, too. Paul Short will be administrative executive, and W. O. Reed general counsel for Texas COMPO, and Edwin Tobolowsky, general counsel for Texas Drive-In Theatre Owners Association, will serve as legal counsel for the ACE unit.

DES MOINES

The Mills, Tama, Ia., has closed its doors due to lack of business. . . . Mrs. Dick Witter has been named manager, Newell, Newell. The house is operated by the New Chamber of Commerce. . . . Woodrow R. Praught, vice-president of Tri-States Theatre Corporation of Des Moines, was elected chief barker of Variety Tent 15 at the annual meeting in Des Moines. Larry Day was named first assistant chief; Ralph Olson, second assistant chief; Lou Levy, dough guy; and Dave Gold, property master.

DETROIT

Max J. Rosenberg, producer of "The Last Mile," which has its world premiere at the Palms here, met the critics at a luncheon. . . . The World, formerly the Cinema and originally before World War II a legitimate house built by the German American Bund, is again dark. This was Detroit's only downtown art house. It has changed hands and policies many times, the withdrawing operator being William Fleming, who will continue at the Studio which ran day and date with the World. . . . Everett Olsen, who is originally from Minneapolis where he was with Paramount 20 years ago, has rejoined the company and was introduced to the press here as new area publicist. In the intervening years he has also been a theatre and drive-in operator in North and South Carolina.

HOUSTON

Marc J. Wolf of Indianapolis was here for the installation of officers of the Variety Club of Houston, Tent 34. New officers are Robert Lewis, chief barker; Jerry Kirby, first assistant chief barker; Harry Martin, second assistant chief barker; Richard McGar, dough guy; Jack Bryant, property master; and Les Hunt, Bobby Tinterow, Ted Roggan, Fred Baum, Sidney Balkin and Augie Schmitt, directors. Francis Deering was master of ceremonies and Henny Youngman furnished the entertainment. John T. Jones Jr., president of the Houston Chronicle, was selected as "Houston's Man of the Year," the first time the title has been conferred by the Variety Club.

MINNEAPOLIS

Most of the officers, including the business agent, of local 13, IATSE, were reelected at the annual meeting. Officers include George Gubbins, Sr., president; Robert Golling, vice-president; Mark Rice, Sr., business agent; and Robert Westerman, secretary-treasurer. . . . Fire and water did \$20,000 damage at the Reid H. Ray Film Industries, Inc., plant, St. Paul. Reid Ray, owner, said the fire apparently started in a film vault when nitrate film exploded. The fire turned on 12 sprinklers which flooded the vault. Water damage was caused to other parts of the building when the door was opened. . . . American Legion is reopening the Playhouse, Flasher, N. D., closed for some time. Some redecorating and remodeling also has been done. Used booth equipment is being installed by the Minneapolis Theatre Supply Company. . . . Local businessmen are reopening the theatre at Grantsburg, Wis.



Pete McCauley, steward, Variety Club Tent 13, Philadelphia, was recently honored on the occasion of his 80th birthday. Attending the affair were, standing, left to right, Charles Zagrans, Edward Emanuel, Hal Marshall, Ralph Pries, Harry Romaine, Paul Kleiman, Earle Sweigert, William Madden, McCauley, Leo Beresin, Norman Silverman, Al Davis, Lester Wurtele, Lou Goffman, Sam Diamond, Martin Ellis, Max Gillis, and William Doyle; and, seated, same order, Mickey Lewis, Jack Drucker, Mike Felt, Vic Blanc, Jack Beresin, James P. Clark, Jay Emanuel, William Moclair, Jack Greenberg, and Sylvan Cohen.

NEW HAVEN

Hal Bogue has resigned as manager, Mark-off Bros.' Midtown, Norwich, Conn., and is expected to announce a new industry affiliation shortly. He is replaced at the Midtown by his former assistant, John Durandi. . . . The Colonial Theatre Amusement Corporation, a new Milford, Conn., corporation, has filed a certificate of incorporation with the Connecticut secretary of state, listing authorized capital, \$50,000; 500 shares at \$100; beginning business, \$1,000; incorporators, Donald Root, West Haven, Conn., Anthony Salerno, and Robert Elliano, Milford.

NEW ORLEANS

Joy N. Houck and J. Francis White, Charlotte, top executives of Howco Pictures, left for England and France to make arrangements for the distribution of their pictures there. . . . The Gloster, Gloster, Miss., closed. . . . The Ritz, Hattiesburg, Miss., closed for remodeling. . . . Fred Juneau has leased the Joy, Cottonport, La., from Joy's Theatres. . . . The Ritz, Lucedale, Miss., is now on weekend operation only. . . . The following theatres are now closed one day midweek: W. D. Conrad's Dixie, Loreauville, La.; Mrs. Edith Gee's Village, Bonita, La.; and S. P. Serio's Century, Morganza, La. . . . Lewis Cox reopened the Bayouland, Barton, La. . . . Tringas Theatres closed the Bay Drive-In, Niceville, Fla., until spring. . . . The Crosby, Crosby, Miss., closed. . . . Elaine Miano, Allied Artists assistant booker, resigned to devote her time to domestic duties. . . . Julie Call, MGM cashier, left to await the arrival of the stork. . . . Joe Carlock returned to take over the reins of the Pitt, Lake Charles, La., in the post vacated by Clyde Daren, who moved to Abernathy, Tex., to devote all his time to his own theatres there. . . . Hazel May Hill, Columbia

cashier, and Gerald St. Romaine have an altar date on Jan. 17. . . . Mr. and Mrs. William Cobb planed to Minden to attend the funeral of their brother-in-law, Douglas Cheshire. The Cobbs and Mrs. Cheshire are co-owners of the Joy in that town, which has been managed by her for many years.

PHILADELPHIA

Variety Club Tent 13 Heart Fund Drive award winners were Florence Scowcroft, Philadelphia; Al Knight, Stratford, Ontario, Canada; Paul Norris, Sr., Wilmington, Del.; Mildred Tatelman, Philadelphia; The Stewarts, Camden, N. J.; J. F. Ruffner, Reading, Pa.; Lillian Cohen, Riverdale, N. Y.; Belle K. Baer, Philadelphia; Franklin Pharmacal Company, Philadelphia; and G. J. Haney, Wormleysburg, Pa. . . . Max Chasens, Hamid Enterprises, Atlantic City, N. J., led the Transportation Committee of the Commuters' Association, protesting the proposed cut in service of the Pennsylvania-Reading Seashore Lines to the shore resorts. . . . The Pennypak has been leased to a little theatre dramatic group headed by Bob Ferguson. . . . Friends of Eli Epstein will be pleased to hear he is now connected with Ellis Theatres' booking department. . . . Charles Amsterdam is recuperating in Mt. Sinai Hospital, Miami, Fla., and would like to hear from his friends. He was injured by a hit and run motorist.

ST. LOUIS

Marcella DeVinney, 20th-Fox, who was "Miss Film Row" of St. Louis in 1957, was reelected business agent for Film Exchange Employees Local Union F-1, IATSE affiliate. Other officers for 1959 are president Ralph Hacker, UA; vice-president W. Cole, U-I; secretaries Mable Schmidt, MGM; Marlene Buck, National Screen; and Hazel Hildebrand,

U-I; and treasurer, Charlotte Murphy, Columbia. . . . Robert Hyland, general manager, radio station KMOX, CBS, was installed as chief barker of St. Louis Variety Club, Tent Four, at a luncheon meeting held at the Forest Park Hotel. The Tent recently moved its quarters from the Chase Hotel to the Forest Park Hotel. . . . The Mansfield, Mansfield, Mo., closed. . . . The Longwood, Lemay, Mo., has been closed and may be dismantled and converted to other use. . . . D. J. (Bud) Edele, UA branch manager, has been promoted to manage the New York City exchange, a post he will assume next month. He is succeeded here by Eddie Stevens, who has been on the sales staff here since 1951. . . . Mildred Skinner joined Allied Artists as secretary to manager Maurice Schweitzer. . . . United Artists' "The Great St. Louis Bank Robbery," produced here, will have its world premiere at Loew's Orpheum on Jan. 29 followed by a saturation booking in some 75 Missouri and Illinois theatres. . . . The Canna, Gillespie, Ill., is to be modernized.

SAN ANTONIO

George Kaczmar, former manager, Empire, is now a special investigator for the local District Attorney's office. . . . Jerry Jobe has instituted "Teenage Night" every Friday night at the Sunset, Fort Worth, Tex., and as a result has a packed house. He removed several rows of seats in the front row. Then after the showing of the feature he turns on the house lights and provides music for 30 minutes of dancing in the front space. Jobe reports he does a tremendous business at the concessions stand. . . . Clarence H. Moss, manager, State, operated by the Interstate Theatre Circuit, has announced that admission prices have been increased for adults from 40 to 60 cents. . . . The Glenn, Winnie, Tex., has been taken over by Mrs. O. J. Loupe who has leased the theatre from W. R. Armstrong, who has operated the theatre since 1947. Armstrong and his family will move to Beaumont, Tex. . . . The Casino, Hebbronville, Tex., has been closed until further notice. . . . Pete Fernandez, Fiesta, Mathis, Tex., is trying out special midweek previews.

SEATTLE

The M. R. "Razz" Goldstein Appreciation Drive started Jan. 3 and will run for three months, winding up April 3. . . . Seattle lost another long-time neighborhood house when the Venetian closed. . . . The Liberty, Portland, closed because the theatre property has been sold for a new building. . . . I. B. Johansen leaves the Uptown to take over as manager of Sterlings Lake City, replacing Frank Bunting who has returned to the Midwest. Johansen's vacant post has been filled by Jack Meals, formerly assistant at the Garden.

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SERVICE SECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVICESECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index. Combined, the yellow paper SERVICESECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



FEBRUARY 4, 1959 SECTION TWO
Vol. 61, No. 13

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
NA—Naturama
RE—Reissue
RS—Regalscope
SS—SuperScope
TC—Technicolor
TE—Technirama
TR—Trucolor
VV—VistaVision
WC—WarnerColor
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review, plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5828 ACCURSED, THE—MD-78m.—Donald Wolfitt, Jane Griffiths—4533 (11-26-58)—Okay programmer—English
5818 ATTACK OF THE 50 FT. WOMAN—MD-66m.—Allison Hayes, William Hudson—4477 (6-11-58)—Science fiction dualler
5801 BLONDE BLACKMAILER—MD-59m.—Richard Arlen, Susan Shaw—4453 (4-16-58)—For the lower half—England
4809 BRIDE AND THE BEAST, THE—MD-78m.—Charlotte Austin, Lance Fuller—4449 (4-2-58)—Lower half horror item
5821 BULLWHIP—W-80m.—(CS; DC)—Guy Madison, Rhonda Fleming—4481 (6-25-58)—Average western
5807 COLE YOUNGER, GUNFIGHTER—W-73½m.—(CS-C)—Frank Lovejoy, Abby Dalton—4445 (3-19-58)—Good programmer
5902 COSMIC MAN, THE—MD-72m.—Bruce Bennett, Angela Greene—4553 (1-28-59)—Science fiction entry for the supporting slot
5812 CRY BABY KILLER, THE—MD-62m.—Harry Lauter, Carolyn Mitchell—4497 (8-6-58)—Juvenile delinquency tale for lower half
5824 FRANKENSTEIN—1970—MD-83m.—(CS)—Boris Karloff, Jana Lund—4525 (10-29-58)—Adult horror programmer has Karloff name
5823 GUNSMOKE IN TUCSON—W-80m.—(CS; DC)—Mark Stevens, Gale Robbins—4493 (7-23-58)—Okay western
5804 HELL'S FIVE HOURS—MD-73m.—Stephen McNally, Coleen Gray—4469 (5-28-58)—Suspenseful programmer
5731 HONG KONG AFFAIR—MD-79m.—Jack Kelly, May Wynn—4493 (7-23-58)—Okay programmer
5901 HOUSE ON HAUNTED HILL—MD-75m.—Vincent Price, Carol Ohmart—4545 (12-24-58)—Okay ghost, horror entry
5826 HOT CAR GIRL—MD-71m.—Richard Bakalyan, June Kenney—4497 (8-6-58)—For lower half
5833 IN-BETWEEN AGE—MU-78m.—Terry Dene, Mary Steele—4505 (9-3-58)—British rock 'n' roll dualler—England
5805 IN THE MONEY—C-61m.—Huntz Hall, Patricia Donahue—4453 (4-16-58)—Bowery Boys average
5839 JOHNNY ROCCO—MD-84m.—Richard Eyer, Stephen McNally, Coleen Gray—4541 (12-10-58)—Good programmer
5813 JOY RIDE—D-64½m.—Rod Fulton, Ann Doran—4533 (11-26-58)—Interesting programmer
5831 LEGION OF THE DOOMED—75m.—Bill Williams, Dawn Richard—4533 (11-26-58)—Foreign Legion entry for lower half
5830 LITTLEST HOBO, THE—D—Buddy Hart, Wendy Stuart—4513 (9-17-58)—Good show for the younger set
5803 MAN FROM GOD'S COUNTRY—W-70m.—(CS-DC)—George Montgomery, Susan Cummings—4437 (2-19-58)—Average western
5808 MACABRE—MD-73m.—William Prince, Christine White—4449 (4-2-58)—Horror show for the program
5829 NEW ORLEANS AFTER DARK—MD-71m.—Stacy Harris, Ellen Moore—4485 (7-9-58)—For the lower half
5816 NEVER LOVE A STRANGER—MD-90m.—John Drew Barrymore, Lita Milan—4485 (7-9-58)—Gangster meller for top half
5816 PAGANS, THE—MD-80m.—Pierre Cressoy, Helene Remy—4493 (7-23-58)—Cloak and dagger spectacle—Italy
5811 QUANTRILL'S RAIDERS—MD-71m.—(CS; DC)—Steve Cochran, Diane Brewster—4465 (5-14-58)—Big scale outdoor opus
5826 QUEEN OF OUTER SPACE—MD-79½m.—(CS; DC)—Zsa Zsa Gabor, Eric Fleming—4513 (9-17-58)—Okay science fiction entry
5802 RAWHIDE TRAIL, THE—W-67m.—Rex Reason, Nancy Gates—4457 (4-30-58)—Okay cowboys and Indians
5837 REVOLT IN THE BIG HOUSE—MD-79m.—Gene Evans, Arlene Hunter—4529 (11-12-58)—Good prison story
5732 SABU AND THE MAGIC RING—MD-61m.—(DC)—Sabu, Darla Massey—4453 (4-16-58)—For lower half, Saturday matinees
5814 SEVEN GUNS TO MESA—W-69m.—Charles Quinlivan, Lois Albright—4469 (5-28-58)—Average western
5820 SNOWFIRE—W-73m.—(C)—Don Megowan, Molly McGowan—4501 (8-20-58)—Good entry for the youngsters
5819 SPY IN THE SKY—MD-74m.—Steve Brodie, Andrea Domburg—4505 (9-3-58)—International intrigue programmer
5822 UNWED MOTHER—D-74m.—Norma Moore, Robert Vaughn—4533 (11-26-58)—Well-made program entry
5817 WAR OF THE SATELLITES—MD-66m.—Dick Miller, Susan Cabot—4477 (6-11-58)—Average programmer
5836 WOLF LARSEN—MD-83m.—Barry Sullivan, Gita Hall—4529 (11-12-58)—Good programmer

COMING FEATURES IN ORDER OF RELEASE

Feb. ARSON FOR HIRE—Steve Brodie, Lyn Thomas
Feb. BEHEMOTH, THE—Gene Evans—England
Mar. AL CAPONE—Rod Steiger, Fay Spain

COMING

BATTLE FLAME, THE—Scott Brady, Elaine Edwards
BIG CIRCUS, THE—(CS; TC)—Victor Mature, Rhonda Fleming
CRIME AND PUNISHMENT, U. S. A.—George Stevens Hamilton, Mary Murphy
KING OF THE WILD STALLIONS—(CS; DC)—George Montgomery, Diane Brewster
FACE OF THE FIRE—Cameron Mitchell, Milko Oscar
RIOT IN CELL BLOCK 11—Neville Brand
SPEED CRAZY—Brett Halsey, Yvonne Lime

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

ASTOUNDING SHE MONSTER, THE—MD-60m.—Robert Clarke, Marilyn Harvey—4453 (4-16-58)—Mediocre science fiction entry for lower half
ATTACK OF THE PUPPET PEOPLE—MD-78m.—John Agar, June Kenny—4501 (8-20-58)—Okay programmer
BONNIE PARKER STORY, THE—MD-79m.—(Superama)—Dorothy Provine, Jack Hogan—4481 (6-25-58)—Fair crime package entry
BRAIN EATERS, THE—MD-60m.—Edwin Nelson, Joanna Lee—4541 (12-10-58)—Routine science fiction
COOL AND THE CRAZY—MD-76m.—Scott Marlowe, Gigi Perreau—4521 (10-15-58)—Teenage dope meller
DRAGSTRIP RIOT—MD-67m.—Gary Clarke, Yvonne Lime—4521 (10-15-58)—Teenage dualler
HELL SQUAD—MD-64m.—Wally Compo, Brandon Carroll—4517 (10-1-58)—Program war meller
HIGH SCHOOL HELLCATS—MD-70m.—Yvonne Lime, Bret Halsey—4525 (10-29-58)—Teenage problem programmer
HOT ROD GANG—CMU—72m.—John Ashley, Jody Fair, Gene Vincent—4525 (10-29-58)—Rock 'n' roll programmer
HOW TO MAKE A MONSTER—MD-75m.—(Partly color)—Robert H. Harris—4541 (12-10-58)—Okay horror meller
JET ATTACK—MD-88m.—John Agar, Audrey Totter—4477 (6-11-58)—War film for lower half
MACHINE GUN KELLY—MD-84m.—(Superama)—Charles Bronson, Susan Cabot—4481 (6-25-58)—Mediocre part of crime package
NIGHT OF THE BLOOD BEAST—65m.—Michael Emmet, Angela Greene—4533 (11-26-58)—Minor science fiction entry
SCREAMING SKULL, THE—MD-70m.—John Hudson, Peggy Webber—4545 (12-24-58)—Okay for the horror program
SHE GODS OF SHARK REEF—MD-63m.—(C)—Don Durant, Lisa Montell—4534 (11-26-58)—Okay novelty programmer—Made in Hawaii
SPIDER, THE—MD-72m.—Ed Kemmer, June Kenny—4525 (10-29-58)—Average horror entry
SUICIDE BATTALION—MD-79m.—Michael Connors, Jewell Lahn—4477 (6-11-58)—Action film for lower half
TANK BATTALION—MD-80m.—Don Kelly, Barbara Luna—4517 (10-1-58)—For the lower half

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Accursed, The A2 AA
Adam and Eve SC For.
Admirable Crichton, The A1 Col.
(Paradise Lagoon)
Adultress, The A3 For.
Affairs of Julie, The For.
Al Capone AA
Alaskan Passage Fox
Alias Jesse James UA
All at Sea A1 MGM
Ambush at Cimarron Pass A1 Fox
Another Time, Another Place A3 Par.
Andy Hardy Comes Home A1 MGM
Angry Hills, The MGM
Anna Lucasta A3 UA
Apache Territory A1 Col.
Appointment with a Shadow A2 UI
Arson for Hire AA
As Young as We Are A3 Par.
Ask Any Girl MGM
Astounding She Monster, The A2 AI
Attack of the Puppet People A1 AI
Attack of the 50 Ft. Woman B AA
Attila A2 For.
Auntie Mame A3 WB
Awakening, The A2 For.

PLEASE NOTE . . .

This yellow paper SERVICESECTION is corrected, re-edited, and brought up to date every second week;— and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Badlanders, The.....	A3	MGM
Badman's Country.....	A1	WB
Ballerina.....		For.
Bandit of Zobe, The.....		Col.
Barbarian and the Geisha, The.....	A1	Fox
Bat Masterson Story, The.....		UA
Battle Flame, The.....		AA
Beat Generation, The.....		MGM
Beautiful but Dangerous.....	B	Fox
Behemoth, The.....		AA
Bell, Book and Candle.....	A3	Col.
Ben Hur.....		MGM
Bend of the River—RE.....	A1	U-I
Big Barrier, The.....		For.
Big Circus, The.....		AA
Big Country, The.....	A2	UA
Big Operator, The.....		MGM
Bigamist, The.....		For.
Blitter Victory.....	A2	Col.
Black Orchid, The.....	A1	Par.
Blaze of Noon—RE.....	A1	Par.
Blob, The.....	A2	Par.
Blonde Blackmailer.....	A2	AA
Blood and Steel.....		A-I
Blood Arrow.....	A2	Fox
Blood Of Bataan.....		For.
Blood of the Vampire.....	B	UI
Blue Murder at St. Trinian's.....		For.
Bonnie Parker Story.....	B	AI
Born Reckless.....		WB
Brain Eaters, The.....	A2	A-I
Bravados, The.....	A2	Fox
Bride and the Beast, The.....	B	AA
Brothers Karamazov, The.....	A3	MGM
Buccaneer, The.....	A1	Par.
Buchanan Rides Alone.....	A1	Col.
Bullwhip.....	A2	AA
But Not for Me.....		Par.

C

Cabiria.....	A3	For.
California—RE.....	A2	Par.
Camp on Blood Island, The.....	A2	Col.
Campbell's Kingdom.....	A1	For.
Captain from Kopenick, The.....	A1	For.
Case against Brooklyn, The.....	A2	Col.
Case of Dr. Laurent, The.....	SC	For.
Cat on a Hot Tin Roof.....	A3	MGM
Certain Smile, A.....	A3	Fox
Chase a Crooked Shadow.....	A1	WB
China Doll.....	A3	UA
Circus of Love.....		For.
City of Fear.....	A2	Col.
Cole Younger, Gunfighter.....	A1	AA
Colossus of New York, The.....	A2	Par.
Compulsion.....		Fox
Confessions of Felix Krull, The.....	B	For.
Contraband Spain.....		For.
Cool and The Crazy.....	A3	AI
Cop Hater.....	B	UA
Cosmic Man, The.....		AA
Count Five and Die.....	A2	Fox
Count Your Blessings.....		MGM
Counterplot.....		UA
Country Music Holiday.....	A1	Par.
Cowboy.....	A1	Col.
Crawling Terror, The.....		For.
Creatures from Another World.....		For.
Crime and Punishment, U. S. A.....		AA
Cross Up.....	A2	UA
Cry Baby Killer, The.....	A2	AA
Cry Terror.....	A3	MGM
Cry Tough.....		UA
Curse of the Demon.....	A2	Col.
Curse of the Faceless Man, The.....	A2	UA

D

Daddy-O.....		A-I
Damn Yankees.....	A3	WB
Dancing Heart, The.....		For.
Dangerous Exile.....	A1	For.
Dangerous Youth.....	A2	WB
Day of the Outlaw.....		UA
Deadly Decision.....		For.
Decka Ran Red, The.....	A3	MGM
Deep Six, The.....	A1	WB
Defiant Ones, The.....	A3	UA
Demoniaque.....	A2	For.
Desert Fury—RE.....	A2	Par.
Desert Hell.....	A1	Fox
Desire Under the Elms.....	A3	Par.
Devil's Disciple, The.....		UA
Diary of Anne Frank.....		Fox
Doctor's Dilemma, The.....	A3	MGM
Don't Give Up The Ship.....		Par.
Dragstrip Riot.....	B	AI
Dreaming Lips.....		For.
Dunkirk.....	A1	MGM

E

Edge of Fury.....		UA
Enchanted Island.....	A2	WB
Escort West.....		UA

F

Face of the Fire.....		AA
Face of a Fugitive.....		Col.
FBI Story, The.....		WB
Fearmakers, The.....	A2	UA
Fiend Without a Face.....	A3	MGM
Fiend Who Walked the West, The.....	B	Fox

TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4451 (12-10-58)—For the lower half
TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller
VIKING WOMEN AND THE SEA SERPENT—MD-70m.—Abby Dalton, Richard Devon—4453 (4-16-58)—Fair lower half entry
WAR OF THE COLOSSAL BEAST—MD-68m.—Sally Fraser, Dean Parkin—4501 (8-20-58)—Fair exploitation programmer

TO BE REVIEWED

BLOOD AND STEEL—Wally Campo, Marlyn Agan
DADDY-O—Dick Contino, Sandra Giles
OPERATION DAMES—Every Meyer, Charles Henderson
PARATROOP COMMAND—Richard Bakalyn
ROAD RACERS—Joel Laurence, Sally Fraser
SUBMARINE SEAHAWK—John Bentley

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

223	ADMIRABLE CRICHTON, THE (PARADISE LAGOON)—C-94m.—(TC)—Kenneth More, Diane Cilento—4421 (1-8-58)—Admirable British comedy—England
314	APACHE TERRITORY—W-75m.—(EC)—Rory Calhoun, Barbara Bates—4513 (9-17-58)—Okay action programmer
319	BELL, BOOK, AND CANDLE—C-103m.—(TC)—James Stewart, Kim Novak—4526 (10-29-58)—Cute comedy has lots to offer
234	BITTER VICTORY—D-82m.—(CS)—Richard Burton, Ruth Roman—4441 (3-5-58)—Average war drama
309	BUCHANAN RIDES ALONE—W-78m.—(C)—Randolph Scott, Craig Stevens—4505 (9-3-58)—Good western for the program
303	CAMP ON BLOOD ISLAND, THE—MD-81m.—(MS)—Carl Mohner, Barbara Shelley—4505 (9-3-58)—Exploitable Jap prison camp meller—England
242	CASE AGAINST BROOKLYN, THE—MD-82m.—Dareen McGavin, Maggie Hayes—4465 (5-14-58)—Satisfactory cops and robbers
	CITY OF FEAR—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
233	COWBOY—MD-92m.—(TC)—Glenn Ford, Jack Lemmon, Anna Kashfi—4437 (2-19-58)—Superior show
305	CURSE OF THE DEMON—D-83m.—Dana Andrews, Peggy Cummins—4505 (9-3-58)—Drama of the supernatural for the lower half—England
241	FROM HERE TO ETERNITY—D-118m.—(RE)—Burt Lancaster, Deborah Kerr—4469 (5-28-58)—High rating reissue
313	GHOST OF THE CHINA SEA—MD-79m.—David Brian, Lynn Bernay—4505 (9-3-58)—Strictly lower half fare
	GIDEON OF SCOTLAND YARD—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for the program—England
240	GODDESS, THE—D-105m.—Kim Stanley, Lloyd Bridges—4457 (4-30-58)—Hollywood career yarn needs attention
323	GOOD DAY FOR A HANGING—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
302	GUNMAN'S WALK—D-97m.—(CS; TC)—Van Heflin, Tab Hunter, Kathryn Grant—4506 (9-3-58)—Excellent western
2074	HELL BELOW ZERO—MD-91m.—(RE)—Alan Ladd, Joan Tetzel—4469 (5-28-58)—Actionful Ladd reissue
237	HIGH FLIGHT—MD-89m.—Ray Milland, Helen Cherry—4445 (3-19-58)—Mediocre program meller—England
301	KEY, THE—D-125m.—(CS)—William Holden, Sophia Loren—4506 (9-3-58)—High rating drama of love and war
315	KILL HER GENTLY—MD-73m.—Griffith Jones, Maureen Connell—4517 (10-1-58)—Program filler—England
325	LAST BLITZKRIEG, THE—MD-84m.—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
316	LAST HURRAH, THE—CD-121m.—Spencer Tracy, Dianne Foster—4521 (10-15-58)—High rating entertainment
243	LET'S ROCK—ME-79m.—Julius LaRosa, Phyllis Newman—4465 (5-14-58)—Just rock 'n' roll
306	LIFE BEGINS AT 17—D-75m.—Mark Damon, Dorothy Johnson—4506 (9-3-58)—Okay teen-age programmer
244	LINEUP, THE—MD-86m.—Eil Wallach, Mary LaRoche—4457 (4-30-58)—Good cops 'n' robbers entry
321	MAN INSIDE, THE—MD-89m.—Jack Palance, Anita Ekberg—4529 (11-12-58)—Okay adventure yarn
310	ME AND THE COLONEL—CD-109m.—Danny Kaye, Nicole Maurey—4506 (9-3-58)—Highly entertaining entry
322	MURDER BY CONTRACT—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story
317	MURDER REPORTED—MD-58m.—Paul Carpenter, Melissa Stribling—4526 (10-29-58)—Lower half filler—England
	PARADISE LAGOON—See ADMIRABLE CRICHTON, THE
2073	PARATROOPER—MD-88m.—(RE)—Alan Ladd, Susan Stephen—4469 (5-28-58)—Reissue Ladd starrer has angles
304	REVENGE OF FRANKENSTEIN—MD-90m.—(TC)—Peter Cushing, Eunice Gayson—4506 (9-3-58)—Good horror entry—England
227	RETURN TO BARBOW—W-61m.—(TC)—Phil Carey, Catherine McLeod—4421 (1-8-58)—Routine lower half western
236	SCREAMING MIMI—MD-79m.—Anita Ekberg, Phil Carey—4445 (3-19-58)—Interesting mystery meller
312	SHE PLAYED WITH FIRE—MD-95m.—Jack Hawkins, Arlene Dahl—4506 (9-3-58)—Interesting mystery for the program—England
324	SENIOR PROM—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
320	SEVENTH VOYAGE OF SINBAD, THE—FAN-89m.—(TC; DY)—Kervin Mathews, Kathryn Grant—4534 (11-26-58)—High rating fantasy of Arabian Nights type
308	SNORKEL, THE—MD-74m.—Peter Van Eyck, Bette St. John—4506 (9-3-58)—Good suspense entry
307	TANK FORCE—MD-86m.—(CS; TC)—Victor Mature, Luciana Paluzzi—4506 (9-3-58)—African War action for the program—Eng and
318	TARAWA BEACHHEAD—Kervin Mathews, Julie Adams—4529 (11-12-58)—Satisfactory programmer of Marines in action
239	THIS ANGRY AGE—D-100m.—(TE-TC)—Anthony Perkins, Silvana Mangano—4458 (4-30-58)—Interesting but overlong
235	TRUE STORY OF LYNN STUART, THE—MD-78m.—Betty Palmer, Jack Lord—4437 (2-19-58)—Average meller
	TWO-HEADED SPY, THE—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer—England
311	WHOLE TRUTH, THE—MD-84m.—Stewart Granger, Donna Reed—4506 (9-3-58)—Average whodunit for the program—England
228	WORLD WAS HIS JURY, THE—D-82m.—Edmond O'Brien, Mona Freeman—4421 (1-8-58)—Lower half entry

COMING FEATURES IN ORDER OF RELEASE

Feb.	RIDE LONESOME—(CS; C)—Randolph Scott, Karen Steele
Mar.	BANDIT OF ZHOBE, THE—(CS; C)—Victor Mature, Anne Aubrey
Mar.	FORBIDDEN ISLAND—(C)—Jon Hall, Nan Adams
Mar.	GUNMEN FROM LAREDO—Color—Robert Knapp, Jana Davi
Mar.	IT HAPPENED TO JANE—(Color)—Doris Day, Jack Lemmon

COMING

FACE OF A FUGITIVE—(C)—Fred MacMurray, Dorothy Green
GIDGET—(CS; C)—Sandra Dee, James Darren
IDLE ON PARADE—William Bendix, Anne Aubrey—England
JUKE BOX RHYTHM—Jack Jones, Jo Morrow
LAST ANGRY MAN, THE—Paul Muni, Betsy Palmer
LOU COSTELLO AND HIS 30 FT. BRIDE—Lou Costello, Dorothy Provine
MIDDLE OF THE NIGHT—Kim Novak, Fredric March
MOUSE THAT ROARED, THE—Jean Seberg, Peter Sellers—England
PORGY AND BESS—(Todd A-O; C)—Sidney Poitier, Dorothy Dandridge—Goldwyn
SUMMER CAMP—Louis Prima, Keely Smith
THEY CAME TO CORDURA—(CS; C)—Gary Cooper, Rita Hayworth, Van Heflin
YOUNG LAND, THE—(TC)—Pat Wayne, Yvonne Craig—Whitney

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

816	ALL AT SEA—C-82m.—Alec Guinness, Irene Browne—4422 (1-8-58)—Highly amusing—England
832	ANDY HARDY COMES HOME—CD-78m.—Mickey Rooney, Patricia Breslin—4498 (8-6-58)—Welcome return of popular family series
828	BADLANDERS, THE—W-83m.—(CS; MC)—Alan Ladd, Katy Jurado—4493 (7-23-58)—Very good western
813	BROTHERS KARAMAZOV, THE—D-146m.—(MC)—Yul Brynner, Maria Schell—4437 (2-19-58)—Different, unusual entertainment
901	CAT ON A HOT TIN ROOF—D-108m.—(MC)—Elizabeth Taylor, Paul Newman—4506 (9-3-58)—Well-made filmization of play
820	CRY TERROR—MD-96m.—James Mason, Inger Stevens—4454 (4-16-58)—Taut, well-made suspense film
903	DECKS RAN RED, THE—D-83m.—James Mason, Dorothy Dandridge—4517 (10-1-58)—Well-made, suspense shocker
909	DOCTOR'S DILEMMA, THE—98m.—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots—England
902	DUNKIRK—D-113m.—John Mills, Robert Urquhart—4506 (9-3-58)—Well-made war film—England
823	FIEND WITHOUT A FACE—MD-77m.—Marshall Thompson, Kim Parker—4478 (6-11-58)—Horror item for the exploitation show—England
825	GIGI—MU-116m.—(CS; MC)—Leslie Caron, Maurice Chevalier—4470 (5-28-58)—Delightful entertainment
819	HANDLE WITH CARE—D-82m.—Dean Jones, Joan O'Brien—4454 (4-16-58)—Well-made, and interesting
822	HAUNTED STRANGLER, THE—MD-81m.—Boris Karloff, Diane Audrey—4478 (6-11-58)—Good horror entry—England
814	HIGH COST OF LOVING, THE—CD-87m.—(CS)—Jose Ferrer, Gena Rowlands—4445 (3-19-58)—Amusing, well-made entry
826	HIGH SCHOOL CONFIDENTIAL—MD-85m.—(CS)—Russ Tamblyn, Jan Sterling—4470 (5-28-58)—Another entry on high school delinquency
830	IMITATION GENERAL—C-88m.—(CS)—Glenn Ford, Red Buttons, Taina Elg—4482 (6-25-58)—Good war comedy
824	LAW AND JAKE WADE, THE—W-86m.—(CS; MC)—Robert Taylor, Patricia Owens—4478 (6-11-58)—Highly effective western
818	MERRY ANDREW—C-103m.—(CS; MC)—Danny Kaye, Pier Angeli—4446 (3-19-58)—Highly amusing
905	PARTY GIRL—MD-99m.—(CS; MC)—Robert Taylor, Cyd Charisse—4526 (10-29-58)—Plush gangster meller is action-packed
829	RELUCTANT DEBUTANTE, THE—C-94m.—(CS; MC)—Rex Harrison, Kay Kendall—4498 (8-6-58)—Entertaining, light-weight comedy
815	SADDLE THE WIND—W-84m.—(CS; MC)—Robert Taylor, Julie London—4441 (3-5-58)—Superior western
810	SAFECRACKER, THE—MD-96m.—Ray Milland, Jeannette Sterke—4422 (1-8-58)—Well-made, suspenseful yarn—England
811	SEVEN HILLS OF ROME, THE—MU-107m.—(TE-TC)—Mario Lanza, Peggie Castle—4422 (1-8-58)—Entertaining entry
821	SHEEPMAN, THE—W-85m.—(CS; MC)—Glenn Ford, Shirley MacLaine—4458 (4-30-58)—Good-humored, action-packed western
908	SOME CAME RUNNING—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
831	TARZAN'S FIGHT FOR LIFE—MD-86m.—(C)—Gordon Scott, Eve Brent—4486 (7-9-58)—Okay for Tarzan fans
904	TORPEDO RUN—MD-98m.—(CS; MC)—Glenn Ford, Diane Brewster—4526 (10-29-58)—Good submarine entry

- 907 tom thumb—FAN-98m.—(TC)—Rusa Tambllyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially for youngsters—England
- 906 TUNNEL OF LOVE, THE—C-98m.—(CS)—Doris Day, Richard Widmark—4521 (10-15-58)—Highly entertaining comedy for adults
- 812 UNDERWATER WARRIOR—MD-91m.—(CS)—Dan Dalley, Claire Kelly—4442 (3-5-58)—Entertaining "Frogmen" story

COMING FEATURES IN ORDER OF RELEASE

- Feb. FIRST MAN INTO SPACE—Marshall Thompson
- Feb. JOURNEY, THE—Yul Brynner, Deborah Kerr
- Mar. MATING GAME, THE—Debbie Reynolds, Tony Randall
- Apr. ASK ANY GIRL—(C)—David Niven, Shirley MacLain
- Apr. GREEN MANSIONS—(CS; MC)—Audrey Hepburn, Anthony Perkins
- May FLESH AND THE DEVIL, THE—Harry Belafonte, Inger Stevens
- May WATASI—George Montgomery, Taina Elg
- June BEAT GENERATION, THE—Steve Cochran, Mamie Van Doren
- June COUNT YOUR BLESSINGS—Deborah Kerr, Rossanno Brazzi, Maurice Chevalier

COMING

- ANGRY HILLS, THE—Robert Mitchum, Elisabeth Mueller
- BEN HUR—(Camera 65 ;MC)—Charlton Heston, Jack Hawkins
- BIG OPERATOR, THE—Mickey Rooney, Mamie Van Doren
- FOR THE FIRST TIME—(TR)—Marlo Lanza, Zsa Zsa Gabor
- NIGHT OF THE QUARTER MOON—Julie London, John Drew Barrymore
- NORTH BY NORTHWEST—Cary Grant, Eva Marie Saint, James Mason
- SCAPEGOAT, THE—Alec Guinness, Bette Davis

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

- 5804 AS YOUNG AS WE ARE—D-76m.—Robert Harland, Pippa Scott—4513 (9-17-58)—Satisfactory drama with teen appeal
- 5719 ANOTHER TIME, ANOTHER PLACE—D-95m.—(VV)—Lana Turner, Barry Sullivan—4458 (4-30-58)—Heavy drama for women—England
- 5813 BLACK ORCHID, THE—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
- 5722 BLAZE OF NOON—D-91m.—(RE)—Anne Baxter, William Holden—4470 (5-28-58)—Exploitable reissue has names
- 5801 BLOB, THE—MD-85m.—(DC)—Steven McQueen, Aneta Corsaut—4513 (9-17-58)—Okay science fiction programmer
- 5809 BUCCANEER, THE—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
- 5757 CALIFORNIA—W-97m.—(TC-RE)—Ray Milland, Barbara Stanwyck—4446 (3-19-58)—Reissue has names
- 5733 COLOSSUS OF NEW YORK, THE—MD-70m.—Ross Martin, Mala Powers—4470 (5-28-58)—Routine science fiction meller
- 5714 COUNTRY MUSIC HOLIDAY—MU-81m.—Ferlin Husky, Zsa Zsa Gabor—4482 (6-25-58)—Lower half filler
- 5728 DESERT FURY—D-95m.—(TC-RE)—Burt Lancaster, Elizabeth Scott—4446 (3-19-58)—Reissue has names
- 5712 DESIRE UNDER THE ELMS—D-111m.—(VV)—Sophia Loren, Anthony Perkins—4446 (3-19-58)—Uncompromising adult drama
- 5808 GEISHA BOY, THE—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry
- 5711 HIGH HELL—MD-87m.—John Derek, Elaine Stewart—4454 (4-16-58)—Program entry
- 5806 HOUSEBOAT—CD-112m.—(VV; TC)—Cary Grant, Sophia Loren—4514 (9-17-58)—Highly entertaining entry
- 5807 HOT ANGEL, THE—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
- 5711 HOT SPELL—D-86m.—(VV)—Shirley Booth, Anthony Quinn—4465 (5-14-58)—Moody drama, limited appeal
- 5802 I MARRIED A MONSTER FROM OUTER SPACE—MD-78m.—Tom Tryon, Gloria Talbott—4522 (10-15-58)—Okay science fiction entry
- 5734 KING CREOLE—MUMD-116m.—Elvis Presley, Carolyn Jones—4479 (6-11-58)—Exploitable musical meller
- 5717 MARACAIBO—D-88m.—(VV-TC)—Cornel Wilde, Jean Wallace—4465 (5-14-58)—Fast, colorful programmer
- 5736 MATCHMAKER, THE—CD-100m.—(VV)—Shirley Booth, Anthony Perkins—4498 (8-6-58)—Humorous entry for discriminating audiences
- 5723 NORTHWEST MOUNTED POLICE—MD-125m.—(RE) (TC)—Gary Cooper, Madeline Carroll—4471 (5-28-58)—Names, action and color should help reissue
- 5803 PARTY CRASHERS, THE—MD-78m.—Mark Damon, Connie Stevens—4514 (9-17-58)—Teen-age programmer
- 5735 ROCK-A-BYE BABY—C-103m.—(VV; TC)—Jerry Lewis, Marilyn Maxwell—4479 (6-11-58)—Highly amusing Lewis entry
- 5720 SPACE CHILDREN, THE—MD-69m.—Adam Williams, Peggy Webber—4471 (5-28-58)—Science fiction programmer
- 5710 SPANISH AFFAIR—MD-95m.—(VV-TC)—Richard Kiley, Carmen Sevilla—4438 (2-19-58)—Good program entry
- 5715 ST. LOUIS BLUES—MU-93m.—(VV)—Nat "King" Cole, Eartha Kitt—4454 (4-16-58)—Musical has box office potentials
- 5716 TEACHER'S PET—C-120m.—(VV)—Clark Gable, Doris Day—4446 (3-19-58)—Slack, funny, name-packed comedy
- 5814 TEMPEST—MD-125m.—(TE; TC)—Silvana Magano, Van Heflin—4553 (1-28-59)—Exciting spectacle
- 5810 TOKYO AFTER DARK—D-80m.—(VV)—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
- 5811 TRAP, THE—MD-84m.—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
- R5725 UNION PACIFIC—MD-135m.—(RE)—Barbara Stanwyck, Joel McCrea—4459 (4-30-58)—Reissue of railroad history should do okay
- 5721 VERTIGO—MD-127m.—(VV-TC)—James Stewart, Kim Novak—4466 (5-14-58)—Names will help suspense film
- 5805 WHEN HELL BROKE LOOSE—D-78m.—Charles Bronson, Violet Rensing—4526 (10-29-58)—Interesting, effective programmer
- R5724 WILD HARVEST—D-95m.—(RE)—Alan Ladd, Dorothy Lamour—4459 (4-30-58)—Names should help reissue

COMING

- BUT NOT FOR ME—(VV)—Clark Gable, Carroll Baker
- DON'T GIVE UP THE SHIP—Jerry Lewis, Dina Merrill
- FIVE PENNIES, THE—(VV; TC)—Danny Kaye, Barbara Bel Geddes
- HANGMAN, THE—Robert Taylor, Tina Louise, Fess Parker
- JAYHAWKERS, THE—(VV; TC)—Jeff Chandler, Nicole Maurey
- LAST TRAIN FROM GUN HILL—(VV; TC)—Kirk Douglas, Anthony Quinn
- ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
- THAT KIND OF WOMAN—Sophia Loren, Tab Hunter
- THUNDER IN THE SUN—Susan Hayward, Jeff Chandler

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

- 815 AMBUSH AT CIMARRON PASS—W-73m.—(RS)—Scott Brady, Margia Dean—4438 (2-19-58)—For the lower half
- 836 BARBARIAN AND THE GEISHA, THE—D-105m.—(CS; DC)—John Wayne, Eiko Ando—4517 (10-1-58)—Interesting, lavish historical saga
- 816 BEAUTIFUL BUT DANGEROUS—DMU-103m.—(C)—Gina Lollobrigida, Vittorio Gassman—4438 (2-19-58)—Mostly art house appeal—Italy
- 811 BLOOD ARROW—W-74m.—(RS)—Scott Brady, Phyllis Coates—4439 (2-19-58)—For lower half
- 824 BRAVADOS, THE—D-98m.—(CS; DC)—Gregory Peck, Joan Collins—4479 (6-11-58)—Interesting western has names
- 830 CERTAIN SMILE, A—D-106m.—(CS; DC)—Rossano Brazzi, Joan Fontaine—4498 (8-6-58)—Interesting, colorful tale of a young girl in love
- 817 COUNT FIVE AND DIE—MD-92m.—(CS)—Jeffrey Hunter, Nigel Patrick—4450 (4-2-58)—Satisfactory spy story
- 822 DESERT HELL—MD-82m.—(RS)—Brian Keith, Barbara Hale—4483 (6-25-58)—Mediocre lower half entry
- 831 FIEND WHO WALKED THE WEST, THE—W-100m.—(CS)—Hugh O'Brian, Robert Evans, Dolores Michaels—4506 (9-3-58)—Suspenseful, brutal western
- 818 FLAMING FRONTIER—W-70m.—(RS)—Bruce Bennett, Paisley Maxwell—4487 (7-9-58)—For the lower half
- 821 FLY, THE—D-90m.—(CS; DC)—Al Hedison, Patricia Owens—4494 (7-23-58)—Excellent horror entry can be exploited
- 804 FRAULEIN—D-100m.—(CS-DC)—Dana Wynter, Mel Ferrer—4466 (5-14-58)—Unusual love story will need push
- 812 FROM HELL TO TEXAS—W-100m.—(CS; DC)—Don Murray, Diane Varsi—4471 (5-28-58)—Good western
- 843 FRONTIER GUN—W-70m.—(RS)—John Agar, Joyce Meadows—4530 (11-12-58)—Lower half western
- 823 GANG WAR—MD-74m.—(RS)—Charles Bronson, Gloria Henry—4459 (4-30-58)—For lower half
- 808 GIFT OF LOVE, THE—D-105m.—(C)—Lauren (CS-DBacall, Robert Stack—4439 (2-19-58)—Fine tear-jerker
- 832 HARRY BLACK AND THE TIGER—MD-107m.—(CS; DC)—Stewart Granger, Barbara Rush—4514 (9-17-58)—Interesting adventure yarn
- 905 I MOBSTER—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for the program
- 837 IN LOVE AND WAR—D-111m.—(CS; DC)—Robert Wagner, Dana Wynter—4527 (10-29-58)—Well-made entry has good potential
- 901 INN OF THE SIXTH HAPPINESS, THE—D-158m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4534 (11-26-58)—Superior entertainment
- 907 INTENT TO KILL—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer—England
- 833 HUNTERS, THE—MD-108m.—(CS; DC)—Robert Mitchum, May Britt—4502 (8-20-58)—Interesting yarn of Air Force in action
- 911 LONE TEXAN—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western
- 813 LONG HOT SUMMER, THE—D-117m.—(CS-DC)—Paul Newman, Joanne Woodward, Anthony Franciosa—4442 (3-5-58)—Highly interesting
- 864 MARK OF ZORRO, THE—MD-93m.—(RE)—Tyrone Power, Linda Darnell—4530 (11-12-58)—"Zorro" popularity plus name should see it through
- 839 MARDI GRAS—MU-107m.—(CS; DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment
- 828 NAKED EARTH—D-96m.—(CS)—Richard Todd, Juliette Greco—4487 (7-9-58)—Interesting, off-beat programmer
- 841 NICE LITTLE BANK THAT SHOULD BE ROBBED, A—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
- 904 RALLY 'ROUND THE FLAG BOYS—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

- Fire Under Her Skin..... For.
- First Man into Space..... MGM
- Five Pennies, The..... Par.
- Flame Barrier..... A2 UA
- Flaming Frontier..... A1 Fox
- Flesh and the Devil..... MGM
- Flesh and the Woman..... For.
- Fly, The..... A2 Fox
- Flying Classroom, The..... For.
- Folies Bergere..... For.
- Forbidden Island..... B Col.
- Forbidden Paradise..... For.
- For the First Time..... MGM
- Fort Bowle..... A2 UA
- Fort Dobbs..... A2 WB
- Fort Massacre..... A1 UA
- Foxiest Girl in Paris..... For.
- Frankenstein—1970..... A3 AA
- Frankenstein's Daughter..... B Misc.
- Fraulein..... A3 Fox
- From Hell to Texas..... A1 Fox
- From Here to Eternity—RE..... B Col.
- From the Earth to the Moon..... A1 WB
- Frontier Gun..... A2 Fox

G

- Gang War..... B Fox
- Gates of Paris..... A3 For.
- Geisha Boy, The..... A2 Par.
- Gervaise..... A3 For.
- Ghost of the China Sea..... A1 Col.
- Gidget..... A3 Col.
- Giant from the Unknown..... A1 Misc.
- Gideon of Scotland Yard..... A1 Col.
- Gift of Love..... A1 Fox
- Gigl..... A3 MGM
- Girl in The Bikini, The..... B For.
- Girl on the Run..... WB
- Girl With An Itch..... Misc.
- Girls, Guns and Gangsters..... UA
- Girls on the Loose..... B UI
- Goddess, The..... A3 Col.
- God's Little Acre..... B UA
- Golden Age of Comedy, The..... A1 Misc.
- Good Day for a Hanging..... A1 Col.
- Grand Maneuver, The..... For.
- Great St. Louis Bank Robbery, The..... UA
- Green Mansions..... MGM
- Guendalina..... For.
- Guitars Of Love..... For.
- Gun Fever..... A2 UA
- Gun Runners, The..... A3 UA
- Gunman's Walk..... A3 Col.
- Gunmen From Laredo..... A2 Col.
- Guns, Girls and Gangsters..... B UA
- Gunsmoke in Tucson..... A2 AA
- Gypsy and the Gentleman, The..... For.

H

- Handle with Care..... A1 MGM
- Hanging Tree, The..... A2 WB
- Hangman, The..... Par.
- Happy Is The Bride..... For.
- Harry Black and the Tiger..... A3 Fox
- Haunted Strangler, The..... A3 MGM
- Hell Below Zero—RE..... A2 Col.
- Hell Drivers..... B For.
- Hell Squad..... A2 A1
- Hell's Five Hours..... A1 AA
- High Cost of Loving..... A3 MGM
- High Flight..... A1 Col.
- High Hell..... B Par.
- High School Confidential..... B MGM
- High School Hellcats..... A3 A1
- Hole In The Head, A..... UA
- Home Before Dark..... B WB
- Hong Kong Affair..... A1 AA
- Hong Kong Confidential..... A1 UA
- Horror of Dracula..... A3 UI
- Horse Soldiers, The..... UA
- Horse's Mouth, The..... A3 UA
- Hot Angel, The..... A2 Par.
- Hot Car Girl..... B AA
- Hot Rod Gang..... B A1
- Hot Spell..... A3 Par.
- Houseboat..... A2 Par.
- House on Haunted Hill, The..... A2 AA
- How to Make a Monster..... A2 A1
- Hunters, The..... A2 Fox

I

- I Bury the Living..... A2 UA
- I Married a Monster from Outer Space..... A2 Par.
- I Married a Woman..... A2 UI
- I, Mobster..... B Fox
- I Want to Live..... A3 UA
- Idle On Parade..... Col.
- Imitation General..... A2 MGM
- Imitation Of Life..... U-I
- In Between Age, The..... A1 AA
- In Love and War..... A3 Fox
- In the Money..... A2 AA
- Indiscreet..... A3 WB
- Inn of the Sixth Happiness, The..... A1 Fox
- Inspector Maigret..... A3 For.
- Intent to Kill..... Fox
- Island of Lost Women..... WB
- Island Women..... B UA
- It Happened to Jane..... Col.
- It, the Terror from Beyond Space..... A1 UA
- It's Great to Be Young..... A1 For.
- It's Never Too Late..... For.

J

- Jayhawkers, The..... Par.
- Jet Attack..... B A1
- John Paul Jones..... WB
- Johnny Rocco..... A1 AA

•Journey, The..... MGM
Joy Ride..... A2 AA
•Juke Box Rhythm..... Col.
Juvenile Jungle..... B Miso.

K

Kathy o'..... A3 UI
Key, The..... A3 Col.
Kill Her Gently..... A2 Col.
King Creole..... B Par.
•King of the Wild Stallions, The..... AA
Kings Go Forth..... A2 UA

L

La Parisienne..... B UA
•Last Angry Man, The..... Col.
Last Blitzkreig..... A2 Col.
Last Hurrah, The..... A2 Col.
Last Mile, The..... B UA
Last of the Fast Guns..... A1 UI
Last Paradise, The..... B For.
•Last Train From Gun Hill..... Par.
Law and Disorder..... For.
Law and Jake Wade, The..... A2 MGM
•Leech, The..... U-I
Left Handed Gun, The..... B WB
Legion of the Doomed..... A2 AA
Let's Rock..... A1 Col.
Liane, Jungle Goddess..... C For.
Life Begins at 17..... A3 Col.
Light in the Forest, The..... A1 Miso.
•Light Touch, The..... U-I
Line-Up, The..... A2 Col.
Littlest Hobo..... A1 AA
Live Fast, Die Young..... B UI
Lone Texan..... Fox
Lonely Hearts..... A3 UA
Long, Hot Summer, The..... A3 Fox
•Look Back in Anger..... WB
Lost City of Gold, The..... A1 UA
Lost, Lonely and Vicious..... For.
Lost Missile, The..... A1 UA
•Lou Costello and His 30 Ft. Bride..... Col.
Love Story, A..... For.
Lovermaker, The..... For.
Lovers and Thieves..... For.
Lucky Tim..... For.

M

Macabre..... A2 AA
Machete..... A3 UA
Machine Gun Kelly..... B AI
Mad Little Island..... For.
Mam'zelle Pigalle..... B For.
Madman's Women..... Miso.
Man from God's Country..... A1 AA
•Man Who Understood Women, The..... Fox
Manhunt in the Jungle..... A1 WB
•Man in the Net..... UA
Man Inside, The..... A3 Col.
Man in the Raincoat..... A2 For.
Man of the West..... B UA
Maracalbo..... A3 Par.
Mardi Gras..... A2 Fox
Marjorie Morningstar..... A3 WB
Mark of the Hawk, The..... A1 UI
Mark of Zorro, The—RE..... Fox
Matchmaker, The..... A1 Par.
•Matting Game, The..... MGM
Me and the Colonel..... A3 Col.
Menace in the Night..... UA
Merry Andrew..... A1 MGM
•Middle of the Night..... Col.
•Miracle, The..... WB
Missile to the Moon..... B Miso.
Mississippi Gambler, The—RE..... B U-I
Mitsou..... C For.
Money, Women and Guns..... A1 UI
Monster on the Campus..... A3 UI
Mouse That Roared, The..... Col.
Mugger, The..... A3 UA
Murder By Contract..... A3 Col.
Murder Reported..... Col.
•Mustang..... UA
My Name Is Toxie..... For.
My Uncle..... A1 For.
My World Dies Screaming..... Miso.

N

Naked and the Dead..... A2 WB
Naked Earth..... A3 Fox
•Naked Maja, The..... UA
Naughty Hollywood..... Miso.
Never Love a Stranger..... A3 AA
Never Steal Anything Small..... UI
New Orleans after Dark..... A2 AA
Nice Little Bank That Should Be Robbed, A..... A2 Fox
Night Ambush..... For.
Night Heaven Fell, The..... C For.
Night of the Blood Beast..... B AI
•Night of the Quarter Moon..... MGM
Night to Remember, A..... A1 For.
No Name on the Bullet..... A3 UI
No Place To Land..... Misc.
No Sun in Venice..... B For.
No Time for Sergeants..... A1 WB
•North by Northwest..... MGM
Northwest Mounted Police—RE..... A2 Par.
Notorious Mr. Monk, The..... A3 Miso.
•Nun's Story, The..... WB

O

Ootet..... A1 For.
Old Man and the Sea, The..... A1 WB
Once Upon a Horse..... A2 UI

909 REMARKABLE MR. PENNYPACKER, THE—88m.—(CS; DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—Enter taining, impudent comedy
842 ROOTS OF HEAVEN, THE—MD-131m.—(CS; DC)—Errol Flynn, Juliette Greco, Trevor Howard—4527 (10-29-58)—Off-beat entry merits attention
820 RX MURDER—85m.—(CS)—Rick Jason, Lisa Gastoni—4494 (7-23-58)—For the lower half—England
902 SHERIFF OF FRACTURED JAW—C-103m.—(CS)—Kenneth More, Jayne Mansfield—4535 (11-26-58)—Amusing comedy—England
827 SHOWDOWN AT BOOT HILL—W-72m.—(RS)—Charles Bronson, Robert Hutton—4442 (3-5-58)—Adequate western
829 SIERRA BARON—W-80m.—(CS-DC)—Brian Keith, Rita Gam—4487 (7-9-58)—Good western for the program
903 SMILEY GETS A GUN—MD-89m.—(CS; DC)—Keith Calvert, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juvenile and family trade—Australia
865 SONG OF BERNADETTE, THE—D-154m.—(RE)—Jennifer Jones, William Eythe—4442 (3-5-58)—Exceptional reissue
822 SPACE MASTER X-7—MD-70m.—(RS)—Bill Williams, Lyn Thomas—4494 (7-23-58)—Satisfactory science fiction programmer
870 STREETCAR NAMED DESIRE, A—MD-122m.—(RE)—Vivien Leigh, Marion Brando—4518 (10-1-58)—Vivid picturization of stage play is packed with selling angles
819 TEN NORTH FREDERICK—102m.—(CS)—Gary Cooper, Diane Varsi—4459 (4-30-58)—High rating drama
906 THESE THOUSAND HILLS—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western
836 THUNDERING JETS—MD-73m.—(RS)—Rex Reason, Audrey Dalton—4459 (4-30-58)—Interesting dualler
834 VILLA—MD-72m.—(CS; DC)—Rodolfo Hoyos, Brian Keith, Margla Dean—4514 (9-17-58)—Action yarn for the program
826 WOLF DOG—MD-61m.—(RS)—Jim Davis, Allison Hayes—4498 (8-6-58)—Lower half filler
814 YOUNG LIONS, THE—D-167m.—(CS)—Marlon Brando, Hope Lange—4446 (3-19-58)—Superior dramatic entertainment

COMING FEATURES IN ORDER OF RELEASE

Feb. ALASKAN PASSAGE—Bill Williams, Nora Hayden

Mar. SOUND AND THE FURY, THE—(CS; DC)—Yul Brynner, Joanne Woodward

COMING

COMPULSION—(CS)—Orson Welles, Diane Varsi, Dean Stockwell
DIARY OF ANNE FRANK—(CS)—Millie Perkins, Joseph Schildkrout
MAN WHO UNDERSTOOD WOMEN, THE—(CS; DC)—Leslie Caron, Henry Fonda
SAD HORSE, THE—(CS; C)—David Ladd, Patrice Wymore
SAY ONE FOR ME—(CS; DC)—Bing Crosby, Debbie Reynolds
WOMAN OBSESSED—(CS; DC)—Susan Hayward, Stephen Boyd
WARLOCK—(CS; DC)—Richard Widmark, Dorothy Malone

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ANNA LUCASTA—D-97m.—Eartha Kitt, Sammy Davis, Jr.—4535 (11-26-58)—Filmization of stage play needs special attention —Longridge
BIG COUNTRY, THE—W-165m.—(TE; TC)—Gregory Peck, Jean Simmons—4502 (8-20-58)—Super western is big in all depart-ments
CHINA DOLL—D-88m.—Victor Mature, Li Li Hua—4499 (8-6-58)—Interesting love story against war background—Batjac
COP HATER—MD-75m.—Robert Loggia, Ellen Parker—4503 (8-20-58)—Good crime meller for program
CROSS-UP—MD-83m.—Larry Parks, Constance Smith—4439 (2-19-58)—Mediocre program filler—Canyon—England
CURSE OF THE FACELESS MAN—MD-66m.—Richard Anderson, Elaine Edwards—4507 (9-3-58)—Horror item for lower half—Vogue
DEFIANT ONES, THE—D-97m.—Tony Curtis, Sidney Poitier—4499 (8-6-58)—Powerful, deeply moving drama
EDGE OF FURY—MD-70m.—Michael Higgins, Lois Holmes—4466 (5-14-58)—Psychiatric meller for lower half
ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjac
FEARMARKERS, THE—D-83m.—Dana Andrews, Marilee Earle—4518 (10-1-58)—Programmer has angles—Pacemakers
FLAME BARRIER, THE—MD-70m.—Arthur Franz, Kathleen Crowley—4450 (4-2-58)—For the lower half—Gramercy
FORT BOWIE—W-80m.—Ben Johnson, Jan Harrison—4439 (2-19-58)—Good western programmer—Bel-Air
FORT MASSACRE—MD-80m.—(CS-DC)—Joel McCrea, Susan Cabot—4460 (4-30-58)—Interesting programmer—Mirisch
GOD'S LITTLE ACRE—CD-110m.—Robert Ryan, Aldo Ray, Tina Louise—4471 (5-28-58)—Good picturization of best seller should do business—Harmon
GUN FEVER—W-81m.—Mark Stevens, Jana Davi—4422 (1-8-58)—Okay programmer—Jackson-Weston
GUNS, GIRLS AND GANGSTERS—MD-70m.—Mamie Van Doren, Gerald Mohr—4547 (12-24-58)—Satisfactory program—crime meller—Imperial
GUN RUNNERS, THE—MD-83m.—Audie Murphy, Patricia Owens—4514 (9-17-58)—Interesting action entry
HONG KONG CONFIDENTIAL—MD-67m.—Gene Barry, Beverly Tyler—4518 (10-1-58)—For lower half—Vogue
HORSE'S MOUTH, THE—C-96m.—(TC)—Alec Guinness, Kay Walsh—4530 (11-12-58)—For the art spots—Lopert—England
I BURY THE LIVING—MD-76m.—Richard Boone, Peggy Maurer—4488 (7-9-58)—Okay horror item for lower half—Maxim
ISLAND WOMEN—DMU-72m.—Marie Windsor, Vince Edwards—4460 (4-30-58)—For the lower half—Security
IT—THE TERROR FROM BEYOND SPACE—MD-68m.—Marshall Thompson, Shawn Smith—4507 (9-3-58)—Fair science fiction entry—Vogue
I WANT TO LIVE—D-120m.—Susan Hayward, Simon Oakland—4527 (10-29-58)—Grim, powerful drama—Figaro
KINGS GO FORTH—D-109m.—Frank Sinatra, Tony Curtis, Natalie Wood—4483 (6-25-58)—High rating drama of love and war—Rosa
LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky
LA PARISIENNE—C-85m.—(TC)—Brigitte Bardot, Charles Boyer—4494 (7-23-58)—Another Bardot bombshell—(French-made; dubbed in English or titles)—Lopert
LONE RANGER AND THE LOST CITY OF GOLD, THE—W-80m.—(EC)—Clayton Moore, Noreen Nash—4479 (6-11-58)—Top small-fry show
LONELYHEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Schary
LOST MISSILE, THE—D-70m.—Robert Loggia, Ellen Parker—4535 (11-26-58)—Good science programmer—Berke
MACHETE—MD-75m.—Mari Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell
MAN OF THE WEST—W-100m.—(CS; DC)—Gary Cooper, Julie London—4515 (9-17-58)—Good adult western—Ashton
MENACE IN THE NIGHT, THE—MD-78m.—Griffith Jones, Lisa Gastoni—4518 (10-1-58)—For the lower half—Leeds—England
MUGGER, THE—MD-74m.—Kent Smith, Nan Martin—4522 (10-15-58)—Okay adult programmer—Barbizon
PARIS HOLIDAY—C-100m.—(TE-TC)—Bob Hope, Fernandel, Anita Ekberg—4447 (3-19-58)—Amusing Hope entry—France—Tolda
RETURN OF DRACULA, THE—MD-77m.—Francis Lederer, Norma Eberhardt—4450 (4-2-58)—Okay horror entry
RUN SILENT, RUN DEEP—D-93m.—Clark Gable, Burt Lancaster—4450 (4-2-58)—High rating service film—Hecht-Hill-Lancaster
SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high poten-tial—Hecht-Hill-Lancaster
STEEL BAYONET—D-84m.—Leo Genn, Kieron Moore—4439 (2-19-58)—Grim war drama—Carreras—England
TERROR IN A TEXAS TOWN—W-80m.—Sterling Hayden, Ann Verela—4507 (9-3-58)—For the lower half—Seitzer
TEN DAYS TO TULARA—MD-77m.—Sterling Hayden, Grace Raynor—4527 (10-29-58)—Filler for the lower half—Sherman
THUNDER ROAD—MD-92m.—Robert Mitchum, Keely Smith—4460 (4-30-58)—Unusual, exciting meller—DRM
TOUGHEST GUN IN TOMBSTONE—W-72m.—George Montgomery, Beverly Tyler—4466 (5-14-58)—Fair western
VIKINGS, THE—D-114m.—(TE-TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4473 (5-28-58)—Names plus spectacle on grand scale—Bryna
WINK OF AN EYE—CD-72m.—Jonathan Kidd, Doris Dowling—4483 (6-25-58)—Program filler—Ivar

COMING FEATURES IN ORDER OF RELEASE

Feb. GREAT ST. LOUIS BANK ROBBERY—Steve McQueen—Guggenheim Associates

Mar. MUSTANG—Jack Beutel, Madalyn Trahey—Arnell

COMING

ALIAS JESSE JAMES—(C)—Bob Hope, Rhonda Fleming—Hope
BAT MASTERSON STORY, THE—Joel McCrea, Nancy Gates—Mirisch
COUNTERPLOT—Forrest Tucker, Allison Hayes—Odell
CRY TOUGH—John Saxson, Linda Cristal—Hecht, Hill, Lancaster
DAY OF THE OUTLAW—Robert Ryan, Burt Ives, Tina Louise—Security
DEVIL'S DISCIPLE, THE—Laurence Olivier, Kirk Douglas—Hecht, Hill, Lancaster
HOLE IN THE HEAD, A—Frank Sinatra, Eleanor Parker—Sincap
HORSE SOLDIERS, THE—(DC)—John Wayne, William Holden—Mahlin-Rackin—Mirisch
MAN IN THE NET—Alan Ladd, Carolyn Jones—Mirisch-Jaguar
NAKED MAJA, THE—(TC)—Ava Gardner, Anthony Franciosa—Titanus
OPERATION MURDER—Tom Conway, Sandra Dorne—Danziger
PORK CHOP HILL—Gregory Peck, Harry Guardino—Meville
RABBIT TRAP, THE—Ernest Borgnine, David Brian—Hecht, Hill, Lancaster
RIOT IN JUVENILE JAIL—Jerome Thor, Marcia Henderson—Vogue
SHAKE HANDS WITH THE DEVIL—James Cagney, Dana Wynter—Globe-Seitzer
SOLOMON AND SHEBA—(TE-TC)—Yul Brynner, Gina Lollobrigida—Small
SOME LIKE IT HOT—Marilyn Monroe, Tony Curtis—Mirisch-Ashton
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
TAKE A GIANT STEP—Johnny Nash, Estelle Hemsley—Hecht, Hill, Lancaster
TEN SECONDS TO HELL—Jeff Chandler, Martine Carol—Seven Arts-Hammer
TIMBUKTO—Victor Mature, Yvonne De Carlo—Imperial
WONDERFUL COUNTRY, THE—(CS; TC)—Robert Mitchum, Julie London—MPL

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6907 APPOINTMENT WITH A SHADOW—MD-73m.—(CS)—George Nader, Joanna Moore—4507 (9-3-58)—Program meller
5904 BEND OF THE RIVER—MD-91m.—(RE)—James Stewart, Julia Adams—4507 (9-3-58)—Good outdoor show
5901 BLOOD OF THE VAMPIRE—MD-87m.—(EC)—Donald Wolfitt, Barbara Shelley—4522 (10-15-58)—Horror on a grand scale—England
5823 GIRLS ON THE LOOSE—MD-78m.—Mara Corday, Mark Richman—4460 (4-30-58)—Program entry
5827 HORROR OF DRACULA—MD-82m.—(TC)—Peter Cushing, Melissa Stribbling—4466 (5-14-58)—Horror on a grand scale—England
5816 I MARRIED A WOMAN—84m.—C—George Gobel, Diana Dora—4467 (5-14-58)—Moderately amusing—RKO
5831 KATHY O'—CD-99m.—(CS-EC)—Dan Duryea, Patty McCormack—4460 (4-30-58)—Delightful entertainment
5832 LAST OF THE FAST GUNS, THE—W-82m.—(CS-EC)—Jock Mahoney, Linda Cristal—4488 (7-9-58)—Good program western
5824 LIVE FAST, DIE YOUNG—MD-82m.—Mary Murphy, Sheridan Comerate—4460 (4-30-58)—Lower half entry
5908 MARK OF THE HAWK, THE—D-83m.—(SS-TC)—Eartha Kitt, Sidney Poitier—4443 (3-5-58)—For art, Negro spots
5909 MISSISSIPPI GAMBLER, THE—MD-98½m.—(RE)—Tyrone Power, Piper Laurie—4510 (9-3-58)—Names should help
5913 MONEY, WOMEN AND GUNS—W-80m.—(CS; EC)—Jock Mahoney, Klm Hunter, Tlm Hovey—4527 (10-29-58)—Lower half entry
5902 MONSTER ON THE CAMPUS—MD-76m.—Arthur Franz, Joanna Moore—4522 (10-15-58)—Good horror show
NEVER STEAL ANYTHING SMALL—C-94m.—(CS; EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy
5915 NO NAME ON THE BULLET—W-77m.—(CS; EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western
5837 ONCE UPON A HORSE—C-85m.—(CS)—Dan Rowan, Dick Martin, Martha Hyer—4503 (8-20-58)—Western satire for program
5911 PERFECT FURLOUGH, THE—C-93m.—(CS; EC)—Tony Curtis, Janet Leigh—4522 (10-15-58)—Highly amusing comedy
5885 PORTRAIT OF AN UNKNOWN WOMAN—D-86m.—Ruth Leuwerik, O. W. Fischer—4443 (3-5-58)—For art spots, lower half—Germany (titles)
5835 RAW WIND IN EDEN—D-90m.—(CS; EC)—Esther Williams, Jeff Chandler—4499 (8-6-58)—Off-beat attraction has angles
5836 RIDE A CROOKED TRAIL—W-87m.—(CS; EC)—Audie Murphy, Gla Scala—4494 (7-23-58)—Good western
5906 RESTLESS YEARS, THE—D-86m.—(CS)—John Saxon, Sandra Dee—4528 (10-29-58)—Interesting, touching program
5839 SAGA OF HEMP BROWN, THE—W-80m.—(CS; EC)—Rory Calhoun, Beverly Garland—4510 (9-3-58)—Good western for the program
5912 SILENT ENEMY, THE—MD-92m.—Laurence Harvey, Dawn Addams—4530 (11-12-58)—Exclting tale of Frogmen in action—England
STEP DOWN TO TERROR—D-75m.—Charles Drake, Colleen Miller—4515 (9-17-58)—Suspense for the program
5914 STRANGER IN MY ARMS—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, poten- names
5828 THING THAT COULDN'T DIE, THE—MD-69m.—William Reynolds, Andra Martin—4467 (5-14-58)—Horror item for the program
5829 THIS HAPPY FEELING—C-92m.—(CS-EC)—Debbie Reynolds, Curt Jurgens—4450 (4-2-58)—Enjoyable, entertaining comedy
5830 TIME TO LOVE AND A TIME TO DIE, A—D-133m.—(CS-EC)—Joyn Gavin, Lisa Pulver—4451 (4-2-58)—High rating drama of love and war
5815 TOUCH OF EVIL—MD-95m.—Charlton Heston, Janet Leigh—4447 (3-19-58)—Intriguing, off-beat meller
5833 TWILIGHT FOR THE GODS—D-120m.—(EC)—Rock Hudson, Cyd Charisse—4488 (7-9-58)—Best seller has good potential
5910 UP FRONT—C-91m.—(RE)—David Wayne, Tom Ewell, Martina Bertl—4510 (9-3-58)—Good war comedy
5835 VOICE IN THE MIRROR—D-103m.—(CS)—Richard Egan, Julie London—4473 (5-28-58)—Off-beat tale of a man with a problem
5834 WILD HERITAGE—MD-78m.—(CS-EC)—Will Rogers, Jr., Maureen O'Sullivan—4488 (7-9-58)—Good programmer
5905 WORLD IN HIS ARMS, THE—MD-104m.—(RE)—Gregory Peck, Ann Blyth—4510 (9-3-58)—Name-packed action show

COMING FEATURES IN ORDER OF RELEASE

Apr. IMITATION OF LIFE—(C; EC)—Lana Turner, John Gavin

COMING

LEECH, THE—Colleen Gray, Grant Withers
LIGHT TOUCH, THE—(TC)—Jack Hawkins, Margaret Johnston—England
THIS EARTH IS MINE—(CS; TC)—Rock Hudson, Jean Simmons
WILD AND THE INNOCENT, THE—(CS; C)—Audie Murphy, Sandra Dee

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

808 AUNTIE MAME—C-143m.—(TE; TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment
726 BADMAN'S COUNTRY—W-68m.—George Montgomery, Karin Booth—4473 (5-28-58)—Okay program western
716 CHASE A CROOKED SHADOW—MD-87m.—Richard Todd, Anne Baxter—4439 (2-19-58)—Good suspenseful programmer—England
802 DAMN YANKEES—MUC-110m.—(TC)—Tab Hunter, Gwen Verdon—4515 (9-17-58)—Amusing comedy has lots of angles
723 DANGEROUS YOUTH—MD-98m.—Frankie Vaughan, Carole Lesley—4474 (5-28-58)—For the lower half—England
712 DEEP SIX, THE—MD-106m.—(WC)—Alan Ladd, Dianne Foster—4422 (1-8-58)—Ladd sails again
806 ENCHANTED ISLAND—MD-94m.—(TC)—Dana Andrews, Jane Powell—4530 (11-12-58)—Interesting version of well-known literary work—RKO
713 FORT DOBBS—W-90m.—Clint Walker, Virginia Mayo—4423 (1-8-58)—Average western has names
805 FROM THE EARTH TO THE MOON—D-100m.—(TC)—Joseph Cotton, Debra Paget—4531 (11-12-58)—Interesting science fiction
810 HANGING TREE, THE—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western
807 HOME BEFORE DARK—D-136m.—Jean Simmons, Dan O'Herlihy—4523 (10-15-58)—Highly Interesting drama
725 INDISCREET—C-100m.—(TC)—Cary Grant, Ingrid Bergman—4483 (6-25-58)—Highly entertaining entry
720 LEFT HANDED GUN, THE—W-100m.—Paul Newman, Lita Milan—4461 (4-30-58)—Plenty of action
721 MANHUNT IN THE JUNGLE—DLC-79m.—(WC)—Robin Hughes—4461 (4-30-58)—Fair entry for lower half—Filmed in South America
717 MARJORIE MORNINGSTAR—D-123m.—(WC)—Gene Kelly, Natalie Wood—4447 (3-19-58)—High rating filmization of best seller
727 NAKED AND THE DEAD, THE—MD-131m.—(WS-TC)—Aldo Ray, Cliff Robertson—4489 (7-9-58)—High rating war film
724 NO TIME FOR SERGEANTS—C-111m.—Andy Griffith, Myron McCormick—4461 (4-30-58)—Heavy handed filming of hit book and play
803 OLD MAN AND THE SEA, THE—D-86m.—(WC)—Spencer Tracy—4518 (10-1-58)—Filmization of literary work needs attention.
804 ONIONHEAD—CD-110m.—Andy Griffith, Felicia Farr—4518 (10-1-58)—Entertaining service yarn
718 STAKEOUT ON DOPE STREET—MD-83m.—Yale Wexler, Jonathan Haze—4443 3(5-58)—Interesting programmer
722 TOO MUCH, TOO SOON—D-121m.—Dorothy Malone, Errol Flynn—4455 (4-16-58)—Names and sensation seekers may make difference
719 VIOLENT ROAD—D-85m.—Brian Keith, Merry Andrews—4461 (4-30-58)—For the lower half action spots
801 WIND ACROSS THE EVERGLADES—MD-93m.—(TC)—Burl Ives, Gypsy Rose Lee—4510 (9-3-58)—Absorbing and off-beat tale of Florida Everglades

COMING FEATURES IN ORDER OF RELEASE

Mar. JOHN PAUL JONES—(TE-TC)—Robert Stack, Erin O'Brien
Mar. RIO BRAVO—(WC)—John Wayne, Angie Dickinson
Mar. UP PERISCOPE—(WS; WC)—James Garner, Edmond O'Brien

COMING

BORN RECKLESS—Mamle Van Doren, Jeff Richards
FBI STORY, THE—(TC)—James Stewart, Vera Miles
GIRL ON THE RUN—Efrem Zimbalist, Jr., Erin O'Brien
ISLAND OF LOST WOMEN—Jeff Richards, Venetia Stevenson
LOOK BACK IN ANGER—Richard Burton, Claire Bloom—England
MIRACLE, THE—(TR; TC)—Carroll Baker, Walter Slezak
NUN'S STORY, THE—(WC)—Audrey Hepburn, Peter Finch
PHILADELPHIAN, THE—Paul Newman, Barbara Rush
WESTBOUND—(WC)—Randolph Scott, Virginia Mayo

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

DANISH

ORDET—D-126m.—Henrik Malberg—4462 (4-30-58)—Okay for art houses—Titles—Kingsley-Int.

ENGLISH

BLUE MURDER AT ST. TRINIAN'S—C-86m.—Joyce Grenfell, Lionel Jeffries—4486 (7-9-58)—For art spots—Continental
CAMPBELL'S KINGDOM—MD-102m.—(EC)—Dirk Bogarde—4438 (2-19-58)—Good programmer—Rank
CONTRABAND SPAIN—MD-80m.—(EC)—Richard Greene, nouk—4510 (9-3-58)—Smuggling meller—Stratford
CRAWLING TERROR, THE—MD-75m.—Forrest Tucker, G by Andre—4489 (7-9-58)—For the lower half—Dominant
CREATURES FROM ANOTHER WORLD—MD-79m.—Forr et Tucker, Jennifer Jayne—4510 (9-3-58)—Lower half science fiction entry—Dominant
DANGEROUS EXILE—MD-90m.—(VV; EC)—Louis Jourdan, Belinda Lee—4519 (10-1-58)—Interesting period entry—Rank
GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair Import—Rank
HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler
HELL DRIVERS—MD-91m.—Stanley Baker, Peggy Cummins—4471 (5-28-58)—Meller has thrills for the program—Rank

One-Eyed Jacks..... Par.
One That Got Away, The..... A1 For.
Onionhead..... B WB
Operations Dames..... A-1
Operation Murder..... UA
Ordet..... A3 For.
Outcasts of the City..... A3 Misc.

P

Pagans, The..... A3 AA
Pather Panchali..... For.
Paradise Lagoon—See Admirable
Crichton, The..... A1 Col.
Paratroop Command..... A3 AI
Paratrooper—RE..... A1 Col.
Paris Holiday..... A1 UA
Party Crashers, The..... A2 Par.
Party Girl..... B MGM
Perfect Furlough, The..... B UI
Peter Pan—RE..... A1 Misc.
Philadelphia, The..... WB
Plan 9 From Outer Space..... Misc.
Poor but Beautiful..... B For.
Porgy and Bess..... Col.
Pork Chop Hill..... UA
Portrait of an Unknown Woman... B UI
Proud Rebel, The..... A1 Misc.

Q

Quattrill's Raiders..... A1 AA
Queen of Outer Space..... B AA

R

Rabbit Trap, The..... UA
Rally Round the Flag, Boys..... B Fox
Raw Wind in Eden..... A3 UI
Rawhide Trail, The..... A1 AA
Reaching for the Stars..... For.
Reluctant Debutante, The..... A2 MGM
Remarkable Mr. Pennypacker, The..... A3 Fox
Restless Years, The..... A2 U-I
Return of Dracula..... A2 UA
Return to Warbow..... A1 Col.
Revenge of Frankenstein, The..... A2 Col.
Revolt In The Big House..... A2 AA
Ride a Crooked Trail..... A2 UI
Ride Lonesome..... Col.
Rio Bravo..... WB
Riot in Cell Block 11..... AA
Riot In Juvenile Jail..... UA
Road Racers..... A-1
Robbery under Arms..... A2 For.
Rock-a-Bye Baby..... A1 Par.
Roof, The..... For.
Rooney..... A1 For.
Roots, The..... For.
Roots of Heaven, The..... A3 Fox
RX Murder..... A3 Fox
Rouge et Noir..... A3 For.
Run Silent, Run Deep..... A1 UA

S

Sabu and the Magic Ring..... A1 AA
Sad Horse, The..... Fox
Saddle the Wind..... A2 MGM
Safecracker, The..... A2 MGM
Saga of Hemp Brown, The..... A1 UI
St. Louis Blues..... A1 Par.
Say One For Me..... Fox
Scapegoat, The..... MGM
Screaming Mimi..... B Col.
Screaming Skull..... A2 AI
Secret Place..... For.
Senechal, The Magnificent..... A3 For.
Senior Prom..... A2 Col.
Separate Tables..... A3 UA
Seven Guns to Mesa..... A3 AA
Seven Hills of Rome..... A1 MGM
Seventh Voyage of Sinbad, The..... A1 Col.
Shake Hands With the Devil..... UA
Shamless Sex, The..... For.
She Demons..... A2 Misc.
She Gods of Shark Reef..... A3 AI
She Played with Fire..... A2 Col.
Sheepman, The..... A1 MGM
Sheriff Of Fractured Jaw..... A2 Fox
Showdown at Boot Hill..... A2 Fox
Sierra Baron..... A1 Fox
Silent Enemy, The..... A1 UI
Sleeping Beauty..... Misc.
Smallest Show On Earth, The..... For.
Smiley Gets A Gun..... A1 Fox
Snorkel, The..... A2 Col.
Snowfire..... A1 AA
Snow White and the Seven Dwarfs—RE..... A1 Misc.
Solomon and Sheba..... UA
Some Came Running..... B MGM
Some Like It Hot..... UA
Song of Bernadette, The (RE)..... A1 Fox
Sound and the Fury, The..... Fox
South Pacific..... A3 Misc.
South Seas Adventure..... A1 Misc.
Space Children..... A1 Par.
Space Master K-7..... A2 Fox
Spanish Affair..... A1 Par.
Speed Crazy..... AA
Spider, The..... A2 AI

Spy In the Sky..... A1 AA
 Stage Struck..... A3 Miso.
 Stakeout on Dope Street..... A2 WB
 Steel Bayonet..... A1 UA
 Step Down to Terror..... A2 UI
 Stranger in My Arms, A..... A2 UI
 Street Car Named Desire, A-RE..... B Fox
 *Submarine Seahawk..... A1 AI
 Suicide Battalion..... A2 AI
 *Summer Camp..... Col.
 *Summer of the Seventeenth Doll,
 The..... UA

T

*Take A Giant Step..... UA
 Tale of Two Cities, A..... A1 For.
 Tank Battalion..... B AI
 Tank Force..... A1 Col.
 Tarawa Beachhead..... A2 Col.
 Tarzan's Fight for Life..... A1 MGM
 Teacher's Pet..... A3 Par.
 Teenage Caveman..... A2 AI
 Tempest..... Par.
 Ten Commandments, The (Italy)..... For.
 Ten Days to Tulara..... A1 UA
 Ten North Frederick..... A3 Fox
 Ten Seconds to Hell..... UA
 Terror In A Texas Town..... A2 UA
 Terror from the Year 5000..... A2 AI
 That Kind of Woman..... Par.
 There's Always a Price Tag..... For.
 These Thousand Hills..... A3 Fox
 They Came to Cordura..... Col.
 Thing That Couldn't Die..... A2 UI
 This Angry Age..... B Col.
 This Earth Is Mine..... UI
 This Happy Feeling..... A3 UI
 Thunder Road..... A2 UA
 Thundering Jets..... A1 Fox
 Thunder In The Sun..... Par.
 Tia Juana After Midnight..... Misc.
 *Timbuctu..... UA
 Time of Desire, The..... For.
 Time to Love and a Time to Die..... A2 UI
 Tokyo After Dark..... A2 Par.
 Tom Thumb..... A1 MGM
 Tonka..... A1 Misc.
 Too Much, Too Soon..... A3 WB
 Torpedo Run..... A1 MGM
 Touch of Evil..... A3 UI
 Toughest Guy in Tombstone..... A1 UA
 Trap, The..... Par.
 True Story of Lynn Stuart, The..... A2 Col.
 Tunnel of Love, The..... B MGM
 Twilight for the Gods..... A3 UI
 Two Headed Spy..... A2 Col.

U

Uncle Tom's Cabin-RE..... Misc.
 Underwater Warrior..... A1 MGM
 Unwed Mother..... A3 AA
 Union Pacific-RE..... A1 Par.
 Up Front-RE..... A1 U-I
 *Up Periscope..... WB
 Up the Creek..... For.

V

Vertigo..... A2 Par.
 Vicious Breed, The..... For.
 Viking Women and the Sea Serpent..... A2 AI
 Vikings, The..... A3 UA
 Violent Road..... A3 WB
 Villa..... A2 Fox
 Voice in the Mirror..... A2 UI

W

War of the Colossal Beast..... A2 AI
 War of the Satellites..... A2 AA
 *Warlock..... Fox
 *Watusi..... A1 MGM
 What Price Murder..... B For.
 *Westbound..... WB
 When Hell Broke Loose..... A2 Par.
 White Wilderness..... A1 Misc.
 Whole Truth, The..... A2 Col.
 *Wild and the Innocent..... U-I
 Wild Harvest-RE..... B Par.
 Wild Fruit..... For.
 Wild Heritage..... A1 UI
 Wind Across the Everglades..... B WB
 Windjammer..... A1 Misc.
 Windom's Way..... A2 For.
 Wink of an Eye..... A2 UA
 Witches of Salem..... A3 For.
 Wolf Dog..... A1 Fox
 Wolf Larsen..... A3 AA
 *Woman Obsessed..... Fox
 *Wonderful Country, The..... UA
 World In His Arms, The-RE..... A1 U-I
 World Was His Jury, The..... A1 Col.

Y

Yho, The Sorcerer's Village..... Miso
 Young and Wild..... B Misc.
 *Young Captives, The..... B Par.
 *Young Land, The..... A1 Col.
 Young Lions, The..... A3 Fox
 Your Past Is Showing..... A2 For.

Z

Zero 8/15..... Per.

IT'S GREAT TO BE YOUNG-CMU-94m.—(TC)—John Mills, Cecil Parker—4423 (1-8-58)—Adequate for lower half—Fine Arts
 IT'S NEVER TOO LATE-C-95m.—(EC)—Phyllis Calvert—4490 (7-9-58)—Light weight English domestic comedy—Stratford
 LAW AND DISORDER-C-76m.—Michael Redgrave, Robert Morley—4537 (11-26-58)—Delightful English farce—Continental
 LUCKY JIM-C-95m.—Ian Carmichael, Jean Anderson—4519 (10-1-58)—Highly amusing art house entry—Kingsley-Int.
 MAD LITTLE ISLAND-C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty
 spots—Rank
 NIGHT AMBUSH-MD-93m.—(VV)—Dirk Bogarde—4459 (4-30-58)—Average war film—Rank
 NIGHT TO REMEMBER, A-D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Rank
 OCTET-D-126m.—Marcel Marceau, David Kossoff, Alan Badel—4475 (5-28-58)—Collection of shorts for art spots—Geo. K. Arthur
 ONE THAT GOT AWAY, THE-MD-106m.—Hardy Kruger—4449 (4-2-58)—Okay war adventure—Rank
 ROBBERY UNDER ARMS-MD-83m.—(EC)—Peter Finch—4471 (5-28-58)—Okay programmer—Rank
 ROONEY-C-88m.—John Gregson—4486 (7-9-58)—Good art house entry—Rank
 SECRET PLACE, THE-MD-81m.—Michael Brooke, Belinda Lee—4486 (7-9-58)—Fair program—Rank
 SMALLEST SHOW ON EARTH, THE-C-80m.—Bill Travers—4455 (4-16-58)—Minor English import—Times
 TALE OF TWO CITIES, A-D-117m.—Dirk Bogarde, Dorothy Tutin—4511 (9-3-58)—Dickens classic for art spots—Rank
 UP THE CREEK-C-83m.—David Tomlinson, Peter Sellers—4538 (11-26-58)—Amusing import—Dominant
 WINDOM'S WAY-MD-108m.—(EC)—Peter Finch, Mary Ure—4523 (10-15-58)—Interesting meller from abroad—Rank
 YOUR PAST IS SHOWING-C-87m.—Dennis Price, Peggy Mount—4511 (9-3-58)—Cute wacky comedy—Rank

FRENCH

ADULTRESS, THE-D-106m.—Simone Signoret, Ral Vallone—4443 (3-5-58)—Adult art fare—Titles—Times
 CASE OF DR. LAURENT, THE-D-90m.—Jean Gabin—4482 (6-25-58)—Very good, unusual film advocates natural childbirth—
 Titles and dubbed—Trans-Lux
 DEMONIAQUE-MD-97m.—Francols Perler, Micheline Presle—4474 (5-28-58)—Mystery thriller for art houses—Titles—UMPO
 FIRE UNDER HER SKIN-D-90m.—Giselle Pascal, Raymond Pellegrin—4523 (10-15-58)—Mediocre art house fare—Titles—Union
 FLESH AND THE WOMAN-D-102m.—(TC)—Gina Lollobrigida—4489 (7-9-58)—Sell Lollobrigida for best results—Dubbed—
 Dominant
 FOLIES BERGERE-MU-90m.—(TC)—Jenmarle, Eddie Constantine—4490 (7-9-58)—Import has angles—Dubbed In English—
 Films Around The World
 FOXIEST GIRL IN PARIS-C-100m.—Martine Carol—4523 (10-15-58)—Cute import—Titles—Times
 GATES OF PARIS-D-103m.—Pierre Brasseur, Henri Vidal—4443 (3-5-58)—Entertaining art fare—Titles—Lopert
 GERVAISE-D-116m.—Maria Schell—4423 (1-8-58)—Art house triumph—Titles—Continental
 GIRL IN THE BIKINI, THE-D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis
 GRAND MANUEVER, THE-C-107m.—(EC)—Michele Morgan, Gerard Philipe—4495 (7-23-58)—Light weight Gallo love spoof
 —Titles—UMPO
 INSPECTOR MAIGRET-MD-110m.—Jean Gabin—4519 (10-1-58)—Highly interesting mystery—Titles—Lopert
 LOVERS AND THIEVES-CD-81m.—Jean Poiret—4511 (9-3-58)—Highly amusing import—Titles—Zenith
 MAN IN THE RAINCOAT, THE-C-97m.—Fernandel—4516 (9-17-58)—Cute import for art and specialty spots—Titles—Kingsley
 MAM'ZELLE PIGALLE-C-77m.—(CS; EC)—Brigitte Bardot—4474 (5-28-58)—Typical Bardot with a little less exposure—Titles
 Films Around The World
 MITSOU-D-92m.—(EC)—Danielle Delorme—4462 (4-30-58)—For the art spots—Titles—Zenith-Int.
 MY UNCLE-C-110m.—Jacques Tati—4537 (11-26-58)—Highly entertaining import for discriminating audiences—English dubbed
 or titles—Continental
 NIGHT HEAVEN FELL, THE-D-80m.—(CS; EC)—Brigitte Bardot, Stephen Boyd—4511 (9-3-58)—Bardot drawing power still
 potent—Titles or dubbed—Kingsley-Int.
 NO SUN IN VENICE-MD-97m.—(CS; EC)—Francoise Arnoul—4490 (7-9-58)—Has exploitation possibilities—Titles—Kingsley-Int.
 ROUGE ET NOIR-D-145m.—(TC)—Gerard Philipe, Danielle Darrieux—4470 (5-28-58)—Sophisticated fare for art houses—Titles
 —DCA
 SENECHAL, THE MAGNIFICENT-C-78m.—Fernandel, Nadia Gray—4538 (11-26-58)—Funny French farce—Titles—DCA
 THERE'S ALWAYS A PRICE TAG-D-102m.—Michele Morgan, Daniel Gelin—4487 (7-9-58)—Slow moving import—Titles—Rank
 WHAT PRICE MURDER-D-105m.—Henri Vidal, Mylene Demongeot—4538 (11-26-58)—Good entry for art spots—Titles—UMPO
 WITCHES OF SALEM-D-140m.—Simone Signoret—4555 (1-28-59)—Excellent import for art houses—Titles—Kingsley-Int.
 WILD FRUIT-D-97m.—Estella Blain—4490 (7-9-58)—Slow-moving import for art houses—Titles—UMPO

GERMAN

AFFAIRS OF JULIE, THE-C-90m.—(EC)—Lilo Pulver—4543 (12-10-58)—Cute comedy for art spots—English titles—Bakros Int.
 BALLERINA-D-91m.—Elizabeth Mueller—4489 (7-9-58)—For art or German houses—Titles—Baker
 BIG BARRIER, THE-D-87m.—(C)—Edith Mill, Albert Lieven—4510 (9-3-58)—Exploitable for art houses—Titles—Baker
 CAPTAIN FROM KOEPENICK, THE-D-93m.—(TC)—Heinz Ruhmann—4523 (10-15-58)—Entertaining import—Titles—DCA
 CIRCUS OF LOVE-D-93m.—(TC)—Eva Bartok, Curt Jurgens—4515 (9-17-58)—German version of "Carnival" has interest for art
 spots—Titles—DCA
 CONFESSIONS OF FELIX KRULL, THE-C-107m.—Henry Bookholt, Lisa Pulver—4458 (4-30-58)—For art and German houses
 —Titles—DCA
 DANCING HEART, THE-MU-91m.—(C)—Gertrude Kueckelmann—4462 (4-30-58)—Lively musical for art spots—Titles—Baker
 DEADLY DECISION-D-103m.—O. E. Hasse, Barbara Ruting—4511 (9-3-58)—For German houses—Dominant
 DREAMING LIPS-D-86m.—Maria Schell, O. W. Fischer—4537 (11-26-58)—Interesting import for art spots—Titles—DCA
 FLYING CLASSROOM, THE-C-92m.—Paul Dahlke, Heliane Beie—4489 (7-9-58)—Good comedy for art, German spots—Titles
 —Baker
 FORBIDDEN PARADISE-NOV-67m.—(EC)—Ingeborg Schoner, Jan Hendriks—4516 (9-17-58)—For exploitation and art spots—
 English narration—Colorama Features
 GUITARS OF LOVE-MU-90m.—(EC)—Vico Torriani, Montovanl and Orchestra—4537 (11-26-58)—Tuneful musical—Titles—
 Sam Baker Associates
 LIANE, JUNGLE GODDESS-MD-85m.—(EC)—Marlon Michael, Hardy Kruger—4531 (11-12-58)—Exploitable programmer—
 Dubbed in English—DCA
 LOVE STORY, A-D-94m.—Hildegard Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles—Casino
 MY NAME IS TOXI-D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed In English
 —Grand Prize
 REACHING FOR THE STARS-D-102m.—Erick Schuman, Lisa Pulver—4516 (9-17-58)—For German and art houses—Titles—
 Baker
 ZERO 8/15-C-94m.—Joachim Fuchsberger—4451 (4-2-58)—Amusing import—Dubbed—Times

INDIAN

PATHER PANCHALI-D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

ITALIAN

ATTILA-MD-83m.—(TC)—Anthony Quinn, Sophia Loren—4474 (5-28-58)—Has exploitation possibilities—Dubbed—Embassy
 AWAKENING, THE-D-97m.—Anna Magnani—4462 (4-30-58)—For art, Italian houses—Titles—Kingsley-Int.
 BIGAMIST, THE-C-84m.—Vittorio De Sica, Franca Valeri—4469 (5-28-58)—For Italian and art spots—Titles—DCA
 CABIRIA-D-110m.—Glueletta Masina—4423 (1-8-58)—Okay for art houses—Titles—Lopert
 GUENDALINA-D-95m.—Jacqueline Sassard—4490 (7-9-58)—For art, Italian houses—Titles—Lopert
 LAST PARADISE, THE-NOV-87m.—(CS; TC)—4443 (3-5-58)—Fascinating South Pacific tour—English narration—Aldart
 POOR BUT BEAUTIFUL-C-103m.—Marisa Allasio—4487 (7-9-58)—Dull Italian comedy—Titles—Trans-Lux
 ROOF, THE-D-93m.—Gabriella Pallottl—4462 (4-30-58)—For art houses—Titles—ISL
 SHAMELESS SEX, THE-D-73m.—Yvonne Sanson, Frank Villard—4531 (11-12-58)—Strictly for the sex-plotation spots—Dubbed
 in English—Screenorama
 TEN COMMANDMENTS, THE-D-146m.—Rossano Brazzi, Valentina Cortesa—4444 (3-5-58)—For Italian spots—Titles—Rosen

MEXICAN

ADAM AND EVE-D-76m.—(EC)—Christiane Martel, Carlos Baena—4474 (5-28-58)—Highly exploitable Biblical story—Com-
 mentary—Horne
 ROOTS, THE-COMP-96m.—Non-professional Mexican Indians—4519 (10-1-58)—Fine art house fare—Harrison

PHILIPPINES

BLOOD OF BATAAN-MD-76m.—Leopoldo Salcedo, Mona Lisa—4537 (11-26-58)—Exploitable war film—Spoken In English—
 Brenner

SPANISH

LOVE MAKER, THE-D-99m.—Betsy Blair, Jose Suarez—4442 (3-5-58)—Good art entry—Titles—Trans-Lux

SWEDISH

TIME OF DESIRE, THE-D-86m.—Barbaro Larsson, Margaretha Lowler—4495 (7-23-58)—Artistic exploration of the varieties of
 love—Titles—Janus
 VICIOUS BREED, THE-86m.—Arne Ragneborn, Maj-Britt Lindholm—4490 (7-9-58)—For art and Swedish spots—Titles—Brenne

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astor
GIANT FROM THE UNKNOWN—MD-77m.—Edward Kemmer, Sally Fraser—4467 (5-14-58)—Mild horror entry for lower half—Astor
GIRL WITH AN ITCH—D-78m.—Kathy Marlowe, Robert Armstrong—4531 (11-12-58)—Sexy programmer has selling possibilities—Howco
GOLDEN AGE OF COMEDY, THE—COMP.-78m.—Laurel and Hardy, Harry Langdon—4421 (1-8-58)—Nostalgic comedy has exploitation possibilities—DCA
JUVENILE JUNGLE—MD-69m.—(NA)—Corey Allen, Rebecca Welles—4446 (3-19-58)—For the lower half—Republic
LIGHT IN THE FOREST, THE—MD-93m.—(TC)—Fess Parker, James MacArthur, Carol Lynley—4457 (4-30-58)—Fine Indian yarn—Disney—Buena Vista
LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco
MADMAN'S WOMEN—MD-64m.—No credits available—4462 (4-30-58)—Lower half filler—Friedgen
MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor
MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco
NAUGHTY HOLLYWOOD—COMP-57m.—No credits available—4463 (4-30-58)—Poor filler—Weiss
NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Marl Blanchard—4539 (11-26-58)—Interesting action programmer—Republic
NOTORIOUS MR. MONKS, THE—MD-70m.—(NA)—Vera Ralston, Don Kelly—4449 (4-2-58)—For the lower half—Republic
OUTCASTS OF THE CITY—D-61m.—Osa Massen, Robert Hutton—4438 (2-19-58)—Filler for the lower half—Republic
PETER PAN—CAR-77m.—(TC) (RE)—Produced by Walt Disney—4485 (7-9-58)—High rating Disney—Buena Vista
PLAN 9 FROM OUTER SPACE—MD-76m.—Gregory Wolcott, Mona McKinnon—4531 (11-12-58)—Okay science fiction programmer—DCA
PROUD REBEL, THE—D-102m.—(TC)—Alan Ladd, Olivia de Havilland—4454 (4-16-58)—Excellent for family, small town audiences—Goldwyn, Jr.—Buena Vista
SHE DEMONS—MD-78m.—Irish McCalla, Tod Griffin—4467 (5-14-58)—Unbelievable lower half filler—Astor
SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista
SNOW WHITE AND THE SEVEN DWARFS—CAR-80m.—(TC)—Walt Disney—4449 (4-2-58)—Cartoon classic—RE—Buena Vista
SOUTH PACIFIC—171m.—(Todd-AO; TC)—Rossano Brazzi, Mitzi Gaynor—4451 (4-2-58)—Entertaining hit—Magna
SOUTH SEAS ADVENTURE—DOC-120m.—(Cinerama; TC)—Produced by Carl Dudley—4495 (7-23-58)—Latest in travelogue series is highly interesting—SW-Cinerama
STAGE STRUCK—D-95m.—(TC)—Henry Fonda, Susan Strasberg—4441 (3-5-58)—Well made, interesting drama—RKO—Buena Vista
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista
UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama
WHITE WILDERNESS—DOC-73m.—(TC)—Written and directed by Winston Hibler—4485 (7-9-58)—Very good "True Life Adventure"—Buena Vista
WINDJAMMER—DOC-129m.—(CineMiracle; EC)—Officers, men and boys of the Oslo Schoolship S/S Christian Radich—4455 (4-16-58)—Impressive entertainment—National Theatres
YHO, THE SORCERER'S VILLAGE—DOC-70m.—(C)—Captain Hassold David—4491 (7-9-58)—Interesting visit to little known African spots—Film Rep.
YOUNG AND WILD—MD-69m.—(NA)—Gene Evans, Carolyn Kearney—4449 (4-2-58)—Programmer on juvenile delinquency—Republic

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FEATURE FILMS
PRODUCTION NUMBERS and
NATIONAL RELEASE DATES
1958-'59 SEASON

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 product, accurate to time of publication—Ed.)

NOTE: This listing is carried in every Second Edition of the Servisection—alternating with "The Shorts Parade," which is a complete listing of all Shorts. See: "The Shorts Parade"—Next Issue.

Allied Artists

5810	Natchez Trail.....	Sept.
5813	Joy Ride.....	Oct.
5822	Unwed Mother.....	Oct.
5826	Queen Of Outer Space.....	Sept.
5831	Legion Of The Doomed.....	Sept.
5835	Speed Crazy.....	May
5836	Wolf Larsen.....	Oct.
5837	Revolt In The Big House.....	Nov.
5839	Johnny Rocco.....	Dec.
5901	House on Haunted Hill.....	Jan.
5902	The Cosmic Man.....	Jan.
5903	The Behemoth.....	Feb.
5904	Arson For Hire.....	Feb.
5905	Al Capone.....	Mar.
5911	King of the Wild Stallions.....	Feb.
	Riot in Cell Block 11.....	Mar.
	The Phenix City Story—Re.....	Mar.

Columbia

301	The Key.....	July
302	Gunman's Walk.....	July
303	The Camp On Blood Island.....	July
304	Revenge Of Frankenstein.....	July
305	Curse Of The Demon.....	July
306	Life Begins At 17.....	July
307	Tank Force.....	Aug.
308	The Snorkel.....	July
309	Buchanan Rides Alone.....	Aug.
310	Me and The Colonel.....	Oct.
311	The Whole Truth.....	Sept.
312	She Played With Fire.....	Sept.
313	Ghost Of The China Sea.....	Sept.
314	Apache Territory.....	Oct.
315	Kill Her Gently.....	Oct.
316	The Last Hurrah.....	Nov.
317	Murder Reported.....	Nov.
318	Tarawa Beachhead.....	Nov.
319	Bell, Book and Candle.....	Jan.
320	The Seventh Voyage Of Sinbad.....	Dec.
321	The Man Inside.....	Dec.
322	Murder By Contract.....	Dec.
323	Good Day For A Hanging.....	Jan.
324	Senior Prom.....	Jan.
325	Last Blitzkrieg.....	Jan.
	Two-Headed Spy.....	Jan.
	Ride Lonesome.....	Feb.
	City of Fear.....	Feb.
	Gideon of Scotland Yard.....	Feb.
	The Jane From Maine.....	Mar.
	Forbidden Island.....	Mar.
	Gunman From Laredo.....	Mar.
	The Bandit.....	Mar.

Gidget.....	April
The Young Land.....	April
Juke Box Rhythm.....	May
Summer Camp.....	May
Justice Ends With A Gun.....	May

MGM

901	Cat On A Hot Tin Roof.....	Sept.
902	Dunkirk.....	Sept.
903	The Decks Ran Red.....	Oct.
904	Torpedo Run.....	Oct.
905	Party Girl.....	Nov.
906	Tunnel Of Love.....	Nov.
825	Gigi.....	Dec.
907	Tom Thumb.....	Dec.
908	Some Came Running.....	Jan.
909	The Doctor's Dilemma.....	Jan.
	The Journey.....	Jan.
	The Angry Hills.....	Feb.
	The Matling Came.....	Feb.
	Count Your Blessings.....	Mar.
	Green Mansions.....	April
	Watusi.....	April
	North By Northwest.....	May
	The World, The Flesh, and The Devil.....	May

Paramount

5801	The Blob.....	Oct.
5802	I Married A Monster From Outer Space.....	Oct.
5803	The Party Crashers.....	Sept.
5804	As Young As We Are.....	Sept.
5805	When Hell Broke Loose.....	Nov.
5806	Houseboat.....	Nov.
5807	The Hot Angel.....	Dec.
5808	The Gelsha Boy.....	Dec.
5809	The Buccaneer.....	Jan.
5810	Tokyo After Dark.....	Jan.
5811	The Trap.....	Feb.
5812	Young Captives.....	Feb.
5813	The Black Orchid.....	April
5814	Tempest.....	Mar.
	Stalag 17—Re.....	Feb.
	A Place in the Sun—Re.....	Feb.

20th-Fox

832	Harry Black and The Tiger.....	Sept.
833	The Hunters.....	Sept.
834	Villa.....	Oct.
835	The Barbarian and The Gelsha.....	Oct.
836	Thundering Jets.....	
837	In Love and War.....	Nov.
839	Mardi Gras.....	Nov.
841	A Nice Little Bank That Should Be Robbed.....	Dec.
842	Roots Of Heaven.....	Dec.
843	Frontier Gun.....	Dec.
864	The Mark Of Zorro (Reissue).....	Nov.
901	The Inn Of The Sixth Happiness.....	Dec.
902	The Sheriff of Fractured Jaw.....	Jan.
903	Smiley Gets A Gun.....	Jan.
904	Rally Round The Flag Boys.....	Jan.
905	I, Mobster.....	Feb.
906	These Thousand Hills.....	Feb.
907	Intent to Kill.....	Feb.
909	The Remarkable Mr. Pennypacker.....	Feb.
910	The Sound and the Fury.....	Mar.
911	Lone Texan.....	Mar.
	Alaska Passage.....	Feb.
	Warlock.....	April

United Artists

The Defiant Ones.....	Sept.
Gun Runners.....	Sept.
Terror In A Texas Town.....	Sept.
Cop Hater.....	Sept.
Big Country.....	Oct.
Man Of The West.....	Oct.
Fearmakers.....	Oct.
Menace In The Night.....	Oct.
Hong Kong Confidential.....	Oct.
I Want To Live.....	Jan.
The Muggers.....	Nov.
Ten Days To Tulsa.....	Nov.
Lost Missile.....	Dec.
Machete.....	Dec.
Horse's Mouth.....	Jan.
Guns, Girls and Gangsters.....	Jan.
Escort West.....	Jan.
The Last Mile.....	Jan.
Separate Tables.....	Feb.
Anna Lucasta.....	Feb.
The Great St. Louis Bank Robbery.....	Feb.
Lonley Hearts.....	Mar.
Mustang.....	Mar.
Naked Maja.....	April
Some Like It Hot.....	April

Universal

5901	Blood Of The Vampire.....	Nov.
5902	Monster On The Campus.....	Nov.
5903	The Light Touch.....	Nov.
5904	Bend Of The River (Reissue).....	Nov.
5905	The World In His Arms (Reissue).....	Dec.
5906	The Restless Years.....	Dec.
5907	Appointment With A Shadow.....	Dec.
5908	The Mark Of The Hawk.....	Dec.
5909	Mississippi Gambler (Reissue).....	Dec.
5910	Up Front (Reissue).....	Dec.
5911	The Perfect Furlough.....	Jan.
5912	The Silent Enemy.....	Jan.
5913	Money, Women and Guns.....	Jan.
5914	A Stranger In My Arms.....	Feb.
5915	No Name On the Bullet.....	Feb.
	Imitation of Life.....	Mar.
	Step Down to Terror.....	Mar.
	Never Steal Anything Small.....	April

Warners

801	Wind Across The Everglades.....	Sept.
802	Damn Yankees.....	Sept.
803	The Old Man and The Sea.....	
804	Onionhead.....	Oct.
805	From The Earth To The Moon.....	Nov.
806	Enchanted Island.....	Nov.
807	Home Before Dark.....	Nov.
808	Auntie Mame.....	Dec.
809	Up Periscope.....	Jan.
810	The Hanging Tree.....	Feb.
	The Philadelphian.....	Mar.
	Land of the Pharaohs—Re.....	Mar.
	Helen of Troy—Re.....	Mar.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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BINGO CARDS, DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO. \$3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

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UNUSUAL! DARING! SENSATIONAL! Films for special shows. 35mm and 16mm. Free press sheets. MACK ENTERPRISES, Centralia, Illinois.

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SAVE MONEY WITH MASONITE MARQUEE LETTERS, fits Wagner, Adler, Bevel-

ite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—\$1.00; 14"—\$1.50; 16"—\$1.75; 17"—\$2.00; 24"—\$3.00 (10% discount for 100 letters or over \$60 list). Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

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COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

SENSATIONAL SEATING SAVINGS! American, Heywood, Ideal chairs from \$3.50. Send for Chair Bulletin. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

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120 CAR DRIVE-IN theatre between Kenbridge and Victoria, Virginia. WINSTON TANNER, Kenbridge, Virginia.

THEATRE WANTED

WANTED TO BUY or lease Modern Drive-In Theatre anywhere. Box 24, Dublin, N. C.

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BETTER LIGHT BOOSTS B.O.! Strong 1KW Arc/Rectifiers \$475; H. I. arclamps w/14" mirrors, good condition, from \$200.00 pr. Rebuilt Brenkert Enarc, Ashcraft "D" \$395.00. Rebuilt motor generator sets w/panel, rheostats; 50/100A—\$395; 65/130A—\$450; 70/140A—\$495; 80/160A—\$525; New 100/200A—\$895. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

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WEEKLY THEATRE and DRIVE-IN CARDS. 100—14 x 22—\$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

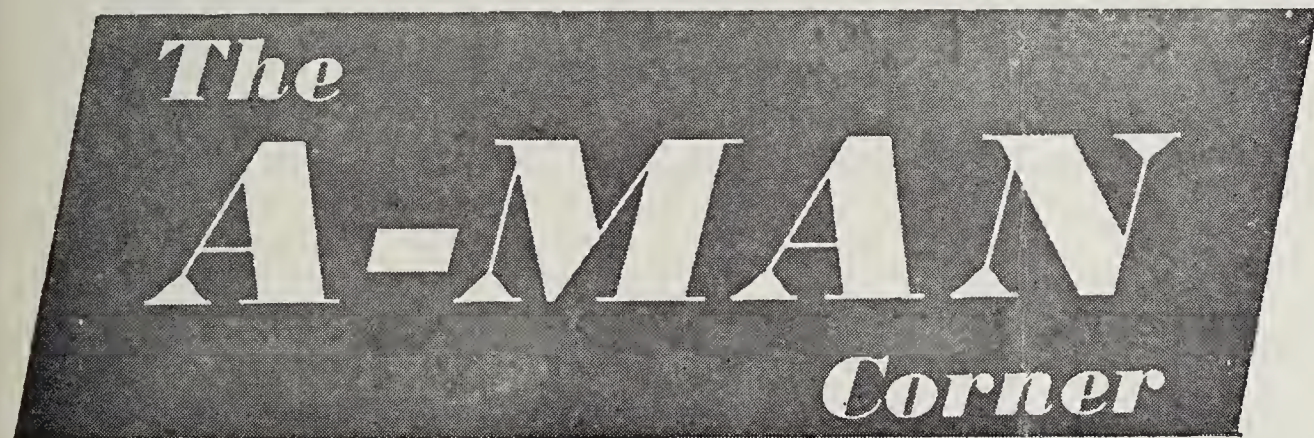
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Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.

- All on a handy 5 1/2 x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.
- Here is a professional form never before designed for drive-in operation.

Price: 30c per pad



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER WANTED for deluxe, first-run theatre in the South; permanent, top salary, real opportunity for aggressive man; many benefits. Apply BOX B24, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

MANAGER wanted for conventional theatres in New Jersey; permanent; top salary; real opportunity for aggressive man; many benefits including retirement plan; group insurance; and hospitalization. Apply WALTER READE THEATRES, Mayfair House, Deal Road, Oakhurst, N. J., or call Kellogg 1-1600. (121)

WANTED, MANAGER—Virginia Seaboard area—for drive-in theatre—no buying or booking, but want live-wire advertising, exploitation, and house management. Permanent year around position for right man. Write BOX A121, c/a M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

MANAGER OR CHECKER. Available after March 15 due to inability to renew lease on present situation. 30 years experience, thoroughly familiar all phases booking, buying, exploitation, signs, displays. (Holder 4 Achievement Citations 1958 MPE Top Showmen Contest). Sober, honest, reliable. Recommendations available. Prefer Charlotte, N.C. territory. Know both states, most managers. Make me an offer. BOX A24, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

EXCELLENT OPPORTUNITY. Indoor and outdoor theatre managers. Must be of high character thoroughly experienced all phases. WORKING MANAGER ONLY! Permanent positions. Will not consider without complete information and snapshot. Original reply. ARMSTRONG THEATRES, INC., Box 211, Bowling Green, Ohio. (128)

MANAGER AVAILABLE. Age 45, with 25 years experience indoor and drive-in theatres, large and small towns. At present in midwest but will go anywhere. BOX A128, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

MANAGER WANTED. Man with exploitation, tie-up and legwork experience. As business increases, so will salary. Exceptional opportunity for right man to advance himself remuneratively. GEORGE G. HATTEM, 302 Broadway, Brooklyn 11, N. Y. (24)

TOP NOTCH MANAGER available. Experienced in all phases of theatre management including Drive-Ins. Presently employed in first-run situation but desire change for personal reasons. Exploitation minded. Will relocate. BOX C24, c/a M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

HANDY SUBSCRIPTION BLANK

**Yes, start sending
MOTION PICTURE EXHIBITOR
plus
Showmen's Trade Review**

TO:

Name

Title

Address

★

- ☐ Enclosed ☐ Or bill me
- ☐ \$2.00 for one year
- ☐ \$3.50 for two years
- ☐ \$5.00 for three years

(Outside Western Hemisphere)

- ☐ \$ 5.00 one year
- ☐ \$ 8.00 two years
- ☐ \$11.00 three years

CLIP and MAIL TODAY

Address all
correspondence to—

The A-MAN Corner

{ Motion Picture Exhibitor
246 North Clarion St., Phila. 7, Pa.

SPENDING and RECEIVING!



.....8.....7
— T . . O
· — — · 1 *

The Prize Baby is proudly telegraphing his boxoffice punch with trailers—the key which taps 87 ticket sales for each one spent!

No wonder every smart showman is on the receiving end of this ratio message.

*Decoded, the above dots and dashes of the Morse Code mean 87 to 1 and refer to the ratio of admissions dollars motivated by trailers to trailer expenditures as established by the most recent Sindlinger survey.

MOTION PICTURE

EXHIBITOR

FEBRUARY 11, 1959

Volume 61

Number 14

IN THREE SECTIONS • THIS IS SECTION ONE

Plus...

**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS



PCA Turns Down Classification Plan

(See Page 9)

Physical Theatre Drive-In Issue

Constantine J. "Gus" Basil, well-known veteran Buffalo exhibitor, was honored recently at an affair sponsored by the local Variety Club Tent for his contributions through the year to various civic and charitable efforts. (See story on Page 19)

editorial: More On "Critics Or Crackpots" . . . See Page 7

Mr. Exhibitor

Don't Book any

For Easter until

IMITATION

OF

*Watch for Universal's record pre-selling
to reach*

picture you see N LIFE

FANNIE HURST'S
BEST-SELLING NOVEL OF
TODAY'S TORMENTED
GENERATION!



UNIVERSAL-INTERNATIONAL presents

LANA TURNER
JOHN GAVIN

Imitation of Life

in Eastman COLOR

CO-STARRING

SANDRA DEE
DAN O'HERLIHY
SUSAN KOHNER
ROBERT ALDA
WITH
JUANITA MOORE
MAHALIA JACKSON
singing "Trouble of the World"

HEAR

EARL GRANT
sing "Imitation of Life,"

Screenplay by ELEANORE GRIFFIN and ALLAN SCOTT

Directed by DOUGLAS SIRK

Produced by ROSS HUNTER



WATCH THE ACADEMY AWARDS TELECAST APRIL 6th NBC-TV

"You've given me
everything a
mother could,
but the thing
I wanted
most ...
your
love!"



"The color line won't
stop me, Ma!
I look, feel,
think white
...and I'm
going to
marry
white!"



"I'll get the things
I want out of life...
one way—or another.
From one man—
or another!"



ational Ad Campaign
n audience of more than 191,000,000!

WILSON

IS
COMING

AND ALREADY IT'S SETTING THE MOTION PICTURE INDUSTRY ON ITS EAR!

**Read what working showmen
for the top film circuits have to say about it:**



"Simply great!"
— *MATTY POLAN, RKO Theatres*

"Nobody could possibly have done a better job.
I like everything about it!"
— *JOHN MURPHY, Loew's Theatres*

"It takes hold early and doesn't release its grip
until the final fadeout."
— *TED MINSKY, Stanley-Warner Theatres*

"Among the all-time great screen dramas!"
— *SALLAH HASSANEIN, Skouras Theatres*

"No ifs, ands or buts about the mass-appeal of **COMPULSION**"
— *BERNIE MEYERSON, Fabian Theatres*

"A great production...it will do outstanding business."
— *AL SICIGNANO, AB-PT Corp.*

"Superlative in every department. It is a picture
the industry can be proud of."
— *WALTER BRECHER, Brecher Theatres*

DARRYL F. ZANUCK
Productions, Inc. Presents

co-starring

F. G. MARSHALL • MARTIN MILNER • RICHARD D. ZANUCK • RICHARD FLEISCHER • RICHARD MURPHY • MEYER LEVIN

COMPULSION

Starring

ORSON WELLES • DIANE VARSI • DEAN STOCKWELL • BRADFORD DILLMAN

Produced by

Directed by

Screenplay by

Based on the Novel by

CINEMASCOPE

Released by 20th Century-Fox



Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From NEW YORK, N. Y.

With reference to Tommy James' letter about the "TOM AND JERRY" Cartoons (Dec. 24 Issue), we too are extremely pleased with the response to them around the world. However, continually rising costs and diminishing returns forced us to discontinue production.

These shorts have had intensive repeat performances, to such extent that we reissued all of those available which had sufficient elapsed time from original playoff to permit their being accepted this year in our short releases. When and if conditions indicate that it would be profitable to renew production, every consideration will be given to it.

J. P. BYRNE

Metro Goldwyn Mayer Pictures

EDITOR'S NOTE: This is just about what we thought. Long live "TOM AND JERRY."

From FT. MADISON, IOWA

I just want to say that MOTION PICTURE EXHIBITOR is the one magazine that I can read over and over.

I am in charge of the Legion of Decency work in our Catholic parish, and in the other two Catholic parishes here, and this is where your sensational SERVICESECTION comes in handy. The L. of D. ratings are the most timely, and quicker than our own papers. I am also interested in the pink paper REVIEWS, dating back to 1936 if you have them.

Congratulations, MOTION PICTURE EXHIBITOR! You definitely are a great trade magazine.

JUSTIN JACOBMEIER

Also employee of the
State Theatre

EDITOR'S NOTE: Well! This is a switch! Mrs. Looram, please note!

More About Opinion Making

Several different sources have drawn to our attention the fact that at least three different New York distribution executives thought well enough of our Jan. 7 editorial observations ("WHY EXHIBITORS STEAL") to warrant photostating the page and sending marked copies to their friends and contemporaries. One of them described it as "particularly forceful because it quotes an exhibitor, and is published in a trade paper whose publisher is an exhibitor."

We must feel that such obvious surprise stems from failure to get out into the territories and visiting with their customers. If they had, they would know just how confiscatory some of their sales policies are. And how they are chasing many an honest man right out of this business.

From MIAMI, FLA.

From time to time you have commented on what "bushel-basket" showmanship can do to movie going patronage in general and to neighboring competition in particular. How would you like to compete with this Wometco Circuit drive-in? I agree they're pretty old; but why so many? And why 20 cents?

A MODERN CIRCUIT EXECUTIVE

EDITOR'S NOTE: This is not an anonymous letter because the original is on file. The writer asked for anonymity because of occasional theatre owner organization activity. We wouldn't like it! Old or new! The accompanying ad was clipped from Miami Herald of Feb. 2. Is business really that bad down there "in season?"

From GALENA, ILL.

I have owned and operated this theatre for the past 26 years, and during nearly all of that time, the adjoining building was a grocery store. Just recently, a fraternal organization purchased the building and remodeled it into a clubhouse.

The remodeling was mostly by member-volunteers during the evenings and with much hammering, pounding, and other noises that interfered with my operation. I had to close several nights because of the noise. My protests, however courteous, received only non-committal replies and the disturbance continued.

While the remodeling is now complete, they now have a policy of dance bands and large group dancing, drinking, and singing parties on weekends and holidays, and this interferes with my show. When the theatre is quiet, you can hear their voices talking through the walls. And, when that band plays, you hear it right through my sound amplification.

I would appreciate it if someone could advise whether I have any resource, or if there is any way I can insulate my side of the wall to prevent the sound coming through. This would of course necessitate removing the chairs along the wall, but I'm desperate.

Has anyone had this same problem? And, can they offer suggestions?

STANLEY LEAY

Stanley Theatre

EDITOR'S NOTE: This sounds like a local lawsuit to force the neighbor to insulate his wall, rather than change a right of use that has existed for 26 years. But, it also sounds like something that must have come up before. Does anyone have any actual experience?

From NEW DELHI, INDIA

I want to import some films for commercial purposes such as are generally screened in cinema houses here. I would not mind even if they are old, but they should be quite new to the public. I would like to be contacted by dealers who may wish to export such films. I am sure that really good films will command a good market here.

KRISHAN KUMAR

2/90 Connaught Circus

EDITOR'S NOTE: Sounds like some of the films that are currently on TV, and are being advertised with full page ads in big newspapers. But he's right! Really good films will command a good market anywhere!

From BOWMANVILLE, (Ont.) CANADA

The MOTION PICTURE EXHIBITOR pink section REVIEWS and evaluation of features and short subjects are an excellent guide to good programming. I am missing pages 4373 to 4380 inclusive. Would you please send them to me?

M. GILL, Manager
Royal Theatre

EDITOR'S NOTE: Done! For a period of several years back we can usually bring files up to date.

From WEST MIFFLIN, PA.

Received from the WOODLAND DRIVE-IN THEATRE blank check 2503 drawn on the Duquesne City Bank, Duquesne, Pa. and showing the legend: "This is MOVIE Money —Have You Been to One Lately?"

EDITOR'S NOTE: Thanks, fellows! Sign it next time, and we'll like it even better!

27th AVE. DRIVE-IN
N.W. 27th AVE.
at 87th ST.

LAST NITE

FOUR FEATURES

12:30 P.M.
THE BOLD AND THE BRAVE
MICKEY ROONEY

7 P.M.
JOHN WAYNE SANDS OF IWOJIMA

11 P.M.
KIRK DOUGLAS "PATHS OF GLORY"

9:10 P.M.
Richard Widmark "Halls of Montezuma"

20¢
NEW EARLY BIRD PRICE
NO DADE

\$ TILL 7 P.M.
NORTH DADE and 27th AVE.

At 6:40 & 10:36

41 Years of Service to the Theatre Industry

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VOLUME 61 • NO. 14

FEBRUARY 11, 1959

ABOUT MONEY, AND EFFORT, AND MOUTHS

AS THE VARIOUS local meetings of A.C.E. are being convened by the territorial chairmen around the country, there is no doubting the sincerity, the concern, or the whole-souled willingness to work of those in attendance. From all reports, some of these meetings are turning out a greater number of exhibitors, a more representative gathering of all factions of exhibition, and exhibitors who are more willing to work and serve the best interests of the whole, than ever before. But, as usual, there are those who are not in attendance, those who spoof the entire enterprise, and those who foretell its doom. And, again as usual, many in these latter categories are the very ones who shouted loudest and longest on the "Film Curbs" about current inequities; or who have actually instituted suits to attempt to legally force corrections. There are some people who just never pick up their share of the work—or of the tab.

Back in December, Spyros Skouras invited 100 or so repre-

sentative exhibitors to meet with him in New York, and all of these men and more paid their own expenses and used their own hours and days to journey from every corner of the land to attend. From their time and from their pockets was born the promising organization that is A.C.E. Up to the present moment, nobody has suggested dues or even passed a hat. Wouldn't you think that the loud talkers and the suit threateners would feel a moral obligation to help "the team" that is trying to do something constructive to help them?

But no! There will always be the ones who play solo. There will always be the ones who put their own selfish interest, and their own hope for a quiet behind-the-door exception, before the good of their fellows.

To paraphrase our friend Harry Brandt, every other theatreman should challenge them to "put their cooperation where their mouths are!"

Sort of—put up or shut up!

MORE ON CRITICS OR CRACKPOTS

A MIDWEST READER has this to say about some comments on this page ("CRITICS OR CRACKPOTS" — issue of Dec. 10).

"Let's consider this point. Legitimate shows are never viewed by any critics for reviewing purposes except on the opening night, and before a live audience. They may be allowed in every now and then to watch a rehearsal; but if they should ever attempt to write a review of the finished product, based on what they see then, they'd be laughed out of newspaper business.

"But what do we do?"

"To flatter and to pamper a supposed critic or two, we put on a special projection room screening some morning,

with only two or three in attendance, and maybe some of them hung over from some free entertainment the night before. I've known them to arrive 15 minutes after the feature started, and to belch their way out 15 minutes before it finished. And then I've read some pretty bitter tirades about the picture they didn't actually see in full.

"We spoil 'em! And it's just our own fault when this treatment makes their heads swell, and makes them become peevish bores. They ought to be made to wait for the opening, regardless of how many important shows open on the same night. Then they'd have more respect for pictures — and for picture business."

We are inclined to agree.

REASONS FOR LOWER REAL ESTATE TAXES

ACTIVITIES by the Allied Theatre Owners of Indiana and Ohio, directed at the reduction in real estate and property taxes being paid by theatres, should be given close security by theatremen everywhere.

The whole theory of taxation on commercial buildings hinges on the economic health, on the current profit, and therefore on the ability-to-pay of the commercial enterprise. Local jobs and the economic health of the local community also depend on the same ability-to-pay. Should the taxation stifle the enterprise, the ability-to-pay dries up and the community suffers.

Many theatres today are assessed and taxed on the basis of 1949 and earlier admissions and profits totals. And such assessments and taxes have contributed to the thousands of closed one-purpose theatre buildings that dot the land. Most of these latter can be bought for much less than their assessments. There is every legitimate reason to have the assessments lowered on those that remain open.

In Indiana, they devised a successful formula. Variations of that formula might apply elsewhere. In any event, it is worthy of the thought and attention of theatremen and theatre owner organizations at all levels.

NOT QUANTITY, BUT QUALITY

WE DON'T KNOW whether or not it can be attributed to the well-loved veteran showman Al Boyd, but we note that the Boyd Theatre, Bethlehem, Pa., and others of the A. R. Boyd Circuit are carrying in their ads: "Hollywood is producing fewer but better pictures!"

With all of the down-beat talk in the columns and by-lined

articles, stating however inaccurately that "less than 200" features were produced in Hollywood in 1958, and that "this is under any previous year and a drop of nearly 100 over the year 1957," maybe such an ad-line packs a lot of merit. We doubt if the public is as interested in quantity as in quality!

Except in "dusk-to-dawn" bushel baskets.

NEWS CAPSULES

Sugar To Be Feted

NEW YORK—A testimonial luncheon honoring Joseph M. Sugar, newly appointed vice-president in charge of sales for Magna Pictures, will be held Feb. 25 at Toots Shor's Restaurant.

Harry Brandt, prominent exhibitor, is general chairman of the luncheon.



BROADWAY GROSSES

Most Holdovers Hold Up

NEW YORK—With all holdover product the Broadway first runs reported average grosses considering the length of some of the runs.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE INN OF THE SIXTH HAPPINESS" (20th-Fox). Paramount (\$39,435)*—The ninth week was claimed at \$23,000.

"SOME CAME RUNNING" (MGM). Radio City Music Hall (\$147,610) — Thursday through Sunday accounted for \$83,000 with the third week sure to top \$120,000. Stage show.

"THE PERFECT FURLOUGH" (U-I). Roxy (\$55,405) — Wednesday through Sunday announced as \$29,000 with the third, and last week expected to tally \$33,000. Stage show.

"THE TRAP" (Paramount). Capitol (\$33,350)—The second and last week was expected to hit \$20,000.

"THE LAST BLITZKRIEG" (Columbia). Mayfair (\$16,800)—The second week was anticipated at \$9,000.

"ANNA LUCASTA" (UA). Victoria (\$22,900)—The fourth week was heading toward \$14,000.

"SEPARATE TABLES" (UA). Astor (\$25,630)—The eighth week was sure of \$22,000.

"BELL, BOOK AND CANDLE" (Columbia). Odeon expected the seventh week to hit \$11,000.

"A NIGHT TO REMEMBER" (Rank). Criterion reported the eighth week as \$13,000.

"RALLY 'ROUND THE FLAG BOYS" (20th-Fox). RKO Palace stated that the seventh week would reach \$14,000.

Industry's Most Complete Saveable Review Section

IN THIS ISSUE

1. Alaska Passage (Fox)
2. Compulsion (Fox)
3. The Cosmic Monsters (DCA)
4. The Crawling Eye (DCA)
5. First Man Into Space (MGM)
6. Forbidden Island (Col.)
7. The Great St. Louis Bank Robbery (UA)
8. Imitation Of Life (U-I)
9. The Journey (MGM)
10. Night Of The Quarter Moon (MGM)
11. A Question Of Adultery (NTA)
12. Ride Lonsome (Col.)
13. Rio Bravo (WB)
14. Up Periscope (WB)
15. The Young Captives (Par.)

A Quick Summary of Important Industry News . . . condensed for the Busy executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MONDAY, FEB. 9

Kerasotes Will Back Area Saturation Tests

NEW YORK—Theatre Owners of America last week offered to test area saturation advertising campaigns and openings "as a substitute for the conventional current national campaigns." The proposal was offered as a means of improving business for both exhibitors and distributors, and of getting more out of national ad budgets.

The sales managers of all major companies were urged by TOA president George G. Kerasotes to pick one or two "A" pictures every month and to open them in an exchange area with a full cooperative advertising campaign. Kerasotes declared such openings would serve as "a tremendous shot in the arm" for the entire industry and would be "like running a monthly or bi-monthly business building campaign in the exchange area." Pointing to several recent such openings, the TOA head termed it as "a new trend in picture selling" and one which he said he felt was deserving of "further development, study and organized testing."

Kerasotes said that it is his feeling that film companies generally have insufficient staffs and ad money allocated to pre-sell pictures nationally in an effective way. As an alternative, he urged concentration in a few exchange areas, declaring that sufficient funds would remain to pre-sell the picture on a sectional basis in the remaining exchange area.

Maumee, O., Repeals Tax

NEW YORK—The City Council of Maumee, Ohio, has voted repeal of the local three per cent admission tax, COMPO was advised by Duncan R. Kennedy, Publix Great States Theatres. The tax from three Maumee theatres has amounted to about \$4,000 a year. The tax will be replaced by a licensing ordinance for all amusement enterprises.



Samuel Goldwyn, center, is seen as he recently received the Milestone Award from Spyros Skouras, president, 20th Century-Fox, at the Awards Dinner of the Screen Producers Guild at the Beverly Hilton Hotel, Los Angeles. Standing at right is Carey Wilson, president of the Guild. Goldwyn was honored for his "historic contribution to the American motion picture."

Welsh Joins NSS

NEW YORK—Burton E. Robbins, National Screen Service vice-president in charge of sales, last week announced the appointment of Charles L. Welsh as home office sales representative for its special films division. Appointment becomes effective Feb. 16.

Robbins pointed out that the appointment was in line with National Screen's expanded aid-to-exhibition, business-building program. The program involves the extensive promotion of special services for and by exhibitors through the use of Special Announcement Films. (See Exploitation Section.)

Welsh has for the past 27 years been a partner in the firm of Welgot Trailer Service. He had previously been associated with the Semler Cinema Service, United Trailer Service, Meyer Rigger Lab., and B. F. Keith's Theatres.

Fox Sues For Censor Fees

COLUMBUS, OHIO—Suit was entered in U.S. District Court here last fortnight by 20th-Century-Fox to recover \$750,000 in back censor fees paid the state of Ohio prior to the end of state censorship in 1954.

The suit follows a similar action filed in Franklin Common Pleas Court recently by Paramount, which seeks \$55,846 in back censor fees.



FILM FAMILY ALBUM

Arrivals

Harvey Barenblut, United Artists contract sales supervisor, New York, became the father of a daughter, Amy Lynn, on February 4.

Cliff Robertson, Columbia contract star, became the father of a daughter, Stephanie, on February 5.

Sick Call

Mel Davis, manager of the Hibbing Drive-In, Hibbing, Minn., is recuperating from surgery in Minneapolis.

Charlie Simpson, vice-president of Capital Releasing Corporation, Atlanta, is recovering from surgery there.

Obituaries

Louis S. Capaldo, 51, veteran projectionist in the Camero, Watertown, Conn., died.

Mrs. Harry M. Kalmine, wife of the vice-president and general manager of the Stanley Warner Corporation, died in New York last week after a long illness.

Evelyn C. Kaplan, mother of David L. Kaplan, owner of Detroit's Theatrical Advertising Company, died last fortnight.

Una O'Connor, 78, veteran film character actress, died in New York last week after a long illness. "Witness For The Prosecution" was her last screen appearance.

Charles O'Reilly, 73, a founder and honorary chairman of the ABC Vending Corporation, succumbed to a stroke in New York on February 4. O'Reilly was a pioneer exhibitor.

Hall Youngblood, veteran Georgia exhibitor, died following a long illness.

PCA Rejects Classification System

MPAA Unit Approves "Oscar" Bally Plans

NEW YORK—The radio and TV coordinating group of the MPAA Ad-Publicity Directors Committee last fortnight approved a variety of plans aimed to heighten national interest in the Oscar nominations and the April 6 Award ceremonies which will be simulcast by NBC.

The group held a luncheon meeting to receive a full report from Harry K. McWilliams, coordinator of Academy Award promotional activities, at which Robert S. Ferguson, group chairman and Columbia's ad-publicity exploitation director, presided.

Plans to spot individuals on panel shows; for stars to contact key television and radio editors throughout the country by direct wire; special disc jockey plugs and the development of a disc jockey package of the five nominated songs; and details for a TV and radio station national promotion contest were among the many programs approved and put in work.

Attending the meeting in addition to McWilliams and Ferguson, were Roger Caras, Columbia; Jerry Evans, Universal; Howard Haines, Paramount; Bill Stutman, 20th-Fox, and Buddy Young, United Artists.

Fox Embraces Stereo Again

NEW YORK—Following joint conferences conducted by Buddy Adler, head of 20th Century-Fox production, here and in Hollywood, it was announced last fortnight that the company had decided to restore stereophonic sound to its original status as a companion technique of CinemaScope. True stereo prints will be available on all pictures now in production, with the recording to be more truly stereophonic than heretofore employed.

Earl I. Sponable, director of scientific development, said the decision is in response to complaints of exhibitors with theatres equipped for stereophonic reproduction, and in recognition of public appreciation of superior qualities of sound in consequence of high fidelity reproduction in the home.

The executive conference from which the decision emerged was also attended by Carl Faulkner, sound director; Loren Grignon, sound development engineer; and Sol Halperin, head of the camera department.

300 Honor O'Donnell

NEW YORK—Phil Isley, president of Isley Theatres and newly elected chief barker of Variety Tent 17, Dallas, stated that all attendance records were topped when 300 barkers and their guests, predominately motion picture theatre people, turned out for "Bob O'Donnell Night" to honor R. J. O'Donnell, vice-president and general manager of Interstate Circuit, and Variety International Ringmaster.

The gala affair was opened by Gordon McLendon, head, Tri State Theatres and a string of radio stations in the south, who represented the local Tent in paying tribute to O'Donnell. McLendon said, "Mr. O'Donnell has spent his life as a dedicated man—to his industry, to Variety, and to literally hundreds of individuals who hold him responsible for their success in life."

Films Pledged To Military Immediately After Playoff

WASHINGTON—At a conference last fortnight Robert J. O'Donnell, chairman, Theatre Owners of America's Army-Navy Pre-Release Committee, pledged representatives of the armed services the cooperation of exhibition and distribution to assure the availability of all motion pictures to military theatres immediately upon their clearing commercial houses in the move to have service theatres book their attractions through film exchanges.

Heretofore, the military theatres played features before commercial houses had a chance to show them. In cases where a film is not played off by commercial theatres within a specified time after its availability, it would arbitrarily be given to the military post; and in isolated areas where no competition with commercial theatres exists the armed services would be given immediate availability, O'Donnell said.

The plan is now being studied by chiefs of the Army-Air Force and Navy Motion Picture Services.

U.S. Film Popularity Still Strong Abroad

WASHINGTON—Nathan D. Golden, chief, Motion Picture and Equipment Division of the Department of Commerce, revealed last fortnight that the popularity of films made in the United States with foreign audiences continued strong in 1958 with 325 features reaching those markets and matching the 1957 return of about \$215,000,000 eligible for remittance to this country.

Production in 1958 dropped to an estimated 225 features, but the foreign release in 1959 of a number of higher budget films will hold up U.S. earnings, it was said.

The signing of a new Italian-American agreement last month and higher admission prices in Argentina and Brazil are also expected to benefit U.S. film business.

Film agreements with the United Kingdom, France, and Japan continued unchanged through 1958; and remittances from Canada, Germany, Brazil, Australia, Mexico and Venezuela were reported as relatively constant.

Import quotas and playing-time restrictions presented obstacles, as did shortage of foreign exchange, excessive taxation, and censorship difficulties.

The outlook for foreign business in 1959 was said to be as bright, but at home, competition from foreign films, especially British, French, and Italian, is found on the increase.

Who Gets The "Oscar"?

HOLLYWOOD—The long pending question of just who is "Robert Rich," the mysterious author of "The Brave One" who never could be found to claim his Oscar award, is going to be tried to be solved according to Lewis Meltzer, chairman of the screen credits committee of WGA, West.

A number of claimants for the writing credit on the film have come forth to declare themselves the genuine "Robert Rich."

Meltzer said all obtainable evidence will be examined and a decision will be arrived at by the evidence alone.

Appeals On Disapproved Scripts Also Turned Down; Clark Hits Rating Effort In New York, Maryland

NEW YORK—The working subcommittee of the Production Code Committee of the Motion Picture Association of America at a meeting last week unanimously rejected proposals for the establishment of an audience rating system on PCA-approved pictures and for the creation of an appeals machinery for motion picture scripts disapproved by the PCA.

Kenneth Clark, MPAA vice president, chairman of the working group, was chairman of the meeting.

The subcommittee took the occasion to praise the work of the Production Code Administration, headed by Geoffrey M. Shurlock, and expressed gratification that the Code system is so fully and consistently supported in all branches of the industry.

The proposal that appeals be permitted on scripts disapproved by the PCA originated in Hollywood. As the Code now functions, appeals may be made only on completed pictures.

Members of the subcommittee present, in addition to Clark, were John J. O'Connor, Universal; Robert J. Rubin, Paramount; and Sidney Schreiber, MPAA. J. Raymond Bell, Columbia, was out of town on business, and voted by proxy.

Chairman Clark took the occasion to hit bills in the New York and Maryland legislatures to impose statutory classification of motion pictures saying, "These would establish an unthinkable, unwarranted and completely unjustified abridgment of freedom of choice. . . . The Code itself is the best guarantee against obscenity, for it means voluntary acceptance by motion picture producers of sound standards. . . . The law should not be the determinant of degrees of maturity in any American family. . . ."

Exhib Responsibility Bill Introduced In Maryland

ANNAPOLIS, MD.—A bill placing responsibility for keeping those under 18 years of age from seeing alleged obscene films on theatre operators was filed in the House of Delegates last week by 10 members.

The measure is seen as a counter to the heavily lobbied censorship bill on which hearings are scheduled for this week. This bill would give the Board of Motion Picture Censors the power to determine which pictures could be shown to persons under 18.

The newer measure is compared to existing Maryland statutes controlling the sale of obscene literature, which provide no prior censorship but place responsibility on persons making the sale and the owners of establishments involved.

Lightman, Jr., Heads Malco

MEMPHIS, TENN.—M. A. Lightman, Jr., last fortnight was elected president of Malco Theatres, Inc., to succeed his late father, M. A. Lightman, Sr.

Richard Lightman, his brother, and Herbert Levy were named vice-presidents. Edward P. Sapinsley was elected secretary-treasurer and Herbert Kohn assistant secretary-treasurer.

Humphrey Defends Soviet Exchange; Veterans' Groups Highly Critical

WASHINGTON — Senator Hubert H. Humphrey, Democrat, Minnesota, last fortnight branded as "grossly unfair" the criticism the U.S. film industry has received for the U.S.S.R.-American "cultural exchange" of motion pictures.

"I think Eric Johnston should be commended instead of criticized for his efforts," the Senator said during a panel discussion at the annual meeting of the Institute of International Education at the Mayflower Hotel.

"Instead of having the film industry beaten over the head because it has done something that we ought to have done 10 or 15 years ago, I think the industry ought to be given some kind of medal for its services beyond the call of duty," he said.

That veterans' organizations were opposed to the showing of Soviet made films in this country as part of the U.S.S.R.-U.S.A. film pact or otherwise became apparent.

The mid-winter national conference of officers of the Veterans of Foreign Wars adjourned after authorizing Commander John W. Mahan to consult with his top aides and draft a statement of position on the film exchange agreement. This was expected to be ready in several weeks.

Meanwhile, it was expected that the American Legion's position in the matter would be pronounced at a three-day session of the Legion's National foreign relations commission scheduled for April 2-3-4 here.

The publication staff of the Legion's nationally circulated magazine is currently researching and dissecting the movie exchange deal to gather material on which a full-length discussion in an early edition will be based. The tone and suggestions of the articles are expected to have strong influence on the April action.

Rep. In Black Sans Production

NEW YORK—Herbert J. Yates, president, Republic Pictures, announced last fortnight that the company, which dropped production last year, earned \$1,500,000 in the year ended Oct. 26, compared with a net loss of \$1,362,000 in fiscal 1957.

For the first three quarters ended July 26, 1958, Republic reported a net of \$1,296,065, or 50 cents a share. Final quarter earnings were about \$200,000.

In December, Republic declared a 15-cent dividend on common stock payable this month. This is the first payment since a five per cent stock dividend in January, 1956.

The company's income today is from leasing films to TV, renting Hollywood studio space, processing and developing theatrical and TV film, and making molded plastics.

Goldenson Heads Fund Drive

NEW YORK—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., has accepted appointment as chairman of the advertising, publishing and entertainment section of the New York Red Cross Chapter's 1959 Campaign, it has been announced by Don G. Mitchell, campaign commerce and industry chairman.

Goldenson named Herbert R. Hahn, director of stockholder and public relations for American Broadcasting-Paramount Theatres, as his deputy for the campaign.

Kansas Attorney General Warns Too Zealous Censors

KANSAS CITY—Attorney General John Anderson last fortnight advised the State Board of Review that its regulations "are too general and the board members have given themselves wide discriminatory powers not provided by law."

He pointed out that the censors may delete obscenity from films, but may not go beyond that point.

Panel Discussions Feature Texas Meet

DALLAS—Two panel discussions will highlight the Texas Drive-In Theatre Owners' Association seventh annual convention on Feb. 16-18 at the Hotel Adolphus.

Devoted to film buying and increasing box office attendance by promotion, outstanding personalities heading these panels will be Brando Doak, Harold "Cuz" Goodman, and Adrian Upchurch.

Doak, with Border Town Theatres, Dallas, has been in the drive-in business for 15 years, and prior to that was with Paramount for several years. The honor of being instrumental in receiving more prints for drive-ins and more advertising assistance and cooperation through film distributors is only one of his achievements.

Upchurch, of Upchurch Booking Service, Dallas, has served the industry for 18 years. He books for 11 theatres throughout Texas and prides himself in booking good, wholesome family entertainment.

Goodman, manager, Denton Road Drive-In, Dallas, has had 25 years radio and show business experience, and has produced, acted, directed, etc. In 1941, he was awarded a commission from the Governor of Iowa as the Good Will Ambassador of the State.

Tim Ferguson, convention chairman, announced he had completed arrangements for hundreds of dollars in door prizes to be given away at the convention. He also announced that George Kerasotes, president, Theatre Owners of America, will be another speaker at the convention.



United Artists recently made a clean sweep of New York Film Critics Awards getting five of the six first prizes. Seen above with some of the awards are, left to right, Elia Kazan, Frederic March, David Niven, Susan Hayward, and Justin Gilbert, chairman of the N.Y. Film Critics, who presented the plaques.

WB Registers Profit; Stock Options Okayed

WILMINGTON, DEL.—Warner Bros. Pictures, Inc., and subsidiary companies report for the three months ended Nov. 29, 1958 a net profit of \$1,922,000 after providing \$650,000 for federal income taxes, compared with a net loss for the corresponding quarter of the prior year of \$467,000 after an estimated federal income tax credit of \$550,000.

Former Federal Judge Hugh M. Morris presiding at the annual meeting of stockholders, announced that the net profit is equivalent to \$1.10 per share.

Net current assets, he said, were \$35,929,000 and debt maturing after one year was \$5,975,000 at Nov. 29, 1958, compared with \$34,736,000 and \$6,051,000 respectively at Aug. 31, 1958.

Film rentals, sales, etc., for the three months ended Nov. 29, 1958, were \$18,938,000 compared with \$15,764,000 in the corresponding period of the prior year.

Two option proposals were ratified with votes of about 70.4 per cent of outstanding shares in favor and 8.6 per cent opposed. Although the option proposals are the subject of litigation in the Court of Chancery, there was no stockholder comment on them at the meeting.

Harold S. Bareford, assistant secretary of the company, reported that Warners is continuing to purchase for motion picture production screen properties based on important books and plays. Two new works of major importance acquired in recent weeks are the Broadway play, "Tall Story," and Erskine Caldwell's novel, "Claudelle Inglish."

Warners' English affiliate, Associated British Pictures Corp., Ltd., he said, "is having a very profitable year from its motion picture theatres and is having extraordinary success from its television operations."

By vote of 1,235,676 in favor, 150,795 opposed, and 33,528 shares present and not voting the stockholders approved new stock options for William T. Orr, vice-president, 10,000 shares at \$19; James B. Conkling, vice-president and president of Warner Bros. Records, 10,000 shares at \$17.34; and Rodney Erickson, vice-president in charge of TV sales, 10,000 shares at \$19.83.

By vote of 1,235,085 in favor, 152,495 opposed, and 32,419 shares present and not voting, the stockholders approved option price reductions cutting the price of 60,000 shares optioned to Jack L. Warner from \$29.29 to \$22, and cutting to \$19 per share the options of Benjamin Kalmenson, 40,000 shares; Herman Starr, vice-president, 15,000 shares; Wolfe Cohen, vice-president, 10,000 shares; and Steve Trilling, vice-president and production manager, 10,000 shares, an increase for him from 5,000 shares.

A stockholder suit is pending in the Court of Chancery seeking an injunction against exercise of the stock options by Warner, Kalmenson, Starr, Cohen, and Trilling, and also seeking to block payment of \$1,000 per week until 1963 to Samuel Schneider under an agreement made when he retired in 1957 as vice-president, treasurer, and a director.

The plaintiff in the stockholder action is Mrs. Sara Keyser, of New York.

Loew's Handles "Hercules"

NEW YORK—Joseph E. Levine, president, Embassy Pictures, announced last fortnight that Loew's International will distribute "Hercules" in South Africa, Australia, New Zealand, Chile, Puerto Rico, Cuba, and the Dominican Republic.

PARAMOUNT
ANNOUNCES

TEMPEST

A BRILLIANT
ACHIEVEMENT BY
DINO DeLAURENTIIS...
FAR SURPASSING
HIS PRODUCTIONS
"WAR AND PEACE"
AND "ULYSSES"—
IN EVERY WAY,
ON EVERY LEVEL.
1959 WILL SEE
AUDIENCES
EVERYWHERE
SWEPT UP,
SWEPT AWAY
BY...

TEMPEST

"Dino DeLaurentiis
TEMPEST
should prove
just that—
at the
box office!"

SOON

DINO DE LAURENTIIS'

TEMA

WILL



“A superb job of picture making. Studded with ticket-selling entertainment values!”
—Film Daily

“Screen spectacle at its greatest!”
—Boxoffice



PEST

STORM

ACROSS

AMERICA!

...llent...big, sweeping, melodramatic presentation
grossers almost certainly at the end of the line! ””
—Motion Picture Herald

”” A spectacle film made
on the grand scale! ””
—Motion Picture Daily



PARAMOUNT PICTURES PRESENTS

TEMPEST

A DINO DELAURENTIIS PRODUCTION

STARRING

VAN HEFLIN
SILVANA MANGANO
VIVECA LINDFORS
GEOFFREY HORNE

CO-STARRING

OSCAR HOMOLKA
HELMUT DANTINE
AGNES MOOREHEAD
ROBERT KEITH

AND

VITTORIO GASSMAN

PRODUCED BY

DINO DELAURENTIIS

DIRECTED BY

ALBERTO LATTUADA

SCREENPLAY BY LOUIS PETERSON AND ALBERTO LATTUADA

BASED ON A NOVEL BY ALEXANDER PUSHKIN

FILMED IN
TECHNIRAMA®

PRINTED
IN
U.S.A.

TECHNICOLOR

NT Income Rises During First Quarter

LOS ANGELES—National Theatres, Inc., last week reported a consolidated net income of \$362,843 or 13 cents per share for the quarter ended Dec. 30, 1958.

The company's consolidated net income for the comparable period last year was \$65,401 or two cents per share.

President John B. Bertero said that net income for the quarter—the first in its current fiscal year—included capital gains, net of federal taxes of \$240,000 or nine cents per share, as compared with \$179,000 or six cents per share for the comparable quarter of the preceding year.

"During the quarter ended Dec. 31, we terminated our interest in 17 theatres and properties not useful in the business," Bertero reported.

"Unprofitable operating units and those that do not provide an adequate return on investments are being eliminated. When our program is achieved we will have a solid basis for future growth and the development of additional sources of income," he added.

The new National Theatres head, who assumed the company's presidency on Oct. 1, said that "as a result of the overwhelmingly favorable vote" by stockholders, the company expects to be shortly in a position to go ahead with its previously announced exchange offer to acquire a controlling interest in National Telefilm Associates. At a special meeting of stockholders held on Jan. 8, more than 97 percent of the stockholders represented voted in favor of the acquisition offer.

At the same time, Bertero said that the "substantial increase in the production of important pictures during the year" announced by film suppliers "gives us hope that the shortage in supply that has characterized the last few years may be somewhat overcome."

National Theatres currently operates about 300 motion picture theatres in 19 states, and recently acquired television and radio stations WDAF-TV and WDAF in Kansas City.

Para. Profits Steady

NEW YORK—It was revealed last fortnight that the operating profits of Paramount Pictures Corporation last year were a little under the \$2.80 per share earned in 1957. Despite this the net for 1958 was understood to be well ahead of the \$2-a-year dividend rate.

The first three quarters of last year saw the profit from operations drop to \$3,807,000, or \$2.11 per share, from the \$4,237,000, or \$2.13 per share of the corresponding period of 1957.

The Cecil B. DeMille production, "The Ten Commandments," garnered rentals totalling \$26,000,000 from rentals in this country and Canada plus \$6,000,000 from engagements abroad from the time it bowed in November, 1956.

U-I Clears Dividend Arrears

NEW YORK—The board of directors of Universal Pictures Company, Inc., has declared a dividend of \$3.1875 per share on the 4¼ per cent cumulative preferred stock, in full payment of all arrears of dividends on said stock; and in addition has declared a regular quarterly dividend of \$1.0625 per share on said stock.

The dividends are payable March 2, to stockholders of record at the close of business on Feb. 16.

Active Status For All ACE Plans Following Nationwide Exhib Okay



Maureen Stapleton, left, who makes her motion picture debut in United Artists' "Lonelyhearts," is seen at a recent cocktail reception at the Hotel New Yorker, New York City, with Dolores Hart, co-starred in the film and Mort Nathanson, UA publicity manager. Miss Stapleton once worked at the hotel as a reservation clerk.

IATSE, Employers Agree

HOLLYWOOD—Agreement was reached last fortnight by the 21 Hollywood locals of the IATSE and their principal employer groups, AMPP and NATFP on a new two-year contract.

The agreement calls for a flat 21 cents per hour wage increase with the contracts re-openable to negotiation should the cost of living index of the Bureau of Statistics rise five per cent or more.

The new pacts also provide for improvements in health and welfare plans and an increase in life insurance. Over 15,000 workers are affected by the agreements.

Radio City Names Two

NEW YORK—Fred L. Lunch was named director of advertising and promotion, and Edward Serlin, director of publicity and press relations of Radio City Music Hall last week.

Conn. Legislature Studies Bill To Control Film Ads

HARTFORD, CONN.—The sole measure concerning the film industry thus far introduced into the 1959 state legislature has been assigned to the judiciary committee, which intends to schedule a hearing shortly.

The measure—Senate Bill 44—would impose a ban on objectionable motion picture advertising.

It was introduced by Niantic Democrat Orefice, and would amend the General Statutes (1955), to read:

"No newspaper advertisements of motion picture films, or posters advertising motion pictures that are for display outside theatres, be allowed to contain material made up of pictures or accounts of methods of illicit sex, horror, terror, physical torture, brutality, or be allowed which contains pictures of or partially denuded figures, posed or presented in a manner likely to provoke or arouse lust or passion or be allowed to exploit sex, lust, or perversion for commercial gain."

NEW YORK—The complete program of the American Congress of Exhibitors will be put into active status immediately following meetings of the executive committee and the full committees at the Astor Hotel, Feb. 10 and 11 (yesterday and today), it was announced by S. H. Fabian, ACE chairman. The executive committee will meet Feb. 10 and full committees on Feb. 11.

Stating that attendance at the meetings was . . . "Important to formulate a program to start immediately to affect the entire future of the motion picture industry," Fabian urged attendance of all committee members.

"The fact that meetings of exhibitors have been held in 16 exchange areas with complete approval of the ACE program, without one dissenting vote recorded, indicates to us that we can go forward with our program with the knowledge that we have the complete confidence of exhibitors throughout the country," Fabian stated prior to the sessions.

"Area co-chairmen in parts of the country where meetings have not yet been held have been in touch with ACE headquarters and all have indicated that exhibitors in their areas are enthusiastic about the ACE program. All of these areas will hold local ACE meetings very soon.

"Our mid-February meetings will start ACE rolling along the lines indicated in the organizational committee reports. Whatever is necessary to put these recommendations into action will be done at the forthcoming meetings, other than the parts of our program that have been assigned to COMPO for action," Fabian concluded.

ACE committees and their chairmen are: post-48 films on TV, William Forman, chairman, and Harry Arthur, alternate; toll-TV, George Kerasotes, chairman, and Albert M. Pickus, alternate; producer-exhibitor-distributor relations, Horace Adams, chairman, and Irving Dollinger and Jack Kirsch, alternates; ways and means to increase motion picture production, S. H. Fabian, chairman, and R. J. O'Donnell, alternate; industry-government relations, Sol A. Schwartz, chairman, and Emanuel Frisch, alternate; industry research, Max A. Cohen, chairman, and Harry Brandt, alternate.

All committee chairmen and their alternates comprise the ACE executive committee.

Exhib Sues For First-Run

NEW YORK—An anti-trust suit was filed in U.S. District Court here last fortnight by Independent Theatres, Inc., Chattanooga, Tenn., against AB-PT, Wilby-Kincey Service Corporation, 20th-Fox, Paramount, Warners, Loew's. Universal, and Citation Films.

Trebled damages of \$3,100,000 are sought and an injunction restraining an alleged conspiracy and monopoly involving first-run playdates.

SDG Names "Critic Of Year"

NEW YORK — Philip Scheuer, Everywoman's Family Circle film reviewer, has been chosen "Critic of the Year" by the Screen Directors Guild.

The nation-wide award was given "for outstanding writing in the field of motion picture criticism," to the critic "whose reviews during the past year are judged to be the most perceptive and conducive to the betterment of motion pictures."

"A PICTURE OF WIT, CH

The big brawling... exciting
story of the loving...fighting
waterfront guys who broke the
laws and jaws to get to the top
...and their dolls and molls
who helped them in a wicked
wonderful way!



Universal International presents
JAMES CAGNEY
SHIRLEY JONES



Hear These Song Hits!

"Never Steal Anything Small"
"I Haven't Got A Thing To Wear"
"Helping Our Friends"
"It Takes Love To Make A Home"
"I'm Sorry—I Want A Ferrari"

Never Steal

CINEMASCOPE in Eastman **COLOR**



RM AND STUNNING STYLE

**A sheer delight. Cagney
is unexcelled. Here is
entertainment with a
golden touch."**

—FILM DAILY

**'A happy picture, destined
for happy boxoffice."**

—MOTION PICTURE DAILY

Anything Small

Starring **ROGER SMITH • CARA WILLIAMS** **with** **NEHEMIAH PERSOFF • ROYAL DANO • ANTHONY CARUSO**

Directed by CHARLES LEDERER • Screen Story and Screenplay by CHARLES LEDERER • Produced by AARON ROSENBERG

Dances by HERMES PAN

Censorship Stirs Lively Debate As Flick Answers Clark's Blast

ALBANY—Asserting he had received "Mr. Clark's unsolicited, open letter a day after it had been released to the press," and that it contained "certain distortions of facts," Dr. Hugh M. Flick, ex-director of Motion Picture Division, State Education Department, and present executive assistant to State Commissioner of Education James E. Ellen, Jr., said the MPA vice-president has "done me a great injustice."

Clark wrote Dr. Flick a three-page letter, saying he had been "distressed" to read statements in the press by Flick in support of censorship, film classifications, criticism of industry Codes.

Dr. Flick, who has served in the State Education Department for a quarter of a century, with time out for five years of Army duty during World War II, said he never received a letter from anyone in an important position within the industry that he thought as much of an "affront" as Clark's.

He "could not understand" why Clark wrote the epistle, since there had been no correspondence with him; why Clark should release it to the press "a day before I received it."

Flick added, to inquiring sources, that "Mr. Clark is completely mistaken in saying I have criticized the Production and Advertising Codes. I have constantly and publicly declared my belief that the Production Code has proved of immense benefit to the industry and to the public, although I doubt the latter fully appreciates this. I have never criticized the Advertising Code."

Flick had, on several occasions within the last two years, spoken out against what he thought to be "misrepresentation" in film-

advertising. This was not a reflection on the Code.

The educator found "insulting" Clark's reference to "compounding the felony" by supporting censorship.

He said: "I have and am supporting a law enacted by the Legislature, the duly elected representatives of the people, in 1921. And I might add, repeatedly and overwhelmingly reindorsed by the Legislature, despite the efforts of powerful opponents. The U.S. Supreme Court has several times considered cases involving the state licensing statute. It has never held the law to be unconstitutional or illegal."

There is "no deceit" upon the people in film censorship, said Flick. "Operation of the Motion Picture Division is open to any citizen with a legitimate interest."

As an historian and writer of historical articles, Flick underlined that "freedom and regulation are opposite sides of the same coin; they are inseparable. Those who speak of 'freedom of the press' sometimes forget that, for 200 years after the invention of movable type, the printing presses, printers, and the printed word were rigidly controlled. Not until a substantial body of protective legislation had been established, was 'freedom of the press' possible."

Promising a detailed but not a "public" reply to Clark's letter, Dr. Flick said the film classifications plan is his, not the Regents' or the Education Department's. He proposed it in the thought it would offer a more "affirmative" approach to censorship; especially, "would aid parents in determining what their children should and should not see on the screen."

Canadian Scene

Conventional Theatre Attendance Declines

TORONTO — Regular theatre attendance dropped to an 18-year low in 1957, according to preliminary figures from the Dominion Bureau of Statistics. They showed a decline of 10 per cent, while receipts (exclusive of amusement taxes) of 1,716 regular motion picture theatres (1,849 in 1956) were down 5.2 per cent. Drive-in attendance and receipts were up, however, giving some strength to a sagging film picture.

Also up were the combined film rentals from theatres, TV, and other sources.

Regular theatre attendance was reported at 146,855,828, against the previous year's 162,859,006. Patronage of drive-in theatres rose to 9,945,630 from 9,705,983 in 1956, but the year's total was some 20 per cent below peak attendance in 1954 of 12,380,246.

In 1957, 49 film exchange companies operated 130 offices throughout Canada, compared to 53 operating 150 offices in 1956. Receipts rose 1.5 per cent in the year to \$37,034,324 from \$36,471,942 in the preceding year.

A count on the number of theatres has been made, and it all adds up to 1,808 35 mm. operations. This is broken down into 1,568 four-wall situations and 240 drive-in operations. The figure is down 289 from five years ago, the bulk of which were standard theatres closing. Drive-ins continued to increase.

In 1958, 88 theatres, two of which were drive-ins, closed, while in the same time five standard ones and four drive-ins opened. Although 464 theatres closed in the five years, of which nine were drive-ins, 175 opened in that time—109 standard ones and 66 drive-ins. Although only 289 operations were lost to the industry, the losses in attendance and receipts were much greater proportionately.

Canadian Comment

Cinerama will continue in Montreal and Vancouver with its closing in Toronto at the end of March with the expiration of the lease. The operation in Toronto began in September, 1957, when \$120,000 was spent on alterations to the University. The first film, "This Is Cinerama," played for 23 weeks, and the next, "Cinerama Holiday," for 15, after which came "Seven Wonders of the World" for 18 weeks. The present film, "South Seas Adventure," opened Nov. 26. Business has been good, but closure came about because of the lease expiration.

PEOPLE IN THE NEWS: Two months after the death of her exhibitor-husband, Mrs. Alberta Dean Summerville, 81, died at her home in Toronto after a long illness. She was the mother of Don and William, both of whom are in the theatre business. The former is also a city controller. Mrs. Summerville was born in Toronto, near Mary Pickford's old home. She devoted much of her time to charitable work. . . . Walter Bennett, 65, veteran manager of the Capitol, Vernon, B.C., was presented with the good citizen award of the town. . . . Ken Soble, owner, Hamilton TV station and radio station, has purchased the Kenmore, Hamilton, from United Amusements. . . . Spence W. Caldwell, Toronto, vice-president, Association of Motion Picture Producers and Laboratories of Canada, succeeded Arthur Chetwynd as president at the annual meeting of the association.



LONDON Observations

by Jock MacGregor

THE 13TH ROYAL FILM PERFORMANCE was an unqualified success—the gayest and most brilliant yet. It was a night of which the industry can well be proud. Not a brick—at least not a noticeable one—was dropped. Everybody was happy. As Her Majesty, the Queen Mother, was escorted to her car at the end of the show by the Empire's manager Albert Sidi, she was obviously delighted with everything and remarked, "I think everyone will enjoy it. Don't you?"

The program consisted of "Horse's Mouth," a French ballet short, "Lovers of the Seine," and the British documentary, "Ten Men and a Boat." All were warmly received. Even the stage show was admirable. It was simple and for once in no way embarrassing. Instead of sketches, etc., Max Bygraves just introduced the stars as they came on the stage, and an excellent line-up it was. Included were Lauren Bacall, Juliette Greco, Simone Signoret, Richard Todd, Peter Sellers, Frankie Vaughan, and Alec Guinness. All joined Maurice Chevalier in singing the chorus of "Louise."

Even the press approved! Of "Horse's Mouth," Donald Zec in the Daily Mirror wrote, ". . . the most adult, inspired laugh provoking picture Royalty have ever been permitted to see." "The first thing to be said about the film chosen for the Royal Film Performance is that it was actually worthy of the occasion," was how Majdalany introduced his review in the Daily Mail. All this I personally found exceptionally satisfying since I had the honor of serving on the selection committee.

Someone who can take a very big bow for the evening is Albert Sidi, who has only been manager of the Empire for a few months and has in fact never even attended a royal premiere before. Arrangements were pleasantly smooth and informal, and for once I came across no strained tempers—for a big night that really is something. Albert, I should add, comes from ABC's Ritz, Warrington, in the tough industrial north, and as one columnist said, learning this, "After dealing with those audiences a 'royal' is just kid's play."

For once, the Royal Film Performance has achieved everything that it set out to do. It raised a neat \$70,000 for the Cinema Trade Benevolent Fund and garnered columns and columns of really first rate newspaper publicity for the industry, to say nothing of wonderful radio and TV coverages.

Basil To Be Honored For Civic Endeavors

BUFFALO—Constantine J. Basil, president, Basil Enterprises, Inc., owners and operators of eight community theatres in Buffalo and Niagara Falls, and also president of Lafayette Theatre Building, Inc., owners and operators of Basil's Lafayette and office building in downtown Buffalo, will be tendered a testimonial dinner Feb. 14 in the clubrooms of Tent 7, Variety Club of Buffalo.

The dinner will be in recognition of Basil's many civic and charitable services during his many years in show business and for his recent activities in the Variety Club collection to raise funds for the Children's Rehabilitation Center, sponsored by the Children's Hospital and Crippled Children's Guild and the Variety Club.

"Gus," as he is affectionately named by members of the industry, will be presented a citation at the dinner by Mayor Frank Sedita, in recognition of his efforts.

Basil was born in Stenimachos, Eastern Rumelia. This country later was annexed by Bulgaria. He attended grammar and high school in his native country, where he also served as a telegrapher and quartermaster in the Bulgarian Army from 1911 to 1913.

In 1915, he came to America and operated a confectionery business until 1923. It was in 1923 that he and his brothers entered the theatre business by opening the Clinton-Strand. During the ensuing years, the circuit increased to 15 community houses in Buffalo and the Falls.

Following the death of Nicholas Basil, "Gus" assumed the senior leadership of the circuit. With him now are Basil J. Basil, vice-president, and Theophilos J. Basil, secretary and treasurer. "Gus" has been active in Variety for many years. He is a past chief barker of Tent 7. He is also a member of the Ad Club, Shriners, Lions, Ahepha, Elks, Motion Picture Pioneers, and other organizations.

Basil is an avid film fan. When he built his apartment over the Colvin some years ago, he installed a partition of glass. By pushing a button, doors open and the Colvin screen is viewed from his living room.

"Gus" is married to Marica from his home town. They have two daughters, Helen, wife of Dr. Theodore Alexander of Safford, Ariz., and Bessie, wife of Paul Kay of Hollywood, Cal. There also are six grandchildren. "Gus" at present divides his time between California, Arizona, and Florida, where he has a home in Miami.

Al Anscombe, radio station WINE, is chairman of the dinner committee.

Para. Consolidates Studios

HOLLYWOOD—Y. Frank Freeman, vice-president and studio head of Paramount Pictures, announced last week that hereafter operations of the Paramount Sunset lot will be consolidated with the Paramount Marathon Street Studio, so that there would be available a complete integrated service to independent theatrical and television motion picture producers regardless of their distribution affiliation.

Store Aids "Diary" Sales

NEW YORK—The RKO Palace will have a 10-performances-a-week schedule on 20th-Fox's "The Diary Of Anne Frank" following the world premiere March 17, it was announced last week.

Reserved seat tickets will be sold through facilities of Bonwit Teller's charge account system.



The NEW YORK Scene

By Mel Konecoff

DAVID A. LIPTON, vice-president in charge of advertising, publicity, and exploitation at Universal, last week announced at a press conference that his company and its executives are more convinced than ever of the necessity for pre-selling pictures to the movie-going public. These days, pre-selling should practically be considered part and parcel of the negative cost, especially since fewer pictures must return more revenue in a period of reduced production.

Said he, if producers aren't prepared to back their negatives with pre-selling, they are making a mistake. While it won't make a picture that doesn't have the potential, it will certainly help many that do. Research and experience have shown that the public knows what it wants only after it has been stimulated by pre-selling via printed media. No pre-selling is complete without paid advertising. He noted that no other business develops a product at a high cost and then neglects to plug and sell the product.

Opined Lipton, the full potential of even the bigger pictures is not realized if it is not pre-sold. He praised the producers of "South Pacific" who spent \$277,000 in magazine advertising despite the fame of the property. The result has been high returns.

He labeled magazines and newspaper supplements as the best media for pre-selling, preferring these to TV and radio which are mostly local in scope. Billboards are strictly seasonal. He deplored the decline in national magazine advertising since 1956 when over four million was spent by all of the companies. 1957 saw a 25 per cent drop to \$3,100,000, while 1958 saw the industry spend less than two million or another 25 per cent drop. As a result, the public was not stimulated or informed about forthcoming pictures, and the results were felt at boxoffices.

In these days of late print deliveries, when a film is delivered just in time for theatre openings. Lipton felt that it was particularly advantageous to start pre-selling as soon as a film is announced ready for production. In line with that thinking, the U-I advertising budget will be higher this year than 1958 even though fewer pictures are represented. For instance, 35 per cent more will be spent to plug "Imitation of Life" than was spent on "Magnificent Obsession," with 40 per cent more to be spent in the national magazines. This will mean a readership of over 100 million, Lipton said.

Life and Look will be used for general audiences; women will be appealed to in McCall's and Good Housekeeping; Redbook is for young adults; Seventeen is for younger women; Parents Magazine is for the family; Scholastic, Teen, and Dig are for the teenagers; True Confessions and True Story are for you know who; Ebony and Tan will encompass the Negro market; and the fan magazines are to stimulate the moviegoing audiences even further. In addition, of course, backing this up will be all avenues of publicity and promotion as well as local point-of-sale advertising via newspapers, radio and TV.

Lipton announced, too, that advertising in trade papers would be expanded so that exhibitors as well as press subscribers would be kept informed and stimulated with regard to forthcoming Universal pictures. He opined that the industry has an obligation to support the trade papers that do a constructive job.

All of the aforementioned is based on the belief that interest in motion pictures is greater than ever and that the potential market is bigger than ever. Research has found more people considering going to pictures than ever before, but these have not been clinched by pre-selling. It has been proven that they are willing to leave their homes and their TV sets to see a good film. Lipton deplored a lack of collective thinking by the industry as regards the necessity of advertising in the various media.

PRODUCTION: Columbia executives Paul Lazarus, Jr., and Rube Jackter hosted a press luncheon recently for producer William Goetz and producer-director Charles Vidor in the company's executive dining room, where the pair related some facts concerning Goetz's most recent production, "They Came To Cordura" as well as their next joint venture, "The Franz Liszt Story," much of which is to be shot abroad with English actor Dirk Bogarde in the lead role.

Lazarus noted that "Cordura" is the most expensive film Columbia has made to date, costing over \$4,500,000. He estimated it would have to bring in 11 million before the break-even point is reached. It stars Gary Cooper, Rita Hayworth, Van Heflin, Tab Hunter, and others, and was shot mostly on location in Utah.

Company officials have not as yet decided whether roadshow distribution will be attempted. This decision will be forthcoming when the final version is viewed by company toppers come March or April. The story, incidentally, deals with General Pershing's campaign against Villa and is a study of some of the characters involved, with lots of suspense and action. It was directed by Robert Rossen.

What comment had Vidor and Goetz about the high cost of talent? They felt it should be a matter of individual negotiation and that some of the individual, independent producers were doing something about it. They refrained from paying the high asking prices.

Goetz has a six picture deal with Columbia which includes "Me And The Colonel," "They Came To Cordura," "The Franz Liszt Story," also known as "The Magic Flame," "Mountain Road" with James Stewart, which will go in June, and "The Dragons," plus an untitled property. Vidor has an eight picture deal over a six year period, the first two of which will be "The Story of Barbara Woodcock" and "The Beach Boys."

Also present were Jonas Rosenfeld, Robert Ferguson, Hortense Schorr, etc.

THE METROPOLITAN SCENE: 20th Century Fox's Alex Harrison reported to us that after seeing a rough cut of "The Diary of Anne Frank" at the studio, "We have one of the outstanding boxoffice attractions of all time" . . . Maria Schell was to receive an award from several German language newspapers at the Little Carnegie for being "the most outstanding actress of 1958." It so happens her "Sins of Rose Bernd" is at the same theatre. . . . Fifty members of the American Institute of Electrical Engineers in town to attend the annual meetings of the society were to inspect the stage lighting at Radio City.

ALBANY

Robert J. Riedl took over the Morris, Morrisville, N. Y., from Leon Duva, effective Feb. 1. Riedl made the rounds of local film exchanges with Duva, who will temporarily continue as buyer-booker. . . . Al Levy, 20th-Fox district manager, with headquarters in Boston, scheduled a trip to Kallet Theatres offices in Oneida, N. Y., with C. G. Pantages, Albany branch boss. . . . New, modern-type doors and french-style windows have been installed by Farley Estate in Allied Artists' branch, and the adjoining Farley offices (formerly Republic exchange). The Max Westebbe Exchange, specializing in foreign products and occupying part of the old RKO setup, also has been given new door treatment. . . . Edgar S. Van Olinda, critic and columnist for Times-Union, flew to Buffalo for a press conference with Linda Cristal, of "The Perfect Furlough" cast. . . . Film Rowers speculated on the significance of Kallet Theatres' withdrawal from the operation of two small-town houses and reported willingness to dispose of several similar situations, as well as the circuit's sale of the highly profitable WKTV (television) in Utica, N. Y. The latter was said to be awaiting approval by Federal Communications Commission. Several months ago, the Kallet organization pulled out of the Galli Curci, Margaretville, N. Y., after long-time operation; local interests took it over. A similar situation developed at Avon in Canastota, N. Y. Dark since last May, the house was recently relighted under local management. Kallet temporarily continued buying and booking it. One theatre on the Southern Tier and two in the Champlain Valley reportedly are up for switch. Kallets leased all five, it is understood. . . . Variety Club Chief Barker Samuel E. Rosenblatt and his older brother, Fred, announced plans for construction of a seven-story office building on the L-shaped site of the old Grand, which Fabian Theatres demolished two years ago and converted into a parking lot. The Rosenblatts recently bought the plot from Fabian and plan to retain the parking arrangement.

ATLANTA

Mack Grimes, Bailey Theatre Circuit executive, was passing cigars to welcome a new son. . . . John Hatcher is new owner, Charles, Maryville, Tenn., which has been closed and renamed the Five Points. . . . Larry McClure has taken over the Swan, Norcross, Ga. . . . Arthur Greenblatt, Allied Artists assistant sales manager, and Razz Goldstein, general sales manager, held a sales meeting and cocktail party and luncheon for local exhibitors. . . . At a meeting of the Ladies Committee of the Atlanta Variety Club, the chairman's gavel held by Mrs. Clara DuMestre for the past 18 months was turned over to the incoming chairman, Mrs. E. E. Whitaker. The Ladies Committee of Tent 21 is only 18 months old but already have proven to be of great assistance to the Barkers in fund raising as well as their social activities. . . . The Atlanta chapter of WOMPI is planning a "Spook and Valentine Party" at Variety Club. They are also planning a "Boss of the Year" affair.

BOSTON

When the Fenway re-opened under the management of Winthrop Knox, Jr., and Lloyd Clark with Mrs. Anne Cohen of Providence as house manager, the first program was "The Milkmaid" and "Time Without Pity." The name has been changed to the New Fenway Theatre in order to ac-



Eartha Kitt, star of United Artists' "Anna Lucasta," recently signed autographs in the lobby of the Victoria, New York City, where the film opened.

quaint the public with the fact it is under different management. John Blass, manager under the NET banner, has been transferred to the Metropolitan as house manager working with Max Naylor. . . . The committee for the annual Drive-in Theatre Association meeting is hard at work making up the agenda. The affair is at the Hotel Bradford on Feb. 17. Julian Rifkin, chairman for the meeting, and his committee of Edward W. Lider, Henry Gaudet, Mel Safner, and Norman Glassman have decided to put on an informal meeting with the exchange of fresh ideas on business builders and the airing of all drive-in problems. There will be no panel of formal speakers; instead, the meeting will be thrown open for the benefit of all participants. Carl Goldman, executive director of IENE, is the coordinator, and reservations should be made through the office of Independent Exhibitors, Inc., of New England, 38 Melrose Street.

NEW HAMPSHIRE NEWS—Scenic, Pittsfield, recently showed its first CinemaScope presentation. . . . State and Strand, Manchester, have inaugurated a Golden Age Movie Club extending an admission price of only 30 cents matinees and 50 cents evenings to patrons 62 years of age or over. Membership cards are given upon application at the box office. . . . The Tilton in that town has been sold by Mrs. John Bruno to Teodor Soczewinski of Franklin, who came to this country from Poland as a displaced person seven years ago. Michael Bruno, former manager, is assisting the new owner at present. . . . Memorial and Pineland in the Wolfboro area are promoting a family plan of admitting mother, father, and all school age children on two adult tickets. . . . Ralph Morris, resident manager, Colonial, had a full page in the Laconia Citizen with a banner headline and story describing coming attractions. The page also carried a dozen pictures of screen favorites. . . . While the Jax, Jr., in Littleton is closed for the rest of the winter, the marquee is being used to plug a local hotel.

BUFFALO

Elmer F. Lux, former industryite in both distribution and exhibition, was toastmaster at the seventh annual installation dinner of the Innkeepers Association of Western New York. . . . Eddie Meade, general manager, Shea theatres in Buffalo and Western New York, had a realistic and attractive flash front at Shea's Buffalo this week for "The Last Mile." . . . Lou Levitch, manager, Granada, Schine de luxe North Buffalo community house, reports the ticket tie-up with the Loblaw stores really paying off in increased business at the box office. The Loblaw stores are using display ads offering ad-

mission to "South Pacific." Tickets obtainable at the stores (to those who buy at least \$5 worth of goods) are exchangeable at the Granada box office for seats. . . . Harold Bennett, who recently retired (he was associated with National Screen for many, many years), has left Buffalo for his estate at Plantation Key, Fla. Harold will return to Buffalo in March and plans to build a home over on the Canadian Shore in the Black Creek section, near Chippewa. . . . Harold Smith of Niagara Falls has opened the Wilson, Wilson, N. Y. The Wilson has been closed for several months. . . . The Circle, west side community theatre, and a link in the Konczakowski Circuit, will close. The Marlowe, also in the chain, will remain open and will be operated by the sons of the late Matt Konczakowski, Eugene and Wadsworth. . . . Ethel Tyler, former office manager at the National Screen branch, has accepted a position with the Emulso Company. . . . Mel Schwartz, salesman, and Jim Lavorato, shipping, are the only two persons now at the National Screen branch. All material is being ordered by exhibits direct from New York, and Jim distributes it when it arrives in Buffalo via truck.

CHARLOTTE

The Winston-Salem Drive-In at Winston-Salem, N. C., has been named defendant in a \$50,000 suit filed in Forsyth County Superior Court by Bessie Cox Hutchins, who alleges that she fell on a ramp which had been made slippery by application of oil or some oily substance, and broke her right wrist, losing 50 per cent use of her hand as a consequence. She says P. G. McGee, operator of the drive-in, who also is named defendant, was negligent in allowing the condition to exist. . . . Standard Amusement Co., Inc., of Greensboro, N. C., was awarded \$3,000 by a Guilford County Superior Court jury at Greensboro from Mr. and Mrs. R. O. Tarkington, the verdict being the full amount the plaintiffs claimed the couple owed as rent on the Gay at Gibsonville, N. C. At the same time the court non-suited a cross-action in which the Tarkingtons, residents of Edgecombe County, N. C., asked that Wayne Theatres Inc., of Charlotte, and Max Zager and Max Zager Enterprises of Greensboro be named additional defendants to the suit. About the time of the jury award, Standard Amusement Company filed another suit against the Tarkingtons asking collection of back rent of \$7,221.42.

CHICAGO

Robert Conn, who had been assisting Tom Gilliam, who retired as manager of the 20th-Fox exchange, was named to the post. . . . B and K is modernizing its 3000-seat Tivoli. . . . Sidney Tague, former Bryn Mawr owner, passed on. . . . Upon orders of Richard Walsh, International president, election of officers of the projectionists' union was postponed indefinitely. . . . The Palace, Johnston City, Ill., was reopened by owner Stewart Cluster. . . . Mr. and Mrs. Clifford Miller purchased the Roxy, Pecanton, Ill., from Hans Balle, and reopened the house after refurbishing. . . . Harry Brown reopened his Melrose, Melrose Park, Ill. . . . Mrs. Leila Whiteside and her son, Robert, renamed their theatre the Circle. It was formerly known as the Scott. . . . The Princess, Urbana, Ill., was reopened by Kerasotes Theatres Circuit. . . . Levin Brothers are rushing construction of their new drive-in at 79th and Harlem for spring opening. . . . C. W. Phillips, formerly with Columbia exchange, joined Ace Seating and Upholstering Company. . . . Roger

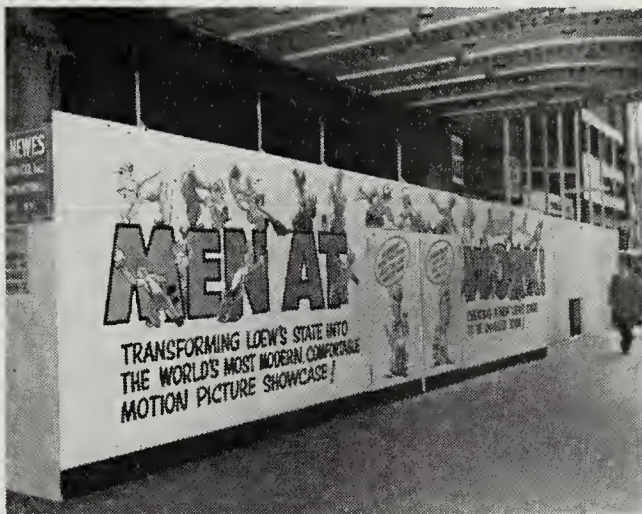
Scherer leased the Du Page, Lombard, Ill., from William Galligan. . . . Harry Sommer, 67, veteran projectionist at the Monroe, died of a heart attack. . . . The Canna, Gillespie, Ill., operated by Louis Odorizzi, is being modernized. . . . The J. J. McFarland Circuit is modernizing the Lamoine, Good Hope, Ill. . . . B and K will introduce a stage show policy at the Tivoli to replace the program which was given at the Regal, where it gave up its lease. . . . Tom Dowd, Capri manager, moved his Central Film Distributors to the Theatre Building to facilitate operations. . . . The Aron, Chesterton, Ind., has been purchased by Mr. and Mrs. Walter Bauer from Mr. and Mrs. H. L. Cooper, who had operated it for 31 years.

CINCINNATI

Following the announcement by Gov. Michael DiSalle that he favored abolition of state capital punishment, Bernard Youngstein, UA's publicity department, quickly arranged a screening of "I Want to Live" for the Governor and other state officials in Columbus, O. Youngstein was enroute here to set up promotions of "I Want to Live" and for "The Last Mile," due for early release in this area. . . . Also in were Joe Gins, NTA assistant general manager; Lee Greenfield, Disney eastern assistant division manager, with Ted Levy, district manager. . . . Mrs. Charles Wolfson, retiring president, Ladies Auxiliary, Tent 3, presented heart awards to nine prominent local women at a recent luncheon in Metropole Hotel clubrooms. . . . Building housing Herman Hunt's Norwood, suburban Norwood, O., has been sold for other business purposes. Hunt also operates the Plaza, Norwood, and two Todd-AO houses in Columbus and Dayton, O. . . . Sam Weiss, formerly with 20th-Fox, and lately in Cleveland for 20th-Fox and Columbia, has returned as U-I salesman in Columbus and Dayton territories. . . . Paul Allen is new student booker and William Carlson is assistant shipper for 20th-Fox. . . . Jim Cotterman, with RKO for 17 years, has bought the Federation, Dayton, O. from Jim Herb. . . . Joseph Alexander, RKO city manager here, who was recently appointed RKO Ohio division manager, will supervise nine RKO houses in Columbus, Dayton, and Cincinnati. He is first assistant chief barker, Tent 3, Variety Club. . . . David Schrieber, U-I head shipper, was elected president of IATSE, local B-37, succeeding Laura Finney, 20th-Fox head inspectress. . . . Harry K. McWilliams, who has been appointed promotion and publicity coordinator for 1959 Academy Awards telecast, was publicity director for Cincinnati Summer Opera for 13 years, and recently associated with Rank Films in promotion of "A Night To Remember" and with 20th-Fox's "Roots of Heaven." . . . With three Fridays falling on the 13th this year, Realart and other exchanges with a backlog of spook films heavily booked them widely for February date, and have numerous advance orders for the other two. . . . Two busloads of employees and their wives from Rasor Airfield, Brookville, O., viewed "South Seas Adventure" at Capitol.

CLEVELAND

Leon Enken, president, Robins Amusement Company of Warren O., is showing his confidence in the business future of Warren in a practical manner. He has started a \$50,000 improvement project on the Robins Theatre Building. This including modernizing all of the stores in the building, and also the theatre front. . . . Cleveland exhibitors are going to see what they can do to stop radio and TV



The trend toward making functional construction barricades into conversation pieces was not overlooked by Ernie Emerling, Loew's Theatres ad head, when boarding was recently built in front of Loew's State, on Broadway, New York City. The theatre is undergoing wall-to-wall, floor-to-ceiling reconstruction.

stations from broadcasting unofficial bad weather warnings and urging people to stay at home. If possible, they will bring this to the attention of the Federation Communications Commission. . . . Speaking louder than words to express optimism for the future of the motion picture industry, Leonard Mishkind and S. P. Gorrel, heads of General Theatres Circuit of Cleveland, announce they have acquired two more theatres, bringing their operation to a total of 13 houses. The newly acquired theatres are the 450-seat Montpelier, Montpelier, O., which was leased from owner George Foley, and the Hub Drive-In, Bryan, O., leased from Daco Corp. It is the first ozoner to come under the General Theatres banner. . . . Sale of the Warner Building, 2300 Payne Ave. to Albert Levin and associates of Cleveland, became effective on Jan. 15. The change in ownership has not, as of this time, affected the location of the Warner exchange. It has, however, affected the space occupied by the exchange, which is now about half as big as it formerly was. . . . Sam Weiss, who came to Cleveland from Cincinnati as a member of the 20th-Fox sales staff, returned to Cincy to join the Universal branch there in a sales capacity. . . . Another one of the older neighborhood movie houses, the 900-seat Jewel, is disappearing from the local theatre roster. It closes Feb. 4 to be converted into a parking lot. The theatre has been operated by James Kalafat. . . . Earl Childs has resigned as branch manager of the ABC Vending Company automatic division. . . . John Matthey is building the first new indoor theatre in this area within at least five years. It is located in Amherst, O., and will be called the Amherst, same as the one he now operates under lease but which will shortly be converted to other use by the owner. . . . George Goodman, 20th-Fox salesman, has resigned effective Feb. 23, to return to his home base, New York City.

DALLAS

Phil Isley, newly elected chief barker of Dallas Variety Tent 17, said the membership is considering a return to its former quarters in Hotel Adolphus. The club rooms are on the ninth floor and may switch back to the former location on the seventh floor. Isley said he is campaigning for a plan which would make membership in the club more attractive for "the young executive group." A special membership fee of \$30 a year would be offered as an inducement. Reaction has been favorable. . . . Jerry Brewster has joined the staff of Warner Bros. film exchange as

a booker. He was formerly with Texas Theatre Service and Jefferson Amusement Company. . . . Andy Sisk has resigned his post with Jefferson Amusement Company, and is now a booker with Paramount. . . . Dallas will be one of the six cities to "test show" the new Yul Brynner-Deborah Kerr film, "The Journey," on Feb. 19. The film will be shown at the Palace. Houston is also included in the test showings by MGM. . . . Van Heflin was in to talk about his newest starring picture, Paramount's "Tempest." . . . James (Maverick) Garner will spend Feb. 16 in Dallas to promote "Up Periscope," which has a showing date of Feb. 26 but no local theatre assignment as yet.

DES MOINES

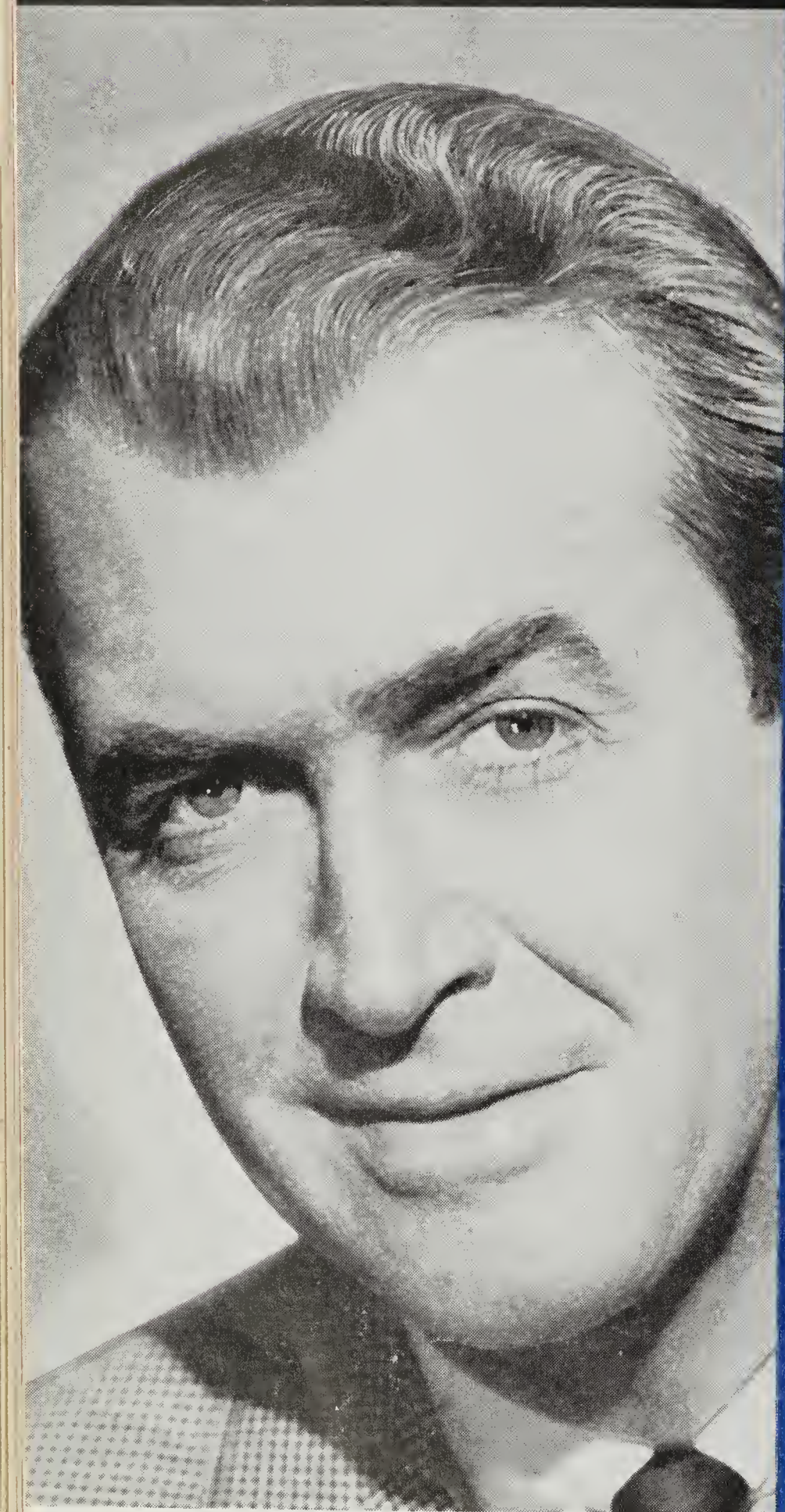
The Amusu, Fonda, Ia., was destroyed by a fire which hit the business area of the community. Merle Stauter owned the theatre. . . . A large number of the cast of "The Music Man" attended a portion of the Variety club inaugural ball at which Woodrow R. Praught was installed as chief barker. Among the guests from the show were Forrest Tucker and Joan Weldon, the leading players. The show played eight dates in Des Moines, setting an all time attendance record at the KRNT auditorium. . . . The Esquire, Davenport, Ia., has finally closed with William B. Haver, city manager for Tri-States Theatres, announcing future plans are indefinite. The house had been scheduled to close in late 1957 but continued until the latest action. . . . Ken Weldon, former manager for Republic exchange, has been appointed mid-states distributor for Hollywood Television Service. He will maintain headquarters at Winterset, Ia. . . . Leo Wolcott, board chairman of Iowa-Nebraska Allied, in a bulletin to the members declared that current selling methods are completely out of line with present trade conditions, and unless abandoned by the distributors for more realistic sales policies, they will undermine the very structure upon which their own welfare depends. Wolcott said the small exhibitor's problem today is the lack of proper merchandise, with the movie-going public becoming more and more selective and a steady diet of run-of-the-mill pictures no longer attracting customers to the boxoffice. . . . The Coliseum, Lamoni, Ia., has been changed to the Collegian in line with a suggestion by the Chamber of Commerce that a change in name might be helpful to business.

DETROIT

A proposal, which in its present form is not being received too enthusiastically by downtown movie houses, is for them to purchase and give away with tickets 30 cent stamps. These stamps when pasted by patrons on parking lot tickets will be good for their face value. Movie objection is that while vendors can afford to give away a small proportion on items costing from five to hundreds of dollars, in some cases this would mean the exhibitor giving away 50 per cent of admission price. Said to be successfully working in 27 other cities, the proponents of the plan here is a group calling itself the Washington Boulevard Committee. Theatre-men are going to make the Committee a counter-proposal. It will be that the stamps have dual value; instead of giving them away at box-offices they will be accepted at their value there as well as at parking lots. . . . Dick Warsaw, who for 39 years has been traffic manager for Film Truck Service, has resigned. One of the best-liked personalities on Film Row, he will be missed

"BELL, BOOK AND CANDLE" IS RI

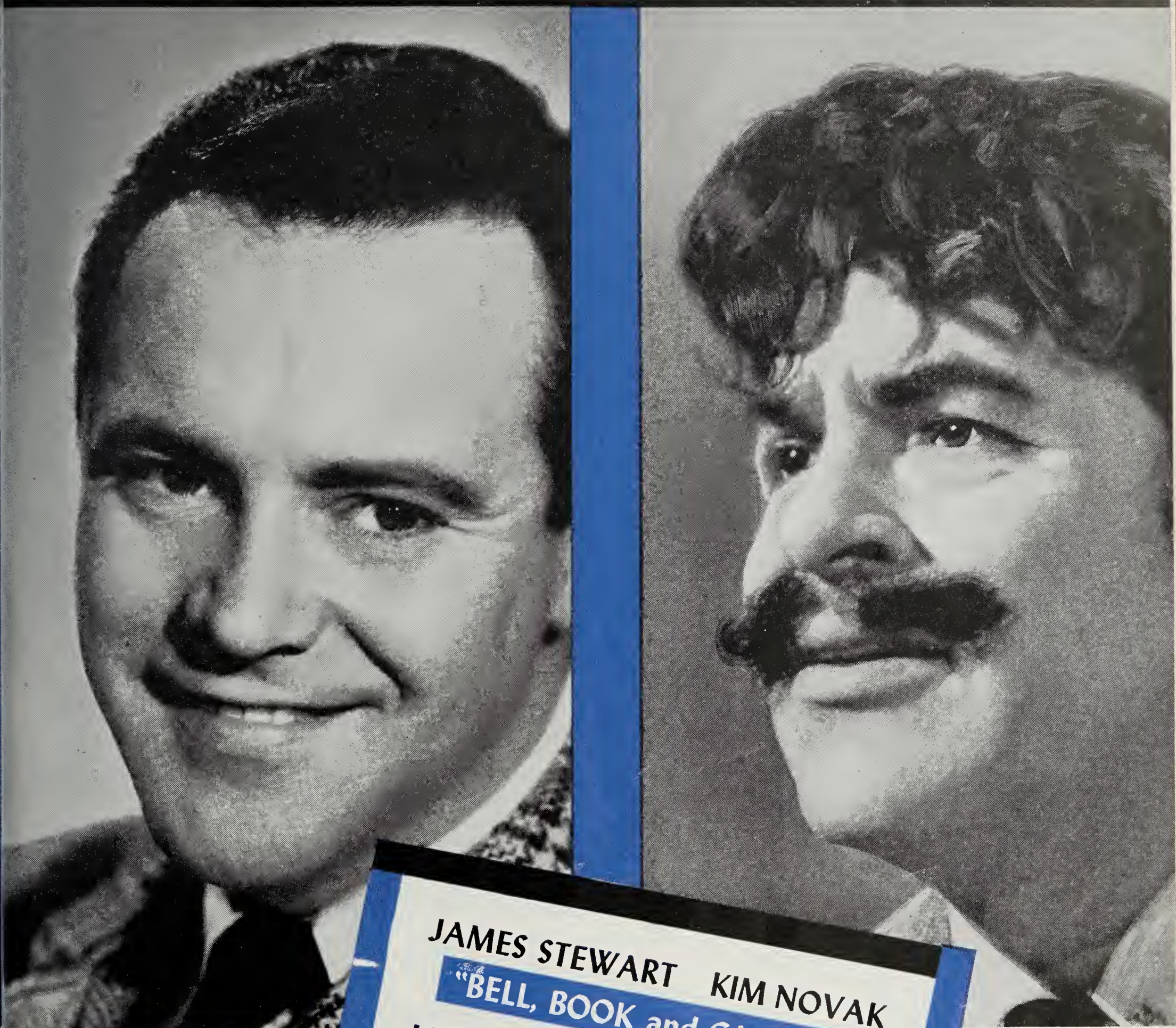
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As produced in New York by Irene Mayer Selznick
Directed by RICHARD QUINE • Produced by JULIAN BLAUSTEIN
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Columbia!



as he moves to Chicago to join the Koerner Motor Express organization. . . Clark Theatre Service has advised managers, bookers, salesmen, and cashiers of the following: The East Side has closed with no announcement as to reopening; the Senate reopened Jan. 21 under ownership of former exhibitor George Wise; the Cozy (Decatur, Mich.) will be handled by Clark, all transactions back to Dec. 31 to

be retroactive. . . An old landmark may vanish. The Gaiety, home of movies and burlesque for nearly half a century, may be replaced by a two-tier bus terminal for the city-owned Detroit Street Railways. It was proposed to the City of Detroit Common Council that the house and adjacent property be condemned for the purpose, a civic improvement project.

Film Exchange and Dealer Listing for the BOSTON FILM TERRITORY

A CONTINUING SERVICE . . . that will be re-edited and re-published at 8-month intervals

Film Distributors

ACADMY, 250 Stuart St.—Liberty 2-9315

Br. Mgr.: Thomas Donaldson. Office Mgr.: Dorothy Blumenthal. Emerg. Phone: c/o Film Exchange Transfer, HA 6-6969.

ALLIED ARTISTS, 39 Church St.—Hubbard 6-4360

Dist. and Br. Mgr.: Ben Abrams. Sls. Mgr.: Jerry Callahan. Sales: Frank Hyland, Mel Ames. Office Mgr. and Booker: Charles Wilson. Cashier: Inez Weinstein. Emerg. Phone: HANcock 6-4360.

BUENA VISTA (Disney), 260 Tremont St.—HANcock 6-9360

Br. Mgr.: John Feloney. Booker: Flaria Simi. Cashier: Nancy Reynolds. Resident Auditor: Walter McIntosh. Emerg. Phone: HANcock 6-9360. (District Mgr. in residence: Herbert J. Schaefer)

COLUMBIA, 45 Church St.—HANcock 6-8980

Br. Mgr.: Thomas F. O'Brien. Office Mgr.: Eleanor Ahern. Sales: Saul Simons, Harvey Appell, Meyer Fox. Bookers: Abe Barry, John Walton, Warren Gates. Cashier: Sarah Lourie. Field Exp.: John Markle. Emerg. Phone: HA 6-8980. (Div. Mgr. in residence: Harry Rogovin)

CONTINENTAL, 20 Winchester St.—HANcock 6-0788

Br. Mgr.: Ellis Gordon. Emerg. Phone: BI 4-4883. Mel Davis Films, 445 Statler Office Bldg.—HANcock 6-2274. Emerg. Phone: HI 4-9330.

DCA, 50 Melrose St.—HANcock 6-5291

Br. Mgr.: Al Herman. Office Mgr. and Booker: Cyril McGerigle. Cashier: Martha Kenney. Emerg. Phone: Herman, BE 2-7321.

EMBASSY, 20 Winchester St.—Hubbard 2-3325

Br. Mgr.: Joseph Wolf. Sls. Mgr.: Judson Parker. Office Mgr.: John Downing. Booker: Harold Levin. Cashier: Frances Bronstein. Field Exp.: George Kraska. Emerg. Phone: Wolf, HO 9-0756. (Pres. in residence: Joseph E. Levine.)

LOUIS E. JOSEPHS, 42 Winchester St.—Hubbard 2-6433

Br. Mgr.: Louis Josephs. Emerg. Phone: AS 7-3118.

METRO-GOLDWYN-MAYER, 46 Church St.—HANcock 6-0044

Sls. Mgr.: Benjamin Bebbick. Office Mgr.: Charles School. Sales: Ray Curran, Joe Rahilly, Henry Scully. Head Booker: Charles F. Repec. Bookers: Joseph Rathgeb, Francis Driscoll, Jack Israelson. Cashier: Mary Brashear. Emerg. Phone: HANcock 6-0047.

PARAMOUNT, 58 Berkeley St.—HANcock 6-1070

Br. Mgr.: Daniel Houlihan. Sls. Mgr.: Gaspar Urban. Office Mgr.: Robert Moore. Sales: Bud Lewis, Wendell Clement. Bookers: Gil Nartan, Bill Hepburn, Bob MacDonough, Etta Glazin, Stanley Farrington. Cashier: Rose Godes. Field Exp.: Arnold VanLeer. Emerg. Phone: HANcock 6-1070.

RANK, 260 Tremont St.—HANcock 6-3960

Br. Mgr.: Stanton Davis. Emerg. Phone: HILLcrest 4-1275.

EDWARD RUFF, 260 Tremont St.—Liberty 2-2797

Br. Mgr.: Edward Ruff. Sales: Arthur Fraser. Emerg. Phone: FA 3-8688. (Pres. in residence: Melvin Saffner.)

20TH CENTURY-FOX, 115 Broadway—HANcock 6-2180

Br. Mgr.: Welden Waters. Sls. Mgr.: John Peckos. Office Mgr.: William Graham. Sales: Frank Keller, Martin Berman. Bookers: Sam Berg, Mike Zaman, Larry Lucie, Robert Rancatore. Cashier: Mary McCarthy. Field Exp.: Phil Engel. Emerg. Phone: Berg, AS 7-1539. (Dist. Mgr. in residence: Al Levy)

UNITED ARTISTS, 52 Church St.—HANcock 6-6540

Br. Mgr.: Harry Segal. Sls. Mgr.: Manny Youngerman. Office Mgr.: Max Berlone. Sales: Kenneth Robinson, Al Fecke. Bookers: Sam Levine, Agnes Donahue, Myran Segal. Cashier: William Washburn. Field Exp.: Joseph Mansfield. Emerg. Phone: Segal, BE 2-6226.

UNIVERSAL-INTERNATIONAL, 60 Church St.—HANcock 6-8760

Br. Mgr.: E. Myer Feltman. Sls. Mgr.: Francis Charles. Office Mgr.: Bill Cuddy. Sales: Jack Finn. Bookers: Emma Corbett, Matt Mariarty, Edgar Knudson, Gregory Hagopian. Cashier: Edward Donovan. Emerg. Phone: Knudson, LO 9-0482.

WARNER BROS., 131 Arlington St.—Hubbard 2-3290

Br. Mgr.: William Kumins. Sls. Mgr.: Herbert Gaines. Office Mgr.: Lea Griffin. Sales: G. William Horan, Walter Dyer. Bookers: Robert Levine, William Kremmell, Thomas Morton. Field Exp.: Floyd Fitzsimmons. Cashier: Harry Spingler. Emerg. Phone: Levine, DE 2-5698.

Supply Dealers

CAPITOL THEATRE SUPPLY, 28 Piedmont St.—Liberty 2-6797. Emerg. Phone: WE 5-5674

MAJOR THEATRE EQUIP., 44 Winchester St.—Liberty 2-0445. Emerg. Phone: CH 3-5619

MASSACHUSETTS THEATRE SUPPLY, 20 Piedmont St.—Liberty 2-9814. Emerg. Phone: GR 2-7885

NATIONAL THEATRE SUPPLY, 37 Winchester St.—Liberty 2-2663

Emerg. Phone: East Boston 7-4362-W

Screen Trailers

NATIONAL SCREEN SERVICE, 95 Broadway—Liberty 2-4476

Br. Mgr.: Maynard Sickles. Office Mgr.: Joseph Rossi. Sales: Fred Stollaff. Emerg. Phone: Liberty 2-4476.

Signs, Advertising and Printing

BELL SIGN, 840 Washington St.—Hubbard 2-6274

CHESTER N. GRENIER, 210 Stuart St.—Devonshire 8-8084

METROPOLITAN SHOW PRINT, 97 West Dedham St.—Kenmore 6-4139

NATIONAL SCREEN SERVICE, 95 Broadway—Liberty 2-4476

SCHILL PRINTING, 3166 Washington St.—Jamaica 4-4332

UNIVERSITY SIGN, 8 Potter St., Cambridge—UNiversity 4-4500

Film Delivery Services

FILM EXCHANGE TRANSFER, 13 Piedmont St.—HANcock 6-6969, 6989

Mgr.: James Marshall. Head Shipper: Billy Hutchinson. Emerg. Phone: EA 7-1471.

FILM TRANSPORTATION CO., 42 Melrose St.—HANcock 6-8440

Mgr.: Richard Oakin. Emerg. Phone: HA 6-8440.

INTERSTATE FILM DESPATCH, 49 Clark St., Somerville—SO 6-8428

Mgr.: Kenneth LeBeau. Emerg. Phone: MO 3-3702.

Service Companies

ALTEC SERVICE CO., 260 Tremont St.—Hubbard 2-4710

IMAGE AND SOUND SERVICE, 445 Statler Bldg.—HANcock 6-7984

RCA SERVICE CO., 260 Tremont St.—Hubbard 2-0123

HOUSTON

Mayor Lewis Cutrer, Houston, has proclaimed the week of Jan. 19 through 25 as "Motion Picture Week in Houston." Conservatively estimated, more than 200,000 persons attend Houston's movie theatres every week. The proclamation was issued as a salute to theatres for providing good entertainment through the years, for their public service, and for bringing gaiety and glamour to the city. . . Tina Louise was in to publicize her latest, Paramount's "The Trap." . . The fall and rehabilitation of a Houston juvenile delinquent is being watched by the recording eye of a French movie camera. It will join with an Iowa county fair, a hobo convention, a California twin contest, a soap box derby, the New Orleans Mardi Gras, and scenes on a U.S. aircraft carrier as a documentary record of American life to be shown to French movie audiences next summer.

JACKSONVILLE

Walter Powell, local 20th-Fox salesman for many years, has resigned from the industry to work for a drug firm. . . Here at the 20th-Fox branch was C. A. Hill, New York, head of the firm's exchanges. . . Laura Kenny, United Artists has been named chairman of the WOMPI national convention to be held here next September. . . Edna Cox, NTE, is the new WOMPI vice-president. . . The Atlantic and Main Street drive-ins have a new policy of "first outdoor showings" for several major film attractions which would normally have their first outdoor run on the twin screens of Loew's Normandy. . . The Hotel Robert Meyer, now under construction here, will be the scene of the WOMPI national convention next September, announced Laura Kenny, convention chairman. . . FBI agents and St. Petersburg police have captured the armed bandit who robbed the local St. Johns nearly a year ago. . . Dana Stiers is a new staffer at U-I. . . A new restaurant has been added to Bob Cannon's theatrical property in Live Oak. . . Leo Witchen, owner, Ritz, has embarked on a tour of Europe. . . It is reported that Mike Meiselman will return here soon from North Carolina to resume management of his father's Town and Country. . . Here with Thomas P. Tidwell, 20th-Fox branch manager, was Paul Wilson, district manager from Atlanta. . . A change in location was reported in store for the Allied Artists branch from Forsyth Street to 331 East Bay Street.

MIAMI, FLA., NEWS—Victor Levine was elected by the Crew of Variety Club to be the chief barker for 1959. He will succeed Luther Evans. Levine, a club member for 10 years, will have Carl Gardner as his first assistant, with Sammy Walsh serving as second assistant. Robert Green once again will serve as dough guy. Abe Gurevitz was named property master.

Watch for them!

NEXT!

Atlanta Territory

Issue of February 18

Denver Territory

Issue of February 25

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MEMPHIS

Joe Keifer, Malco chain, advises that the Skyvue Drive-In, Jonesboro, Ark., is on week-end operation only, and Wilmot, Wilmot, Ark., reopened Feb. 1 on a Sunday only basis. . . . J. L. Wilson is now the owner of New, Sparkman, Ark. . . . Mrs. J. Henley Smith is operating the Folly, Marks, Miss. . . . Ernest C. Hughes is running the Fran, Tishomingo, Miss. . . . L. E. Jackson advises the Erin, Erin, Tenn., has been closed. . . . K. C. Crowley, manager, Bemis YM.C.A. Theatre, Bemis, Tenn., advises this house closed Feb. 1. . . . M. L. Shepard has closed the Ferguson, Ferguson, Ark. . . . Mrs. Howard Bolts is the new chairman of the Ladies of Variety, Memphis Tent, for 1959. She was appointed by Ed Doherty, chief barker, who along with the appointment announced that the Tent's hospital has been renamed Variety Heart Institute. The scope of the hospital is widened, with all types of children's heart ailments being the concern of the group where research and clinical help are needed. Previously, the operation was only for children convalescing from rheumatic fever.

MINNEAPOLIS

Walter Dahlund is reopening the former Crosby, Crosby, N. D., as the Dakota. . . . Two bills providing for the continuation of daylight saving time in Minnesota have been introduced in the state legislature. One bill, providing for daylight saving time statewide, was introduced by Rep. Alfred E. Otto of St. Paul. Rep. Otto also introduced another bill permitting cities of the first class (Minneapolis, St. Paul, and Duluth) to go on daylight saving time. Another bill introduced by Rep. George Murk of Minneapolis would prohibit pay television. Daylight time is being fought vigorously by exhibitors, led by North Central Allied and the Northwest Exhibitors Business Building Forum. . . . Razing of the 4,000-seat Radio City to make way for a public parking lot has begun. Midwest Radio-Television, Inc., parent firm of WCCO radio and television, acquired the 31-year-old theatre and adjoining studio building from Minnesota Amusement Company last August. All but the lobby will be razed. The lobby eventually may be remodeled to house the station's radio stu-

dios. Razing will be completed late in March. . . . The new fifth floor addition to the Variety Heart hospital on the University of Minnesota campus was dedicated at a dinner. Joseph M. Podoloff, chief barker, Variety Club of the Northwest, presented a heart-shaped key ring to J. L. Morrill, university president. The new "Arthur W. Anderson floor," named for a former chief barker (and now the branch manager of Warners, Minneapolis), will be devoted to research in heart ailments. . . . John MacPherson is the new booker at Buena Vista. He formerly was a booker for Universal here and in Milwaukee. . . . Max Rosenblatt, DCA district manager, was in from Des Moines.

NEW ORLEANS

The Cox, Pierre Part, La., closed for several months, resumed operation. . . . Catherine Bonneval, executive secretary, Allied Theatre Owners of Gulf States, celebrates three special occasions this month: her birthday, the birthday of her grandson, and her wedding anniversary. . . . The 51 and Varia Drive-Ins, Jackson, Miss., the Rivoli Drive-In, Vicksburg, Miss.; and the Ann Drive-In, Leland, Miss., closed indefinitely. . . . Joel Bluestone, who acquired the Gretna Greens Drive-In, Gretna, La., by lease, closed it for remodeling and renovations. . . . Starlight Drive-In, Canton, Miss., closed until summer.

PHILADELPHIA

Melvin J. Fox was named chairman of the motion picture division for the 1959 membership enrollment of the Philadelphia Fellowship Commission. . . . Variety Club Tent 13 held a 66th birthday party in honor of Jimmy Durante. Co-chairmen for the event were Jack Drucker and Hal Marshal. . . . John Cook was elected president of the Reading, Pa., local of the IATSE Projectionists' union for 1959. . . . Milgram Booking Service is now handling the Broadway, Palmyra, N. J., and the Roxy, Maple Shade, N. J. . . . Charles Rothermel, manager for the past nine years, said the closing of the Strand, Carlisle, Pa., was due partly to a slump in business and to facilitate sale of the theatre currently owned by Meco Realty Corporation. . . . Universal held a regional sales meeting here.

PORTLAND

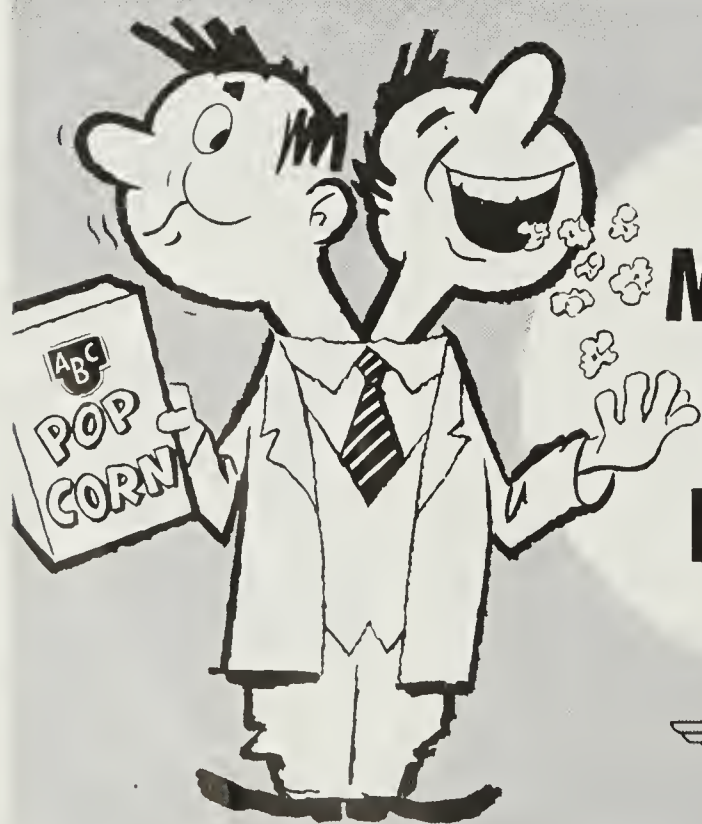
Sale of the Liberty theatre building to the Bank of California by John Hamrick Theaters was announced here by Will J. Conner, president of the circuit operating in Seattle and Tacoma. Conner said the circuit is planning a "new style, modern-type, de luxe theatre" for downtown Portland. Since negotiations are under way, he would not reveal the location of the proposed house here. The theatre site, reported purchased by Hamrick interests from the Bank of California for \$1,000,000 in 1951, has now been repurchased by the bank for "substantially less than that amount," sources close to the deal said. The bank for the next few years plans to use the 100 by 200-foot site as a parking lot, and "ultimately expects to construct a modern banking building with drive-in facilities," according to Rogers W. Kimberling, vice-president and Portland manager.

ST. LOUIS

"South Seas Adventure," the sixth in the series of Cinerama attractions, will conclude its engagement at the Ambassador on Feb. 23. The sub-lease will expire at that time and since no other Cinerama attractions are in production, the theatre will again be taken over by Arthur Enterprises, Inc. . . . Marge Murphy, Universal booker, retired after more than 30 years with that company. She was succeeded by Nick Miscuraca, assistant shipper at the exchange for the past several years. . . . The world premiere of United Artists' locally made "Great St. Louis Bank Robbery" was held at Loew's Orpheum. . . . The ACE story was told to local exhibitors at a luncheon at the Forest Park Hotel by Edward B. Arthur, general manager, Arthur Enterprises, who is chairman of the ACE committee for the territory. . . . The Star, 16 South Jefferson Street, for many years a first run house for Negroes, closed because the Mill Creek rehabilitation project had caused practically all the theatre's usual patrons to leave the vicinity. . . . The Rowe, St. James, Mo., closed with future operational plans indefinite. . . . Elizabeth M. Rapp, assistant cashier for Columbia for the past two years and prior to that associated with RKO for some 25 years, died at St. John's Hospital. . . . The Palace, Johnston City, Ill., reopened after being dark for some time. . . . The Scott, Golconda, Ill., has had its name changed to the Circle.

SAN ANTONIO

Jack Chalman, city publicity director for Interstate Theatre Circuit, has calmed down those stomach ulcers and is back at his office. He was sidelined for three weeks. . . . Sporting a new aluminum facade, with complete interior remodeling and painting, the New Empire is now open as a Class-A theatre, it was announced by M. C. Otwell, the new owner. The theatre boasts all new seating, CinemaScope screen, and, as Otwell phrased it, "As fine or finer equipment and fixtures as any theatre in San Antonio." Walter Pitts, manager, has announced that "everything from top to bottom has been thoroughly renovated, and proper maintenance will be constantly observed."



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**Theatre Installations
and Maintenance**

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Angles For The Drive-In

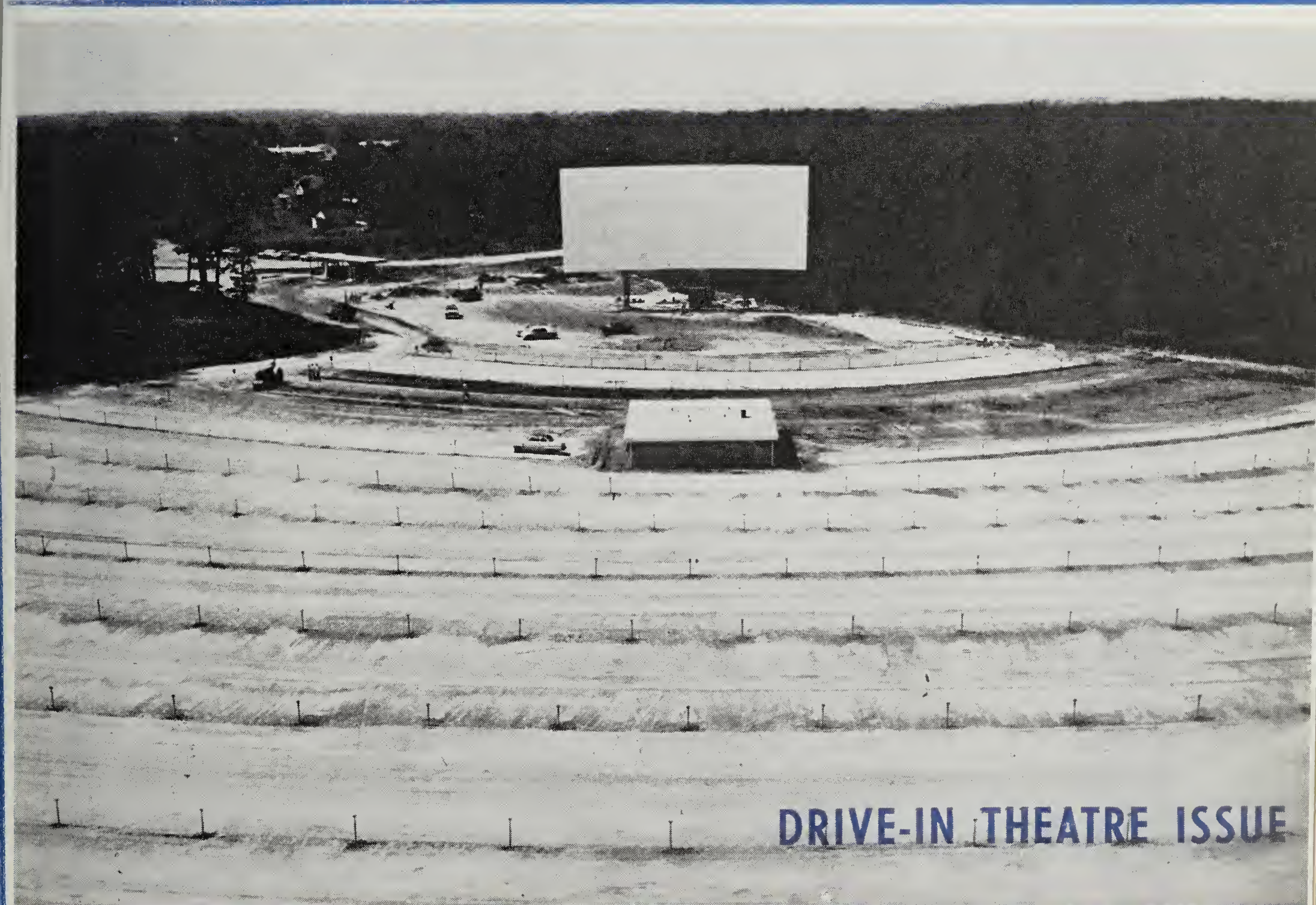
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Unique Drive-In Heater

Page PE-24

PHYSICAL THEATRE ● EXTRA PROFITS

BILL HADDOCK, Editor



DRIVE-IN THEATRE ISSUE

THE NEW GREAT OAKS Outdoor Theatre, near Hammond, Ind., is one of the outstanding drive-ins completed in recent months. It features latest equipment and the largest screen, measuring 120 by 50 feet, in the state.

A once-a-month combined department devoted to the physical structure of the conventional and drive-in theatre, its design, equipment, and furnishings, with a special section devoted to theatre concession operations and management.

Volume 14

Number 2

February 11, 1959

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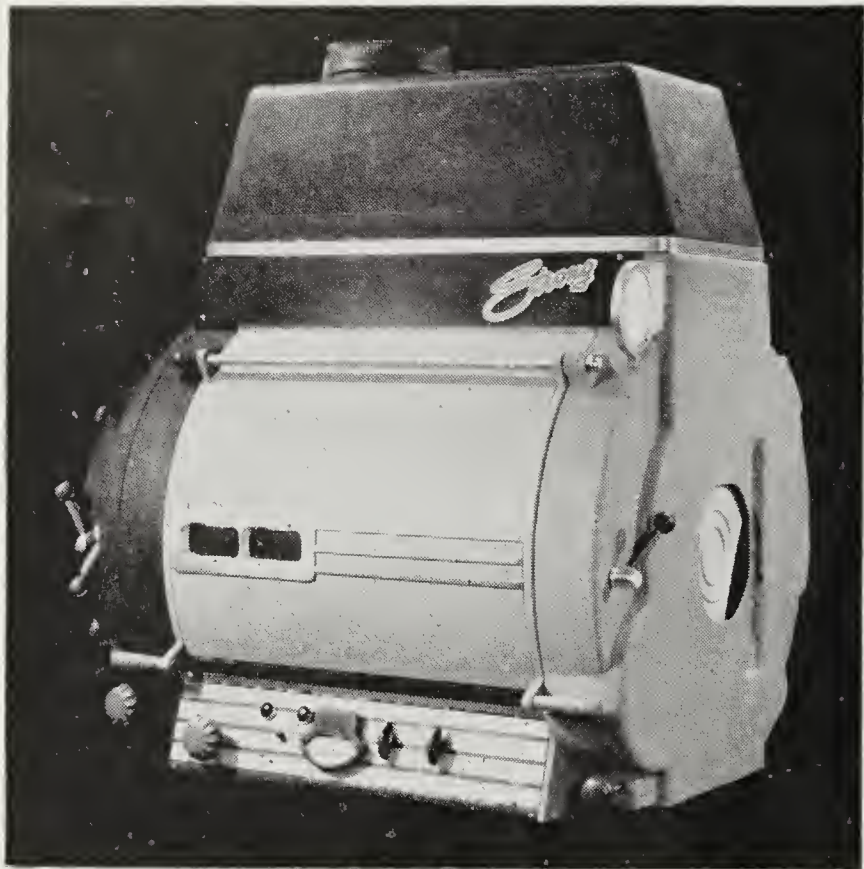
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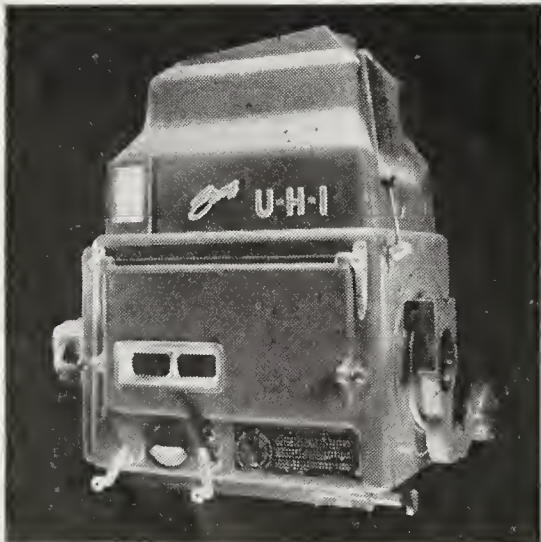
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Brings indoor theatre quality projection to the largest drive-in screens.



U-H-1

Exclusive Beam Shaper Lens on 13.6 mm Trim Lamp Patterns the Normally Round Spot to the Size and Shape of the Aperture so as to Efficiently Utilize all Useful Light.

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The Super "135" and U-H-1 accommodate a 20-inch carbon trim. Five exclusive features: (1) Arc stabilization by its own magnetic field (no magnets required) and air jet which also prevents deposit of soot on the air-cooled mirror. (2) Mirror is integrated with rear lamphouse door which swings completely out of the way to facilitate retrimming and permit easy cleaning of the reflector and lamphouse. (3) The entire burner assembly can be shifted for easy spot focusing without disturbing the relative carbon positions or arc equilibrium. (4) Single control eliminates guesswork in matching the speeds of the two carbon feeds. (5) Unitized component design permits quick attainment of correct light for any projection technique. Single control amperage selection.

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LAYING IT

On The Line

Whither The Drive-In?

It has been evident for a long time that outdoor theatres are growing, not only as an institution, but also in size. There has been considerable activity in expanding existing drive-ins to accommodate more cars, either by adding more ramps or, where possible, by building an entirely new theatre on an adjacent property as a "twin" to the original. At the same time, the trend in new drive-ins clearly has been to very large theatres—1,000 cars and upwards.

Also obvious is the fact that drive-ins have ceased to be a medium of screen entertainment exclusively. Playgrounds, miniature golf, shuffleboard, swimming pools, and many other recreational facilities are common, if not essential, to most of them, to say nothing of first class fast food service.

In reviewing the remarkable outdoor theatre developments of this decade, it behooves us all to give much constructive thought to "whither the drive-in?" To begin with, one's ideas about tomorrow's theatre must not be limited by today's standard. Already, the public has seen imaginative drawings of drive-ins covered by a retractable roof, a device which would, of course, make the ozoner weather-proof. This is just one example of the kind of imagination that is required to keep us from standing still. But it is up to the exhibitor to set the pace, because no designer or manufacturer can provide new devices for a non-existent market.

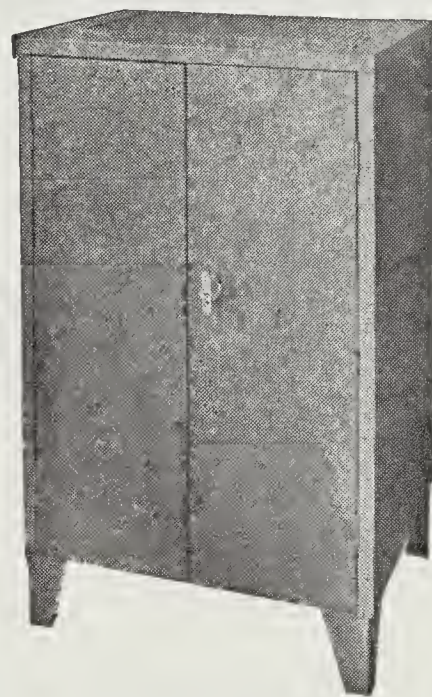
Ideas? The woods are full of them. Already, some drive-in operators are enlarging their food facilities into full-scale restaurants which could make the theatre profitable up to 24 hours a day. Midget auto activities for children have hardly had a chance to prove their potential. Wireless speakers, more powerful arc lamps, and many other recent developments open a vast new field for the reshaping of our thinking about what the drive-in can be, where it can be, and how large it can be. Motels, even hotels, are being put up as an integral part of the theatre, providing overnight guests with entertainment from rooms overlooking the screen tower and also with easy access to good food in the nearby concession building—something many of the country's finest motels lack. Inevitably, the more the drive-in offers, the greater its revenue.

A real showman, with thought and effort, can make almost anything of his drive-in today, and there are no visible boundaries to the future of outdoor theatres. Perhaps that is why they are out in the open, with only the sky and the stars for a ceiling.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of **MOTION PICTURE EXHIBITOR**, published once a month by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

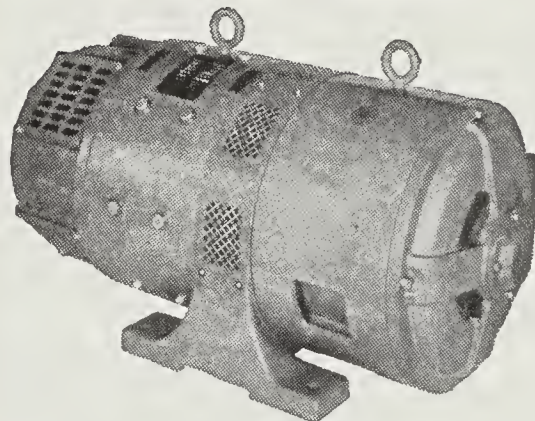
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It delivers 70% more light than

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f1.7 lens. The reflector, largest

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big screen you have
need of blown arc
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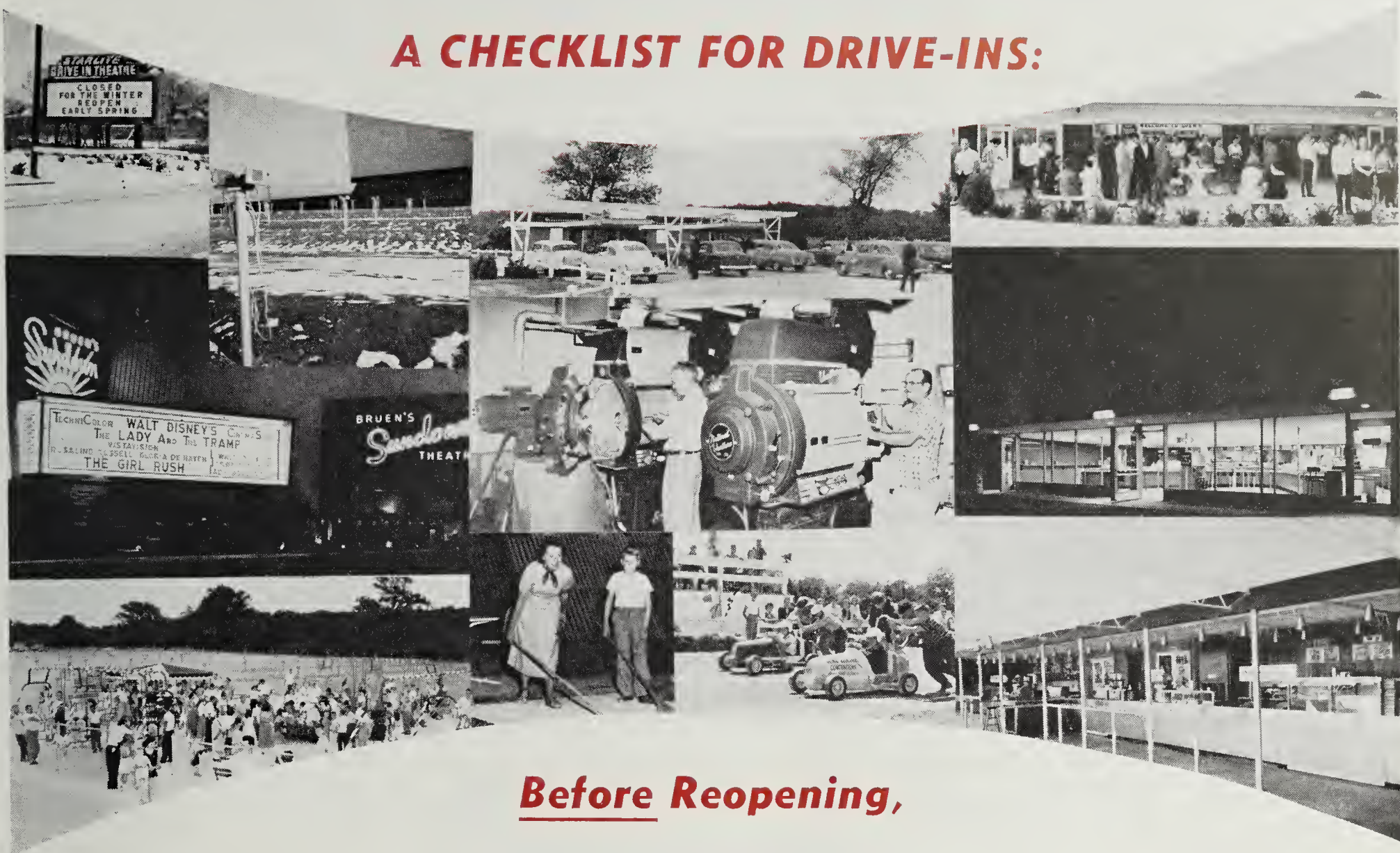
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A CHECKLIST FOR DRIVE-INS:



Before Reopening,

What IMPROVEMENTS Can Be Made?

APART from the standard technical and practical procedures to be followed in re-opening the drive-in theatre for the season, or in overhauling the outdoor theatre that is operating all year for the better weather, there are other facets to be taken into consideration.

The drive-in operator, as the spring approaches, should look carefully about him, prepared to make any improvements possible to the physical plant, not only for the benefit of his patrons, but also in the interest of increasing his revenue in every way possible. Working into the theatre from the roadside, we can examine a few details which all too frequently are taken for granted and can stand improvement.

Roadside Advertising

If the drive-in lacks proper roadside advertising, its importance is not to be underestimated. The most effective form of roadside advertising not only tells the motorist that he is approaching a drive-in theatre, but also what the theatre's current, even future, attractions are. Such advertising should be eye-catching, of course, and should be far enough away from the entrance to give the motorist sufficient time to turn into the theatre if he chooses. Large signs, and well illuminated signs, can be closer to the entrance than small, dark signs.

Where roadside advertising already exists, its effectiveness should be measured against its past pulling power and should be im-

proved as required. Its physical condition should be noted and painting, repair, or other service undertaken as necessary.

Traffic Approaches

What about the traffic approaches to the drive-in? Are there local road deficiencies which should be taken up with authorities in an effort to improve traffic conditions outside the theatre? For instance, if a motorist approaching the drive-in on the side of the road opposite the entrance wants to turn in, are there arrangements to facilitate such a left turn? Or do traffic conditions tend to deny him admission?

Also, is your holdout area adequate? Often, especially when a theatre has been enlarged, the original holdout area is not large enough to accommodate all waiting customers. If ever a potential customer has been lost for this reason, now is the time to undertake expansion in this critical area.

Entry and exit surfaces get the heaviest traffic of any part of the drive-in. Their condition should be checked in both wet and

dry weather to determine whether they require re-grading, filling-in of holes, or other repairs. The same program must be carried out to ensure good surfaces on the ramps and other parking areas.

Screen Tower

After checking the condition of the screen tower structure, scraping and painting may be in order, especially where there has been rusting. Applying only the best materials for this renovation will pay for itself in the long run. The adequacy of the screen tower for wide screen product should be gauged, and if there is any doubt that the screen cannot reflect the best possible picture, it is poor economy to postpone reconstruction. Especially the drive-in which has expanded in width is likely to have unfavorable viewing angles from extreme sides.

In all probability, a new screen surface will be needed each season. Many new paints and surfacing materials are on the market now which were not available a few years ago and, through careful consideration, the one best suited to the screen, and to the climate with which it must contend, should be selected.

Paint

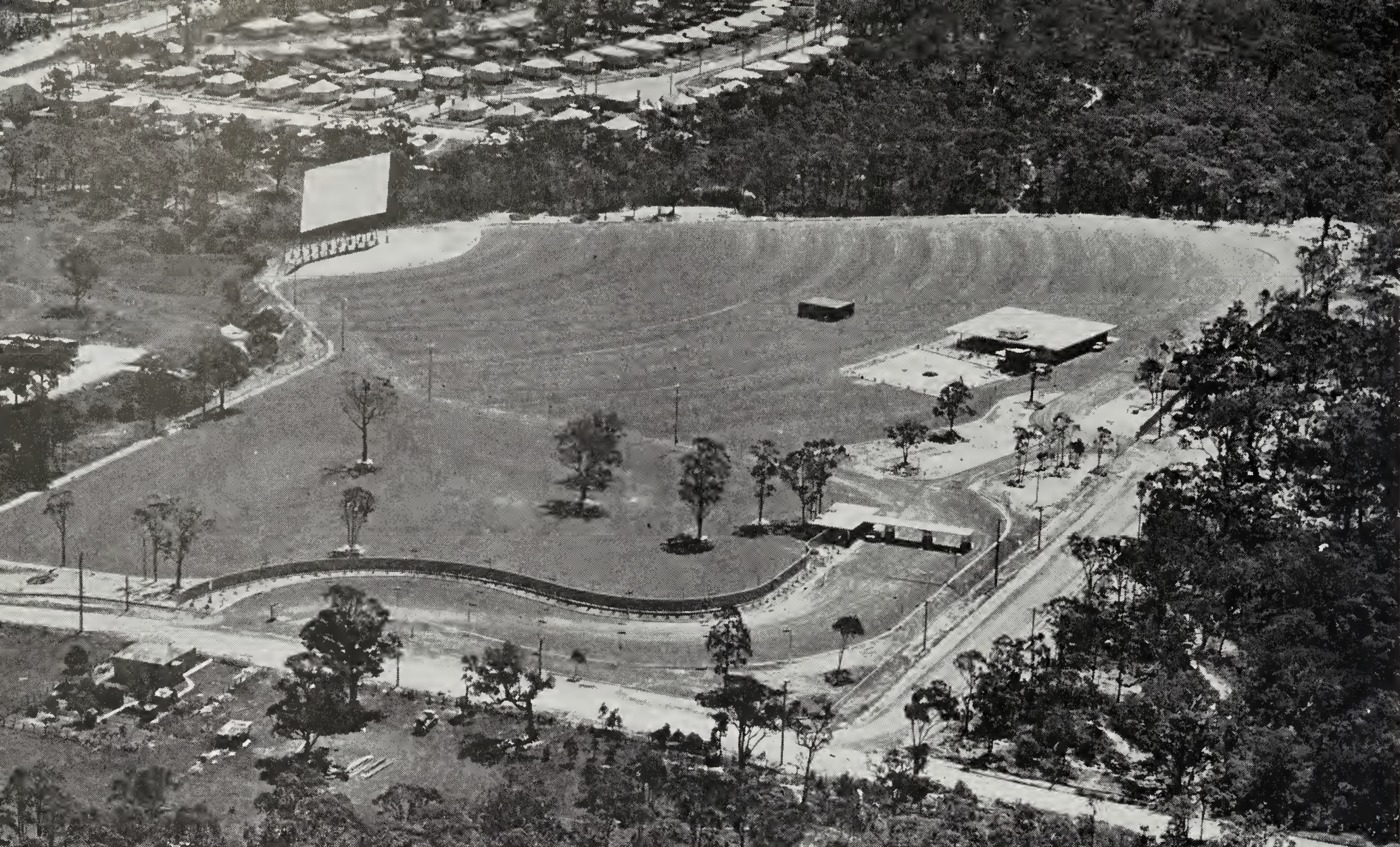
At the same time, the paint condition of the outside and inside walls of all structures on the premises should be examined and re-

PHYSICAL THEATRE

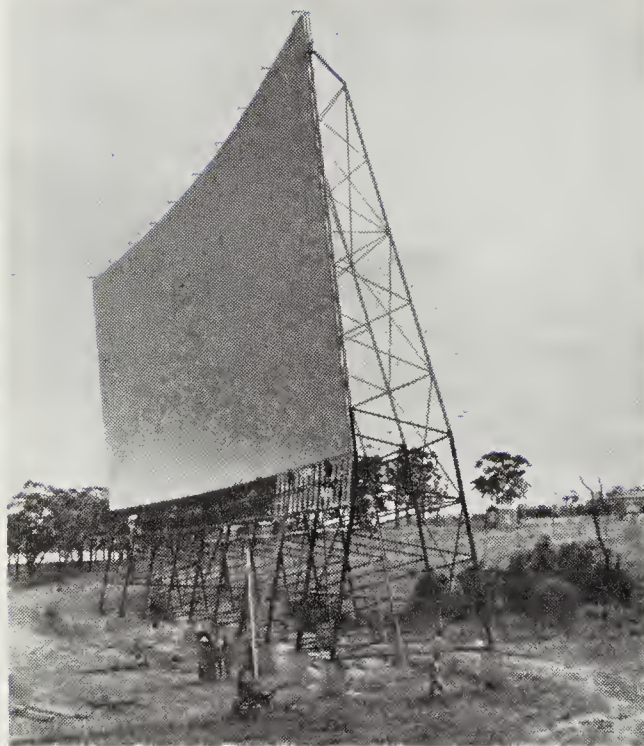
Vol. 14, No. 2

February 11, 1959

Continued on Page PE-24



A CHALLENGE FROM AUSTRALIA



THE METRO GATESHEAD'S speaker posts are painted barbershop red-and-white for easy recognition in the darkness. The curved screen, 115 by 50 feet, is raked downward and designed to withstand hurricane force winds. The projection booth, below, features much equipment manufactured by Westrex



THE MGM circuit in Australia was expanded recently with the opening of the new £360,000 Metro Gateshead Drive-In. The site, within eight miles of the steel city of Newcastle, amid typical bush surroundings, is serviced by main highways from Newcastle and lakeside areas.

The 700-car theatre was constructed and opened within 13 weeks of the time the initial bulldozer was put into action. Exceptional teamwork between construction crews, electricians, engineers and other technicians made this possible.

The huge curved screen, measuring 115-feet by 50 feet, is constructed of fibro cement sheeting attached to timber and mounted on steel towering; it is raked downward to reflect maximum light to the audience. The whole screen structure was designed to withstand gale force winds of 120 mph.

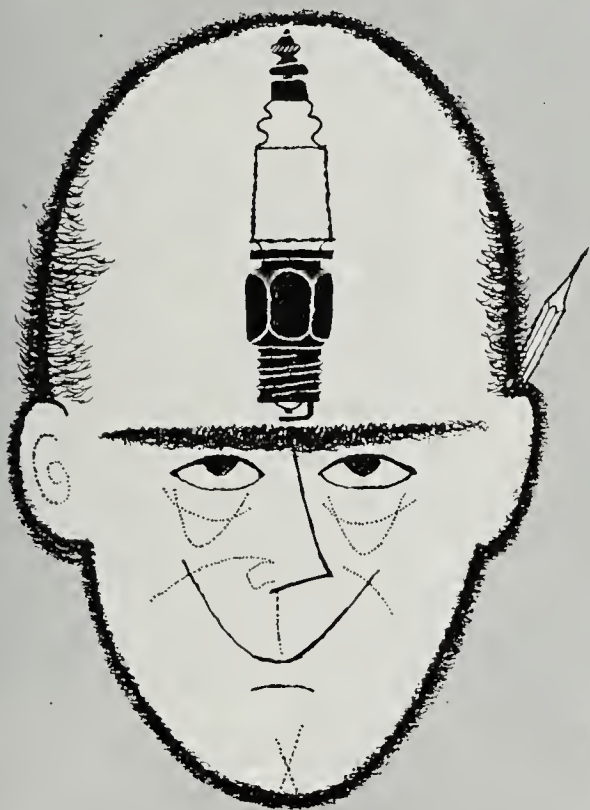
Equipment

Westrex Australia was entrusted with the installation of all of the sound and projection equipment. The field speakers used are the Australian-made Westrex AE326 type, containing speaker units enclosed in alkathene envelopes to eliminate dust and moisture penetration. They are attractively finished in two-tone grey baked hammertone, each speaker has its own volume control, and is fitted with a seven foot nine inch straight white plastic cable to the appropriate junction box. The two inch diameter pipe speaker post is painted a bright, barber-pole red and white for attractiveness and easy recognition during screen times. Speaker units are easily replaced in case of failure by removing three screws in the housing. The unit is not bolted in position, but held under pressure between the two casting housings and a rubber pressure block.

The main amplifying equipment consists of six Westrex AE293 75 watt amplifiers

Continued on Page PE-23

trying to think of your **best** means of **SELLING EVERY** **ATTRACTION?**



An attraction board large enough to accommodate plenty of powerful sales copy is the answer. The greatest show on earth still has to be sold—give it a chance to make money for you. But, you can't just wait for the "big ones" to come along. **EVERY** attraction can be sold as a big event. More theatres install attention-compelling

WAGNER **ATTRACTION PANELS** **AND LETTERS**

than all other makes. That's because they sell **ALL** your shows.



If you're building, remodeling, or thinking of a new attraction panel, you'd better have Wagner literature on the largest and most complete line of show-selling equipment in the world. Use the coupon now.

Wagner alone offers frames and glass units which can be built in **ONE** panel without limitation of size and can be serviced without removing frames. That's because they're stronger and can be installed before the



glass is put in position. Elimination of maintenance costs necessary with frames comprised of many small signs joined together soon pays for a Wagner display. The exclusive tapered slotting of Wagner Letters causes them to "lock" on the mounting bar. They are immovable by wind or vibration, yet they're the easiest to change. They cannot "freeze" to the sign as do those which employ channel mounting. Of all plastic letters, only Wagner's can be stacked in storage without danger of warping.

They employ no spring lock clips which lose their tension, cause unsightly scratches, and necessitate mounting so far from the face of the sign as to cause shadows which by daytime frequently make the entire sign unreadable. The non-reflecting surface of Wagner letters presents no annoying glare to render them unreadable. 5 sizes and 5 gorgeous colors permit most effective displays.

Wagner also offers slotted aluminum letters in the widest range of sizes, styles, colors and finishes. Wagner Letters can be changed quickly and without the use of ladders. A "mechanical hand" facilitates the servicing of high panels, avoids falls.

WAGNER ENDURONAMEL STEEL PANELS

can comprise both the background and letter mounting arrangement to provide

**AN EFFECTIVE, LOW COST PANEL
FOR DRIVE-INS**

**— please send free literature on Wagner
show selling equipment**

NAME _____

THEATRE _____

STREET _____

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NEW PRODUCTS

... that have theatre interest

Traffic Paint

A tough new traffic paint said to provide brilliant, long-lasting traffic markings on asphalt, macadam, concrete, cobblestone, and tarred road surfaces common to theatre and drive-in areas has been introduced by the Consolidated Chemical and Paint Manufacturing Co., Inc. Tests reveal the new enamel provides markings comparable in brilliance to costly beaded traffic paints and, at the same time, affords far greater resistance to wear and abrasion, it is said.

New "Jet-Dri" has been tested for road wear and driver visibility. Applications reveal the product retains its high lustre and bright color under consistently heavy traffic conditions. Unlike conventional traffic paints which require complicated bead mixing procedures, new Jet-Dri is applied in one operation, affording substantial cost and time savings. Because it dries in minutes, truck and auto tires leave no imprint on Jet-Dri surfaces.

With a tough, extremely wear-resistant finish, Jet-Dri surfaces resist gasoline, oil, alcohol, most acids, alkalies, and boiling water. Extremely weather proof, the new product is thinned with ordinary mineral spirits.



"JET-DRI" PAINT

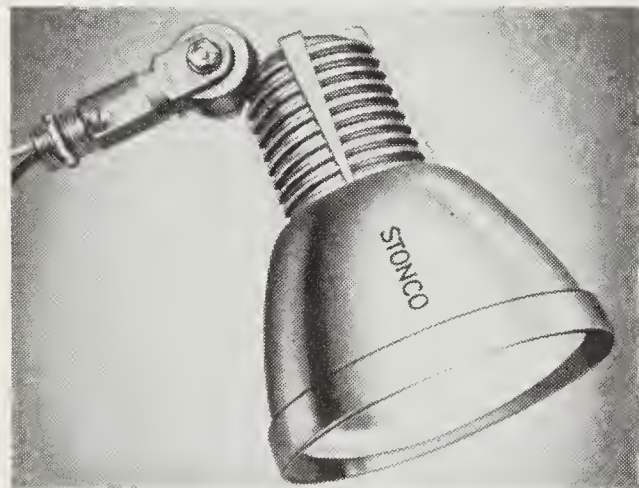
ucts Company. Equipped with all-weather seals of high-temperature silicone rubber to help protect against vibration, pole-whip or shock, the new Bell Holders are reported to be especially effective for the wide range of failure-prone installations in outdoor theatre areas. Additional features are an advanced "shield" design that completely eliminates back and side halo-light and pre-aiming quadrant that permits on-the-ground focusing.

The complete precision cast aluminum line includes floodlights for medium and mogul base reflector lamps up to 500-watts as well as a special heavy-duty vaportight unit that offers premium service advantages to users of medium base lamps. The new Bell Holders can be used singly or grouped in clusters for wide area floodlighting when combined with any of the variety of accessory fittings available for pole-top, mid-pole, wall or cross-arm mounting.

See "ANGLES FOR THE DRIVE-IN"

Page PE-21

For Other NEW PRODUCTS



STONCO FLOODLIGHT

Outdoor Floodlights

Outdoor floodlights designed to stand up in rain, sleet or snow, even when used face-up, are part of a complete line of new Bell Holders announced by Stonco Electric Prod-

R. P. Screen Frame

Rear projection screens have long needed a good, light-weight screen frame changeable to fit every size screen, according to the Trans-Lux Corporation. The company there-

CENTURY ENTERS 70MM FIELD

The Century Projector Corporation announced at the end of last month the manufacture of the first American-made 70mm-35mm projection and sound reproducing equipment, which will be made available to motion picture theatre owners in this country exclusively through the John P. Filbert Company of Los Angeles.

According to Larry Davee, vice-president of Century, this equipment is the result of a number of years experimentation and research in the design and production of special film devices, including several models of wide film projector. Quality tests indicate that the type of projection, as specified by the standards of the Society of Motion Picture Engineers and the Academy of Motion Picture Arts and Sciences, regarding picture steadiness, has been obtained.

Mr. Davee stated that the equipment is being produced to be interchangeable with standard American-made equipment, and that the optical center coincides with the standard American optical center of 35mm optical center film.

fore has introduced a sectional, aluminum portable frame which, by replacing sections of various lengths, fits every screen size available.

The sectional frame is said to be a complete departure from rigid, nonportable frames. The Trans-Lux unit is designed to meet all requirements for satisfactory support for large translucent or front projection screens of any material. The newly developed elastic tension strap and hook unit can be adjusted to fit any grommet spacings and a screen can be hooked into place in a few minutes. They are completely self-centering and no threading or lacing is required, it is said.

WANT FURTHER INFORMATION ON PRODUCTS ADVERTISED IN THIS ISSUE?

Please Check:

- ☐ AMERICAN PLAYGROUND DEVICE CO., Playground and Swimming Pool Equipment
- ☐ BALLANTYNE CO., THE, Dub'l-Cone In-Car Speakers
- ☐ BAUSCH & LOMB OPTICAL CO., Projection Lenses
- ☐ CARBONS, INC., Lorraine Carbons
- ☐ CENTURY PROJECTOR CORP. Projector Mechanisms
- ☐ COCA-COLA CO., THE, Coca-Colo and Dispensing Equipment
- ☐ ELECTROMODE DIV., COMMERCIAL CONTROLS CORP., In-Car Heaters
- ☐ GENERAL REGISTER CORP., Admission Control Systems
- ☐ HEYER-SCHULTZ, INC., Metol Reflectors
- ☐ MANLEY, INC., VistoPop Kettle
- ☐ MASSEY SEATING CO., Theatre Seat Rehabilitation
- ☐ NATIONAL THEATRE SUPPLY, Complete Projection, Sound and Theatre Equipment, Nylwood Corpets
- ☐ ORIGINAL CRISPY PIZZA CRUST CO., INC., Original Crispy Pizza
- ☐ PEPSI-COLA., Pepsi-Cola
- ☐ J. E. ROBIN, Robin-Arc Selenium Rectifiers, Superpower Motor Generators
- ☐ C. F. SIMONIN'S SONS, INC., Popsit Plus Popcorn Seasoning
- ☐ S.O.S. CINEMA SUPPLY CORP., New and Rebuilt Theatre Equipment
- ☐ STRONG ELECTRIC CORP., THE, Jetarc, U-I-I and Super "135" Projection Lamps; Red Arrow Selenium Rectifiers
- ☐ TODD SHIPYARDS CORP., TIFA Insecticidal Fog Applicator
- ☐ WAGNER SIGN SERVICE, INC., Wagner Frames, Letters and Panels

WANT FURTHER INFORMATION ON NEW PRODUCTS

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ISSUE OF FEBRUARY 11, 1959

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CITY, STATE _____

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246-48 N. Clarion St., Philadelphia 7, Pa.



When patrons turn into your drive in...

are you helping them get the utmost enjoyment out of the show by providing the sharpest, brightest picture and the best sound possible?

Are you using the equipment that is consistently and unquestionably superior in performance and dependability?

In other words...are you Simplex equipped?

Simplex

**PROJECTION and
SOUND SYSTEMS**

NATIONAL THEATRE SUPPLY COMPANY • BRANCHES COAST-TO-COAST

**NATIONAL
THEATRE SUPPLY**

PRECISION
GENERAL
EQUIPMENT
CPE
CORPORATION

The Theatre's Liquid Assets

Proper Equipment and Correct Sales Approach Can Make Beverages One of the Most Popular and Profitable Concession Stand Items

In the booming business that theatre concessions have become in recent years, nothing plays a bigger part than "the beverage." Recent surveys of the industry show that the vast majority of theatres handle beverages for the enjoyment of customers and the increase of their profit statements. Some conventional houses feature elaborate dispensing sections as a part of the refreshment stand operation; some rely on automatic vending machines; many have both. At the drive-in theatre, the beverage service at the snack stand is frequently supplemented by push-cart service at the window of the automobile.

Growth and Profit

How has this situation come about? In the years before World War II, refreshment services in the average American theatre was limited largely to vending equipment which served cigarettes and candy bars; plus popcorn machines handled with the left-hand by ticket-takers. The public and the alert exhibitor have changed all that. In other words, the theatre-going public wants refreshment with its entertainment. In locations where the exhibitor has reacted aggressively to this demand for additional service, the rewards have been rich indeed.

Following closely on the heels of popcorn in customer preference at the refreshment stand come cold drinks. (Hot drinks—coffee, hot chocolate, etc.—are beginning to make very substantial inroads on the beverage business, particularly in the cooler sections of the country.)

More than 80 per cent of circuit indoor houses and over 60 per cent of independent operations now sell beverages. Outdoors, the booming beverage business is a rule, with almost 100 per cent of the theatres making drinks available to their customers.

Cola drinks are by far the most popular beverage offered, appearing as a featured item in more than 50 per cent of all theatres, indoor and out. Root beer is offered in one-third of the houses, and is second favorite. Fruit-flavored carbonated beverages appeal to roughly one-fifth of the customers, and after these come still-water fruit beverages, milk drinks and frozen fruit concentrates.

Equipment Important

As indicated earlier, the basic beverage business is done at the refreshment stand, both in the conventional theatre and the drive-in. The multiple-drink cup machine, (which dispenses a cola drink, a carbonated

fruit drink and a still-water drink, for example), is the most popular unit for the average indoor house, and is likely to be found in secondary locations throughout the theatre as well as tied-in with the snack stand. At the larger stand, and in increasing numbers of drive-in operations, the self-contained unit which handles several drinks is becoming the accepted norm. Some of the larger plants feature complete soda fountains.

By using a dispenser, the refreshment stand operator gains uniform quality in the drink he serves. He gets away from the necessity for drawing from more than one tap, and he avoids the danger of flatness in the drink from over-stirring. He combines his service operation in one handsome, practical piece of equipment that even the newest employee can operate perfectly. He simplifies his dispensing operation, speeds up service, and, of course, increases his profit. Where it is not practical to use a single-drink dispenser, the multiple-beverage unit is capable of a good job, and of delivering quality drinks.

Two Trends

It goes without saying that quality equipment should be used for the dispensing of all beverages. Such equipment is usually easy to clean and maintain, and comes complete with manufacturer's instructions. They should be studied and followed closely by refreshment stand personnel.

Two trends within the beverage department of the concession operation have gained prominence within the past couple of years, and are worthy of extra mention. One is the definite move in the direction of larger unit sales (the 10, 15, 25, 30-cent cup) and the other is the increasing demand for thoroughly refrigerated beverages.

Many exhibitors report that even when placed in direct competition with smaller-priced cups, the larger drinks now appeal more to the public and result in heavier sales. This trend has brought along its own peculiar problems (such as quality-control) but should be watched.

The demand for refrigeration, on the other hand, is an old story given a compelling new twist. Beverage manufacturers have for many years urged that their products be served at 40 degrees, or colder, for maximum enjoyment, but consumer preference has now given added impetus to the message. In one recent year, operators reported gains in beverage business from 20 to 50 per cent after they started putting ice in their cups. Originally made to be enjoyed ice-cold, a beverage obviously becomes more desirable when

THE DRIVE-IN CONVENTION

The sixth National Allied Drive-In Convention in Pittsburgh's Penn-Sheraton Hotel last fortnight was highlighted by a successful and well-attended trade show. Forty of the industry's most prominent manufacturers and suppliers exhibited a wide range of outdoor theatre equipment, new and standard, over a period of three days.

Exhibits

Among the new drive-in equipment were a car heating and air conditioning system, reviewed elsewhere in this issue; miniature golf course set-ups; a six-sheet poster board; and a shadow box type of screen which permits an earlier starting time. Architect Jack Vogel unveiled a design for a unique drive-in theatre. Concession stand equipment and supplies formed an important part of the exhibits.

Entertainment Plus

Once again, leading companies entertained convention-goers royally. The generously sponsored festivity program commenced with a luncheon hosted by the Berlo Vending Company, followed later by a gala Night Club Dinner Party in the New Arena Supper Club, sponsored by Pepsi-Cola Company. On the latter occasion, entertainment included a floor show and dancing. The next day, American International Pictures' president James H. Nicholson sponsored another luncheon. In the evening, the National Carbon Company welcomed conventioners to a Cocktail Party, which was followed by the Motion Picture Industry Banquet, hosted by The Coca-Cola Company. Phil Spitalny and his orchestra provided entertainment for the Coca-Cola guests. Variety Club, Tent One, offered open house from noon until two a.m. throughout the convention.

The contribution of those companies offering elaborate hospitality during the convention cannot be overstated. It is their cooperation which make a hard working business meeting also one of pleasure, and one to be remembered.—THE EDITOR

Continued on Page PE-14

Pepsi puts Profit into any Picture

Wherever people go for fun, they look for Pepsi-Cola. Pepsi's syrup sales are up 292% since 1950, and Pepsi's price advantage has enabled leading theatre owners to make extra profit from the trend.

Get the picture? More demand, more sales, more income—as Pepsi offers more profit per drink. Get the facts and figures today from your local Pepsi-Cola Bottler or write to: National Accounts and Syrup Sales Department, Pepsi-Cola Company, 3 West 57th Street, New York 19, N.Y.



The Nehi Story

• This is the first of a series of articles which will appear periodically in **EXTRA PROFITS**, aimed at keeping the theatre refreshment stand operator up-to-date on beverage merchandising angles and abreast of the display materials, tie-ins, and other advantages offered by the leading manufacturers in the soft drink field. An individual manufacturer will be called upon to contribute the data for each story.

THE NEHI CORPORATION, because of a distribution system of more than 450 bottling plants in the United States, is in a position to offer theatres greater and faster service on the local level, an important consideration in maintaining inventories and equipment in first class condition. This local service provides numerous benefits and savings, such as fresher products, no breakage in shipment, no freight costs on shipments, reduced inventories, and all products available from one supplier.

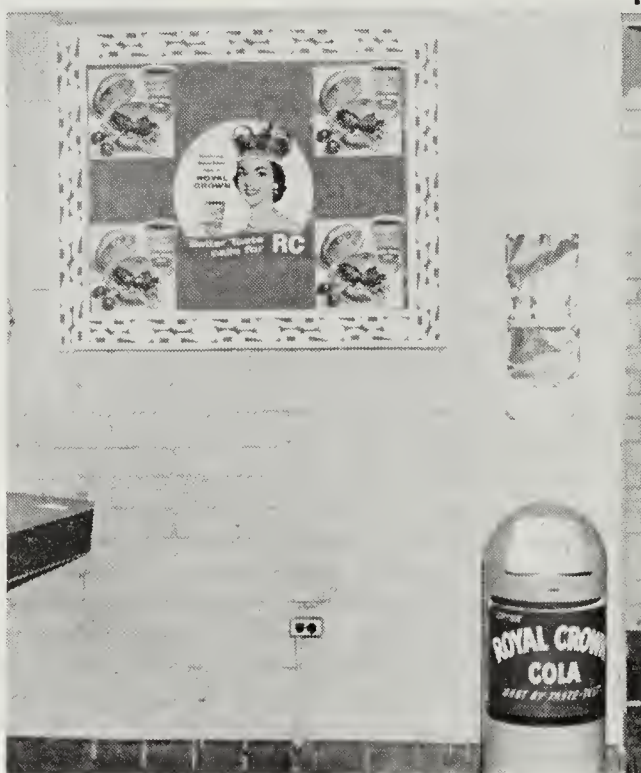
The local Nehi bottling plant will participate, in most areas, in the theatre's screen advertising to the extent of one dollar for each case of Nehi products (Nehi, Royal Crown Cola, and Party-T-Pak beverages) purchased. Each case contains four gallons. This means that the theatre makes money on the sale of beverages in two methods: to the consumer, and screen advertising. Also, many Nehi bottling plants are participating with theatres in kiddie shows and other promotions.

Nehi products costs less, it is said, than other products of comparable quality because no freight rates are included in the price. The Nehi products either are manufactured at the local level or delivered to bottling plants on the company's own trucks.

Profit Margin High

Nehi assures the theatre owner or refreshment stand operator of a profit 80 per cent or better on a 10 cent beverage. Soft drinks, as such a high profit item, must be given prime consideration in theatre merchandising.

Also, many Nehi bottling plants are in a position to furnish Co₂ gas at a reduced cost due to having converters in their plants, or a good source of supply. Many of these plants have trained personnel, as well, to assist in the servicing of equipment.



TIE-IN display materials also are available from Nehi to promote the company's beverages. The well-marked waste disposal unit is another plus factor in Nehi merchandising.

Four Purchase Methods

Nehi offers four methods to theatremen for the purchase of their equipment:

1. **Cash**—The actual cost of the equipment plus freight, which would be f.o.b. manufacturer.
2. **Rental**—In any theatre that will use a minimum of 200 gallons of syrup annually, Nehi will rent and maintain equipment at the price of 50 cents per gallon plus the regular syrup price.
3. **Override**—If the theatreman wishes to own the equipment, Nehi charges one dollar per gallon override plus the regular price of the syrup until the equipment is amortized, based on an agreement with the theatre that the unit is amortized in 24 months.
4. **Combination Syrup and Dispenser**—This is a deal charging list price for the equipment. Nehi will give the theatre enough syrup to ensure that when syrup is sold it will bring in more than enough money to pay for the dispenser.

These methods have been developed by the Nehi Corporation to put theatres in the beverage business at a minimum cost.

LIQUID ASSETS

Continued from Page PE-12

it is served ice-cold. And ice in the cup retains the coldness in the drink until it is consumed.

Merchandising

Proper merchandising of beverages also stands to increase their sale at the refreshment stand. Many of the larger suppliers furnish, free of charge, elaborate promotional material running from film intermission trailers to display pieces to reminder signs. Attendants add a great deal to the promotion of certain items by suggesting them to customers. And, in many instances, simple placement of beverage dispensing equipment in close proximity to hot dog grill or popcorn machine increases the sale of both items.

Stock and Storage

Many operators order and take delivery of beverage syrups in large quantities on the theory that slight savings thus effected make the practice desirable. This is definitely not the case. Beverage syrups should be bought a week's supply at a time, on the same day every week. Like other food products, syrups should be protected against the natural hazards of heat and storage. For that reason, and to insure top quality drinks at all times, a week's purchase at a time is highly desirable.

When delivered to the theatre, beverage syrups should be stored in a clean, dry place away from hot-water pipes, steam lines, etc. It is recommended that syrup bearing the oldest date of manufacture be placed to the front of the storage bins or shelves, so that it will be used first. In this way, freshness of the syrup and of the drink dispensed to the customer is guaranteed.

The Profit Story

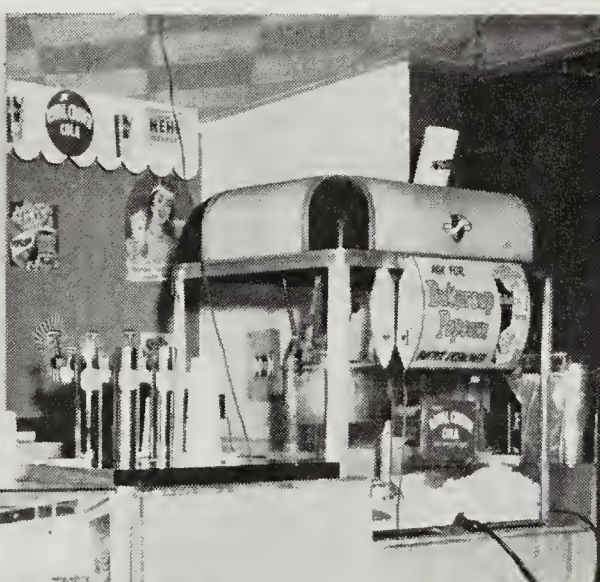
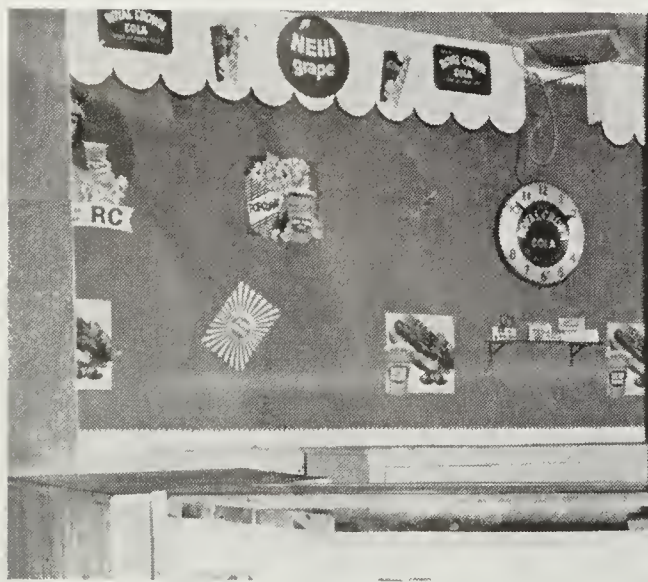
Properly stocked, properly stored, properly priced, and properly promoted, "the beverage" plays an important part in the financial life of the exhibitor. His patrons have proven on past performance that they want refreshment with their entertainment. The average theatre in the United States does more than 500 gallons of business a year at the beverage counter. Figured on the rate of return given him by one leading manufacturer, the profit from beverages alone comes to \$2,000 a year for the operator!

If he sticks to top-quality products—products nationally advertised, nationally known, nationally preferred—the job of turning stock into profit becomes a simple one for the theatre man with money on his mind.

Rowe Sales Force

NEW YORK—As part of its program of providing widest possible sales and service coverage for independent vending operators, Rowe Manufacturing Company has announced the addition of six salesmen to its nationwide field force, plus three non-exclusive distributors in the west and southwest to supply supplementary on-the-spot service to operators.

Appointment of the distributors was a "special-situation departure" from Rowe's basic sales policy "which has been, and remains, that of direct sales to operators," according to sales vice-president Charles H. Brinkmann, and was designed to insure that operators in the particular areas would have year-around coverage. Regular Rowe field men will continue to call on operators in these areas, he stated.



NEHI'S POINT-OF-PURCHASE display material is eye-catching and effective, as demonstrated by the various materials used at this indoor theatre refreshment stand, at the Royal, Columbus, Ga.

YOU WILL MAKE
QUICK, EASY PROFITS
with
QUICK, EASY-TO-BAKE
**ORIGINAL CRISPY
PIZZA!**

**Our own branch office
in your area gives you
fast, dependable**

LOCAL SERVICE FOR A MORE PROFITABLE PIZZA BUSINESS



Pizza stand operators across the U.S.A. are switching to "ORIGINAL CRISPY" because of this new service set-up. They're sure of record sales . . . fast reliable service . . . more profits!

**AND IF YOU'RE NOT YET SELLING PIZZA . . . WE'LL SHOW YOU HOW
YOU CAN ADD A PIZZA PARLOR AT A FABULOUSLY LOW COST.**

Original Crispy Pizza will sell you all the necessary materials at low, low direct-from-factory prices . . . to set up your own Pizza Parlor . . . with record profits!

HERE'S WHAT YOU GET!

- 1—Local Dependable Service with Company Branch Office
- 2—All Pizza Supplies
- 3—Electric or Gas Ovens
- 4—Greater Profit Structure
- 5—Direct Factory Outlet
- 6—Quality Controlled Merchandise

Original Crispy Pizza Crust Co., Inc. Dept. MPE
1393 Blondell Ave., N.Y.C.

There is an Original Crispy Pizza Service Warehouse in your area. Consult your phone book for the phone numbers and addresses of the following.

CRISPY PIZZA OF ATLANTA
ATLANTA, GEORGIA

CRISPY PIZZA OF DETROIT
DETROIT, MICHIGAN

ORIGINAL CRISPY PIZZA CRUST CO., INC.
PITTSBURGH, PA.

CRISPY PIZZA OF AKRON, INC.
AKRON, OHIO

ORIGINAL CRISPY PIZZA CRUST CO., INC.
DEDHAM, MASS.

CRISPY PIZZA OF JACKSONVILLE
JACKSONVILLE, FLA.

ORIGINAL CRISPY PIZZA CRUST CO. OF
MASSAPEQUA, INC.

NORTH MASSAPEQUA, LONG ISLAND
CALIFORNIA PIZZA CRUST CO., INC.

LOS ANGELES, CALIFORNIA

ORIGINAL CRISPY PIZZA CRUST CO., INC.
COHOES, N.Y.

ORIGINAL CRISPY PIZZA CRUST CO. OF
ST. LOUIS

ST. LOUIS, MO.

ORIGINAL CRISPY PIZZA CRUST CO. OF
MIAMI, INC.

HIALEAH, FLORIDA

ORIGINAL CRISPY PIZZA CRUST CO., INC.
WEST BOYLSTON, MASS.

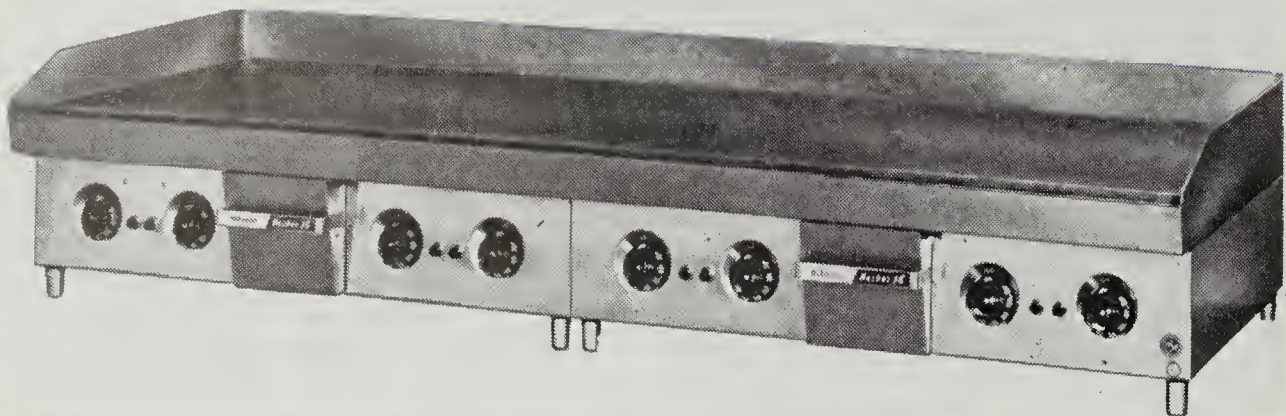
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SOUTHERN PIZZA DISTRIBUTORS OF TAMPA,
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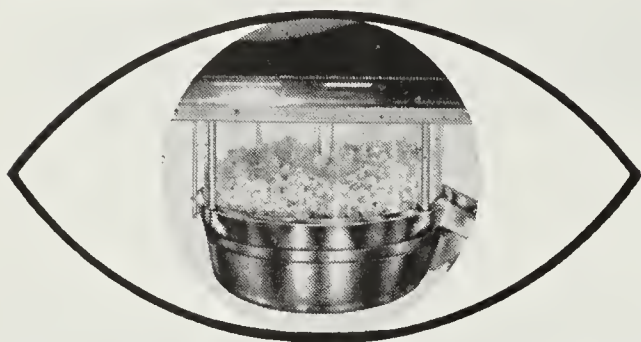
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LEWISTON, MAINE

Variety Sparks Hot Food Equipment



HOTPOINT'S SIX FOOT GRIDDLE

You **SELL** because
they **SEE!**



Customers see corn popping in the Manley VistaPop Kettle . . . you see sales and profits soar!

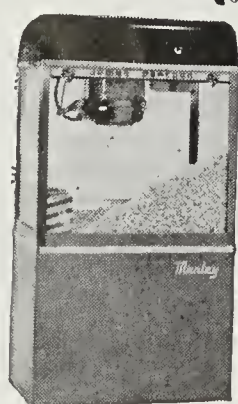
The all new Manley VistaPop Kettle has the new, exclusive "see-through" feature. Customers see their own corn popping. Appetites are stimulated. Impulse buying goes into action. Your sales go up.

What's more, new "hot air-conditioned" warming pan keeps corn fresh, hot, crisp . . . delicious. No more soggy popcorn. You produce a top quality product that pays off in repeat sales!

GET THE FACTS ON HOW YOU CAN INCREASE PROFITS WITH THE MANLEY

Vista Pop

Write Manley today for complete details on how the VistaPop can mean new sales, more repeat sales, greater profits for you. Or ask to have a Manley representative call, without obligation. Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Missouri. Address Dept. EX-259



For drive-in theatres handling a large volume of food orders, Hotpoint has developed a giant griddle six feet long, which is capable of producing more than 2,000 hamburgers per hour. The grid surface measures six feet by two feet and features eight cooking areas, each independently controlled by its own thermostat. Each of the eight areas may be used alone, or in any combination of individually selected temperatures; or, the entire grid may be operated at the same overall, edge-to-edge temperature.

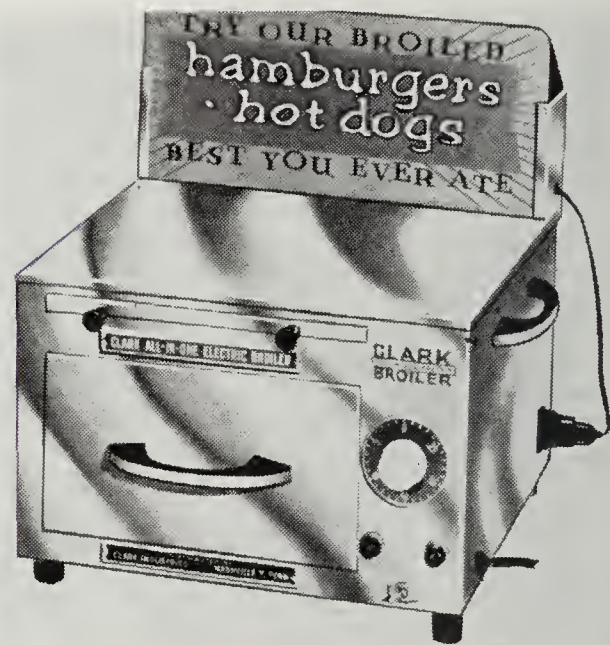
A new low-priced infra-red broiler, the Roto-Red Model J222, has been introduced by Arrow Engineering Company, Inc. Described as simple to operate, any unskilled operator need only place meat on the upper rack, buns on the lower rack. One revolution of the racks and the meat is broiled, the buns toasted. Capacity is over 300 eight-



ROTO-RED BROILER

Clark Industries' new Junior Electric Broiler, suitable for smaller theatres, will broil from one to six hamburgers every 2½ minutes without grease, smoke, or fumes, it is said, with the result that it can be adapted also to indoor theatre food preparation.

The unit is described as the only "closed drawer" sanitary dispenser which has been specially developed for commercial food outlets such as concession stands. The broiler cooks all kinds of meat, as well as chicken and fish. Its dimensions are 14½ inches wide, 13 inches deep, and 16 inches high, including a full-color flashing sign on top. It operates on 115 volts.



CLARK JUNIOR BROILER

to-the-pound hamburgers per hour.

Sixteen different cooking speeds are provided to handle different types and thicknesses of meat. The broiler is suitable also for preparing hot dogs, cheese dogs, chops, small steaks, pre-baked pizza, and many other fast food items. The infra-red elements reach full heat in less than two seconds, eliminating the need for running the broiler when it is not in actual use. It operates on 220 volt, single phase current.

The Roto-Red J22 is small and compact: dimensions are 21½ inches wide, 26 inches deep, and 27 inches high. The stainless steel inner and outer casings are insulated with two-inch thick marinite to maintain cool outside operating temperatures.

NAC Meet Features A Four Point Program

LAS VEGAS—Four leading topics for discussion at the National Association of Concessionaires Western Regional Conference here this week were announced. The meeting, being held in the Riviera Hotel, was slated to take up "Crowd Getting Ideas for Theatres"; "Better Merchandising Equals More Profits"; "The Pitchman's Forum"; and "Let's Talk Shop." Harold F. Chesler, NAC first vice-president, is general chairman.

Among the speakers are Lee Koken, NAC board chairman, and president Philip L. Lowe, the latter leading a discussion of better merchandising methods for theatres and other recreation enterprises. Una R. Wood, a nutritionist of the American Institute of Baking, was to present a "Modern Sandwich-Making Clinic," at which she planned to demonstrate how to make beef-tacos, jumbo pizzis, cheese-ham rolls, roast beef-hot cole slaw, and other sandwich combinations.

Next week, NAC will convene a Southwestern Regional Conference in the Adol-

phus Hotel, Dallas, concurrent with the seventh annual convention of the Texas Drive-In Theatre Owners Association.

Union News Joins NAC

The Union News Company, operating company of the American News, has joined the National Association of Concessionaires, according to a joint announcement by NAC president Philip L. Lowe and first vice-president and membership chairman Harold F. Chesler.

Henry Garfinkle, president in charge of all diversified operations for Union News stated, "Union News plans to take advantage of the facilities and services NAC has to offer in the fast growing and ever expanding concession field; we will have representatives attend all NAC regional meetings and the national convention, where the free inter-exchange of ideas and mutual problems will be beneficial to them, as it is to all NAC members."

Bigger "Milk Shake" Bar



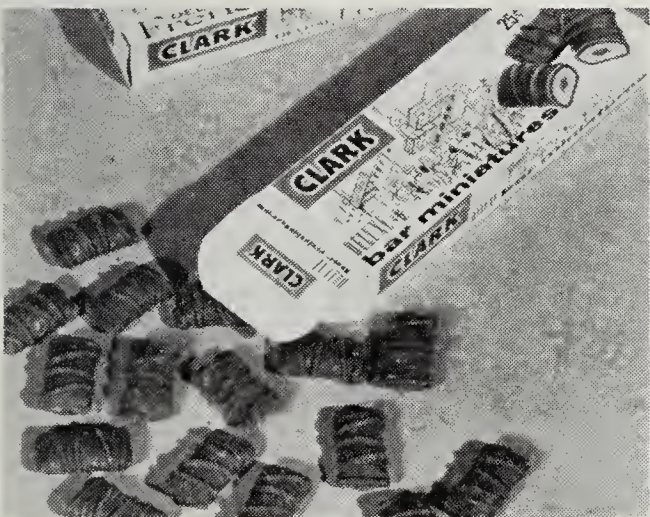
In response to a growing demand, especially from the theatre trade, Hollywood Brands, Inc., has come up with a "really big" candy bar in the form of a 15 cent Milk Shake.

This new item is said to be of the same taste and consistency as the improved five and 10 cent Milk Shake bars, with a center of malted milk nougat, caramel topping, and a rich milk coating. "It's truly a king-size bar," according to F. A. Martoccio, Hollywood president, "near one-quarter pound in weight, and practically a full meal."

New Clark Bar

A "Big Jumbo" 15-cent Clark Bar has been placed on the market in theatres and concessions throughout the country, according to Paul A. Tegel, sales manager of D. L. Clark Company. Production of the larger Clark Bar, Tegel said, is in answer to the growing demand for 15-cent bars in the concession and vending trades.

The new bar will be shipped in 80-count cases only. No plans have yet been made for making 15-cent Zag Nut, Mint, or Coconut Bars, Tegel said.



CLARK MINIATURES

Package Modifications Afford Better Profits

Package modifications intended to afford theatre concessions with the necessary profit margin are in progress on the entire line of candies manufactured by the D. L. Clark Company. To date, special prepriced packages for four confections have been developed and are in distribution. The special package line includes polyethylene bags of Peanut Blossom Kisses and Banana, Wild Cherry and Black Jack Caramels and two box items, Clark Bar Miniatures (shown above) and French Rolls.

Package sizes are slightly different than standard, according to Paul A. Tegel, Clark sales manager. Size, plus prepricing, Tegel says, allows concessionaires the profit margin with which they are accustomed to working. Other Clark candies in the line include Clark, Zag Nut, Mint and Coconut bars, Chocolate Chips, Zag Nut Miniatures, Mint Appetizers and Coconut Frosties.

CANDY NEWS

Easter Candy

Bunte Easter candies for 1959 are more colorful than ever, with the addition of two new packages of foil-wrapped Marshmallow Eggs, the 10 count tray and 40 count box, plus the newly-redesigned Multi-Pac Creme Egg Tray.

Bunte Easter Eggs



Buyers of bulk candies have their choice of twelve items headed by Bunte's Famous Panned Marshmallow and Jelly Bird Eggs. The line will also include the popular Jumbo Jelly Beans, Easter Jells, and Easter Butter-cremes.

try a **FREE**
working **SAMPLE!**

popsit plus!
*will bring
more profit
to the most
profitable
concession
in your
theatre!*



America's finest popcorn seasoning im-
parts rich butter-like flavor...and color!

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We'll send you a working sample, free for the asking!

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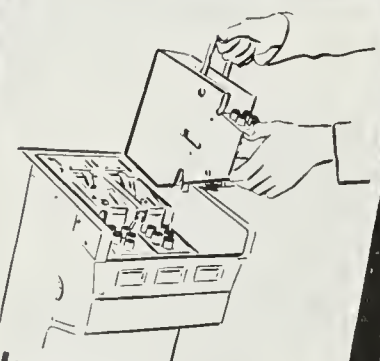
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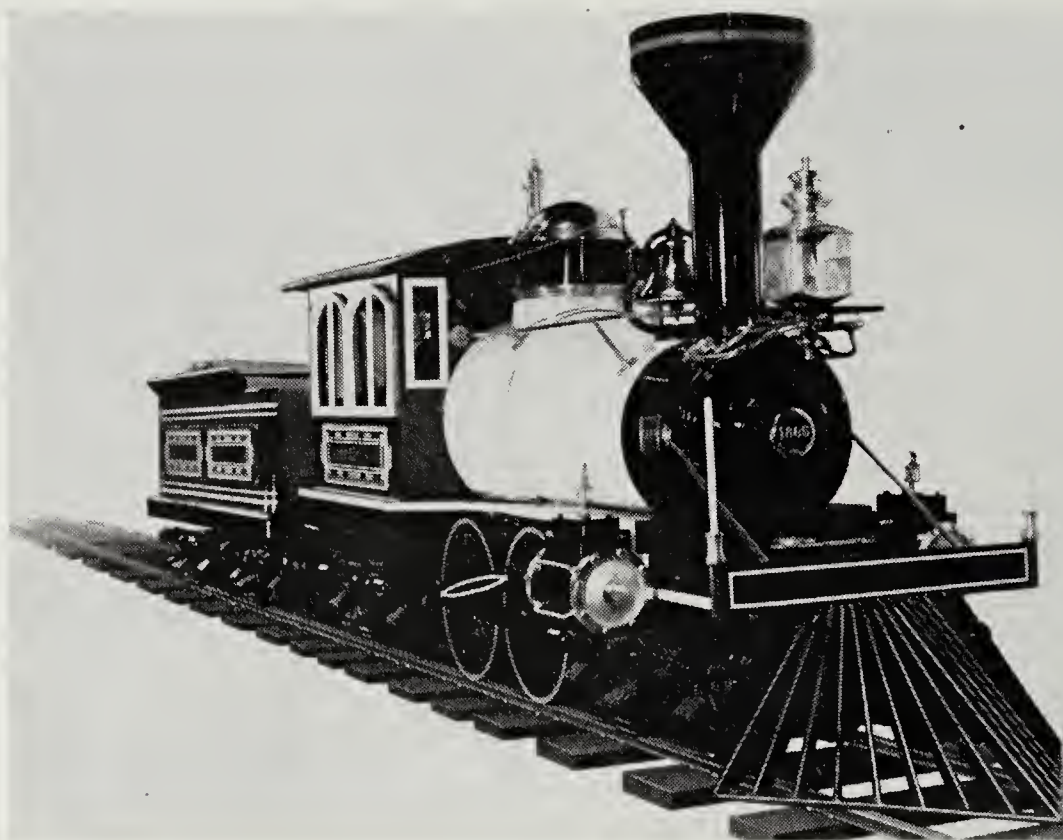


General Register Corp.

43-01 Twenty-Second Street
Long Island City 1, N. Y.

1018 So. Wabash Ave., Chicago 5, Ill.

Antique Steamer Heads For Drive-Ins



THE Miniature Train Division of Allan Herschell Company, Inc., has announced the addition of the new "1865" steam-type locomotive to its line. The new unit is designed to complement the modern one-fifth scale diesel type G-16 adult size miniature trains that have proven popular in drive-in theatres and elsewhere.

Although the "1865" locomotive features the big flaring smokestack, pointed cowcatcher, outsize engineer's cab, and bright brass trim, the motive power is the same reliable Wisconsin 26HP gasoline engine that has powered the Herschell diesel type G-16 miniature trains for many years. The 1½ ton locomotive and tender closely follow the design of the famous Baltimore and Ohio locomotive "William Mason" and the authentic and colorful paint and trim reflect the romance of Frontier Days.

The locomotive stands just over five feet in height, more than three feet in width, and is designed to operate on 14, 15, or 16 inch gauge railbed. The coaches seat two persons side by side; each coach has a capacity of 12 adults. Several coaches may be attached to each locomotive.

National Carbon Offers Bulletins To Managers

Enthusiastic reception of "National" Projector Carbon Bulletins has spread from motion picture projection booths to the front office, and theatre managers are using the handy reference work to keep closely in touch with developments in the important business of providing the best in screen light, the National Carbon Company reports.

When the series of loose-leaf bulletins was introduced last year, it was intended primarily to help projectionists keep pace with technical advances in their profession. Reports from around the country indicate that the series has become very popular with projectionists, and many say it is "the most useful information of its kind ever published."

"The word has spread," according to J. W. Cosby, arc carbon sales manager for National Carbon, "and we have had many requests from theatre managers to be put on the mailing list for copies of the Bulletin. We're now printing copies in sufficient numbers to be able to take care of these additional requests, and are more than happy to make the Projector Carbon Bulletin available to theatre management as well as projectionists."

A copy of each Bulletin as it is published, together with copies of back issues and a three-ring binder in which to keep them, are available from National Carbon Company, attention of Mr. C. G. Ollinger, 535 Fifth Avenue, New York 17.

Popscar Award Planned

The Selection Committee for the Popscar Award met in the offices of Popcorn Village, Tenn., recently to work out preliminary plans for polling concessionaires and theatres for their nominations for the film star whose picture sold the most popcorn in 1958.

Popcorn Village has been sponsoring the Popscar Award for many years. Among film star winners of this award in previous years are Roy Rogers, Abbott and Costello, and Elvis Presley.

All people in the industry are requested to mail nominations to the Concessions Committee, Popcorn Village, Nashville, Tennessee.

New Popcorn Box

Blevins Popcorn Company has announced what is described as an innovation in popcorn cartons. Its crowning feature is a quick lock that snaps into place. This is said to be the first box so designed that a squeeze and a flick does the trick both top and bottom. Another innovation is the bulging sides. It has the appearance of bulging with popcorn without crushing the kernels, and affords the same gross profits as a standard size box. It is available in 1½ and 1¾ ounce sizes.

Ballantyne Talent

Joyce Ballantyne, daughter of Robert Ballantyne, Ballantyne Company, Omaha, wrote and illustrated a recent feature story in the magazine "Sports Afield" in which she and members of her family were featured.

PLAYGROUNDS ARE A MUST

By CHARLES CUMMINGS

American Playground Device Company

It has become an axiom that you'll always find a children's playground at the successful drive-in theatre. As soon as swings, slides, merry-go-rounds, and other playground devices have been installed, operators have noticed a marked increase in the take at the gate and at the concession stand. And, incidentally, the playground is just as popular with parents as children, because it gives them a chance to relax while the young ones are occupied.

From the operating standpoint, the playground has several advantages. It encourages the family to come earlier to the drive-in, distributing the flow of traffic more evenly and relieving the congestion that often occurs shortly before the screen program starts. Of course, the outdoor exercise thus afforded the children is certain to develop healthy appetites for food and beverages.

Increased Concession Sales

For instance, one drive-in general manager has reported that his concession revenues are slightly more than 50 per cent of the gate, attributing the figure, several per cent higher than before installing a playground, to children's better appetites.

Since it is conceded generally that the playground is a requisite for the successful drive-in, the important question follows, How much should be invested in this facility and what type of equipment should be installed?

It may be a surprise to some theatremen to learn that an impressive playground can be equipped for the 450 to 600 car drive-in for less than \$700. This will buy sturdy, well-built swings, a steel slide, see-saws, a sizeable merry-go-round and several other specialized devices. This is not the flimsy equipment often seen in home backyards, but standard, durable apparatus such as that which withstands years of use and abuse in public parks and playgrounds.

Safety Factor

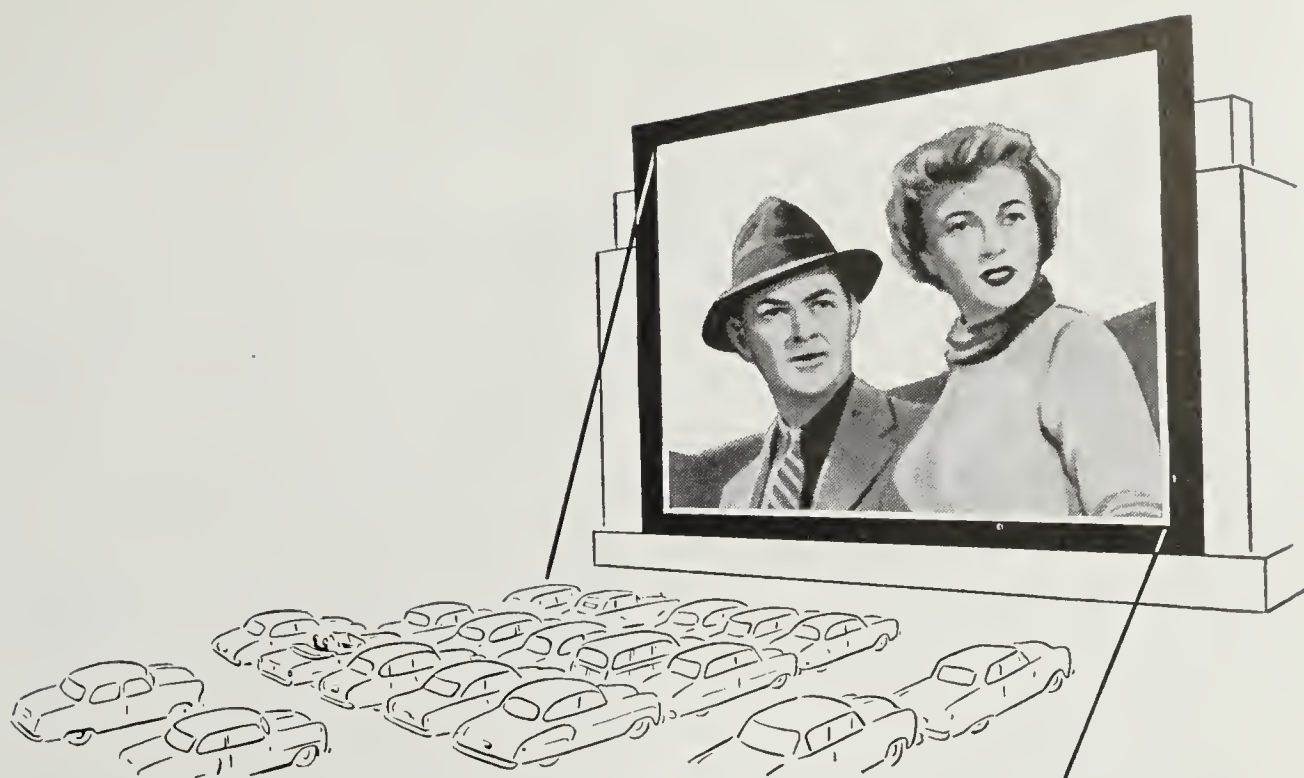
Safety of the equipment is a prime factor to consider. It is a matter not only of extra strength built into every piece of equipment, but also of design. The American Playground Device Company designs its units carefully, to avoid protruding nuts and bolts, hazardous surfaces, and anything else that might cause injury to children.

Safe equipment is, of course, just as important to the buyer as to the manufacturer. The best way to be secure is to select the products of a manufacturer who has a reputation for high quality, extra durable devices. This does not mean paying premium prices, as a comparison of prices and equipment will reveal. On the other hand, buying on a price basis alone is false economy. It is possible to get the highest grade equipment at a reasonable competitive cost.

American Equipment

To meet the climbing urge of children, American offers the Castle Walk and the Castle Tower, both engineered to stimulate the child's imagination while he is getting the

Continued on Page PE-20



Best For LONG THROW!

That's why more

and more drive-ins

choose Bausch & Lomb

Build *capacity* patronage... for better-than-ever profits... by giving *all* of your patrons the world's most satisfying screen images. Unequalled edge-to-edge sharpness and definition, at all ranges, all angles. Breathtaking contrast... vivid, brilliant images. Tops in "Come back again!" appeal.

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Folders E-118, E-123, E-35.

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Academy of Motion Picture Arts and Sciences
Honorary Award for Optical Service to the Industry

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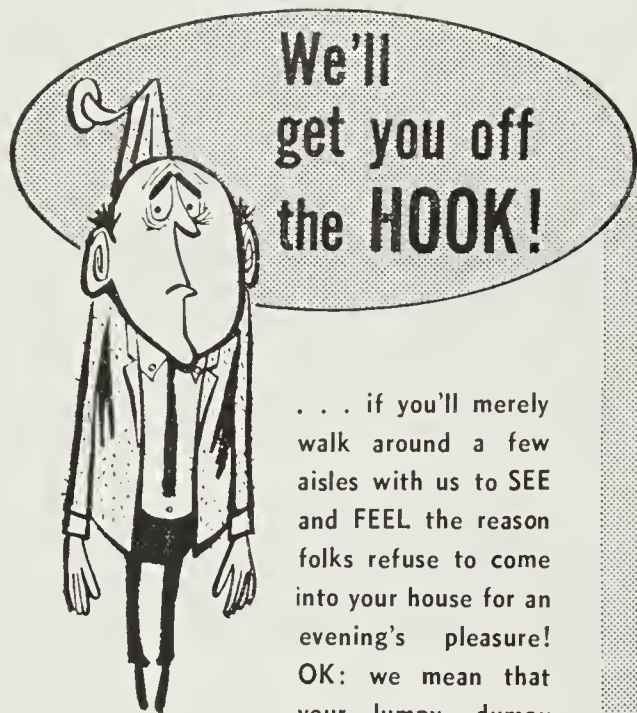
New Popcorn Cups

Two new low-cost popcorn cups have been introduced by the Dixie Cup Division of American Can Company. The stock designs are for either hot or buttered popcorn. The cups are made from a special white paper resistant to butter and oils, and are designed also for use in popcorn vending machines.

Both cups are 24-ounce capacity. The buttered popcorn cup is predominantly red, with yellow, while the plain hot popcorn is mainly blue, with yellow.

L-D Appointment

CHICAGO—Frank R. Lacy, Jr., and Samuel Dane have announced the appointment of John O. Young, Jr., as a vice-president of the Lacy-Dane Corporation. Young will be in charge of merchandising the new Lacy-Dane Refrigerated Dispenser.



... if you'll merely walk around a few aisles with us to SEE and FEEL the reason folks refuse to come into your house for an evening's pleasure! OK: we mean that your lumpy, dumpy seats are scaring your customers to your competitor! Want

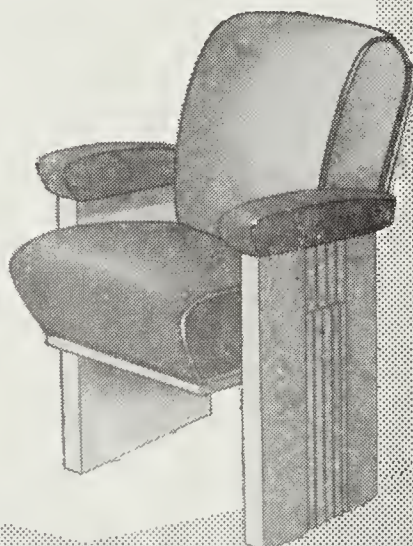
the simple, swift, low-cost answer? One of our men will give it to you in fifteen minutes. Phone us NOW.

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MANUFACTURERS
Foam Rubber &
Spring Cushions,
back and seat
covers.

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Upholstery fabrics
and general seating
supplies.



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A Division of

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SEATING CO.**

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Nashville, Tennessee

A Second Hot Food Item For Indoor Theatres Sells To Patrons Looking For The Different



New Coke Promotion

The Coca-Cola Company has planned a big spring promotion which can be expected to benefit theatre outlets for Coke by focusing renewed attention on this leading beverage.

During April, Coca-Cola advertising in major consumer magazines will feature spreads on a "Cook's Cruise," linking Coke with menu items from foreign lands, for which recipes are given.

Cretors Sales Up

NASHVILLE, TENN.—H. E. Chrisman, vice-president in charge of sales for the Cretors Popcorn Machines, reports that sales for the last four months of 1958 were 34 per cent ahead of the same period of the preceeding year, and the largest for many years. According to Chrisman, this increase was due to the replacement of old machines and popcorn warmers.

Chrisman noted that many theatre owners and concession operators have realized the importance of dressing up their concessions area to create more impulse buying.



THE COCA-COLA COMPANY's Charlie Okun and Charles Bourdelais are seen above welcoming Abram Myers, right, National Allied board chairman, to the Coca-Cola trade show booth at the National Allied Drive-In Convention in the Penn-Sheraton Hotel, Pittsburgh, recently.

"MANY indoor theatres sell hot dogs," writes Ed Farmer, manager of the Ayers Theatre, Corpus Christi, Tex., "but many patrons cannot or will not eat hot dogs." For houses already serving hot dogs, Farmer recommends the new Smithfield "Coney-Q" which is now being merchandized aggressively in five conventional theatres in his area, the Center, Ritz, Port, and Grand, in addition to his own house.

Especially those houses which recognize a patron demand for hot sandwiches in addition to hot dogs, but lack the space to keep and heat two kinds of hot products, should find the Coney-Q an interesting addi-

Manager Farmer merchandises the Smithfield Coney-Q in the Ayers, Corpus Christi, Tex., with this eye-catching back bar mirror promotion. Note the tie-in with Coca-Cola in the posters at top.

tion, Farmer feels. The Coney-Q is a hot barbecue served on a hot dog bun, but has various advantages over an ordinary barbecue sandwich in that it is easy and fast to prepare, Farmer says. It can be served in a hot dog sleeve or napkin and is not messy or drippy, making it ideal for indoor operations.

"We have used the Smithfield Coney-Q successfully for three months now and although it is a very good seller, it has not decreased the sale of hot dogs; instead, it has been a source of extra revenue and profit," Farmer states.

PLAYGROUNDS

Continued from Page PE-19

benefit of exercise. These units are so designed that all hazards of rough surfaces and "U" bolts are eliminated. These devices have gained wide acceptance among drive-in operators.

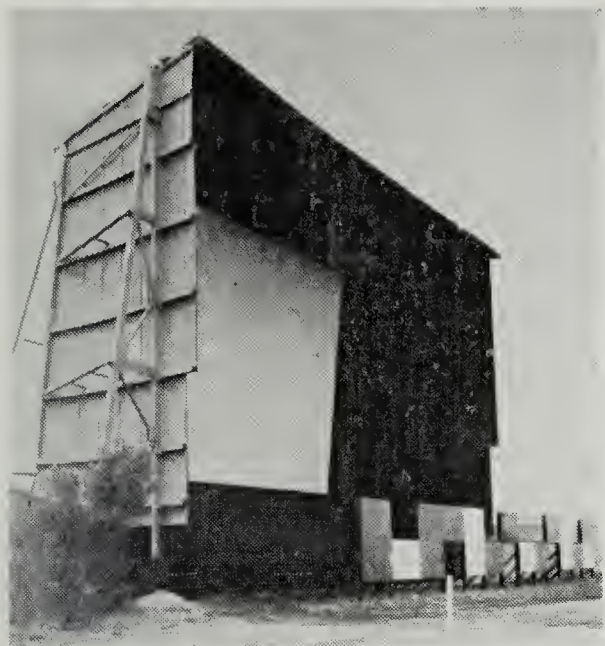
Also, there is the heavy duty merry-go-round, another favorite with youngsters. Like the rest of the American line, it is built to withstand harder use than it ever would be required to take. American's distinctive feature is the safety enclosure platform, which keeps the child from slipping down inside while the unit is in motion. There are, of course, such additional projects as all steel slides, wave stride units, and see-saws.

American finds its most popular single device to be the Combination Unit, which leads the field by a wide margin. This unit includes a new, extra heavy duty, all steel wave chute slide, two see-saws, and four swings. They are mounted on frames of steel pipe, locked by malleable fittings, and hot-dip galvanized for rust proofing.

Picnicking Facilities

Picnicking facilities also are being provided by drive-ins to induce families to come early and enjoy an outdoor meal. American's heavy-duty picnic table is ruggedly built with all steel frames and tested steel pipe, locked together by heavy malleable certified fittings. The table is eight feet long and accommodates 12 persons. Park benches also may be placed conveniently in the playground area for the parents to watch children at play.

"Shadow Box" Screen



The El Mag Screen System, developed by the Tweedy Screen Corporation, makes it possible for drive-in exhibitors, especially those in daylight saving time areas or those located in the extreme portion of a time zone, to advance program starting times up to one hour. The device also reduces bothersome outside lighting and affords a sharper picture, while eliminating shiny rainspots, saving costly repainting jobs, and is practical anywhere except where the screen faces west.

The El Mag System is a combination of shadow box, electro-magnetic, and hydraulic principles. Inexpensive to operate, it uses electricity and water from existing facilities, and can be installed by job-site methods, with all drawings, specifications, and engineering data furnished by Tweedy.

Acrylic Paint



Keeping Florida's drive-in screens white is a difficult maintenance job. Subtropical sunshine, salt air, drenching rains, and fast-growing mildew provide toughest exposure conditions in U. S. for outdoor operators. Introduction of acrylic latex for masonry paints a few years ago provided the first satisfactory answer to the problem.

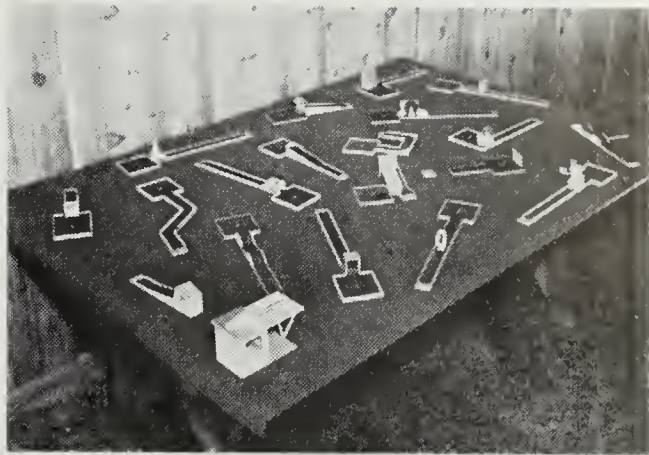
Some 520 paint companies are now producing acrylic paints based on tough, weather-resistant resin related to acrylic plastic Plexiglas. Nearly all of southern Florida's big outdoor screens have been coated with acrylic paint since 1954.

Spector and Sons, Miami paint contractors, solved exposure problem on this 45 by 90 foot screen with one coat of white acrylic

ANGLES for the DRIVE-IN

latex paint. Located at Miami's Turnpike Drive-In, the tower consists of reinforced concrete conventional size screen with wings of asbestos board on sides. Acrylic paint was applied four years ago, and the screen still maintains uniform whiteness on both asbestos board and concrete.

"Goofy-Golf"



The scale model above shows the layout of Phillips Amusements' 19-hole, portable miniature golf course, which measures 150 by 100 feet overall. Built of select exterior plywood and two-by-fours, all edges and exposed parts or fairways are finished in Lac-

Continued on Page PE-27

Never Before FINE RECTIFIERS So Low Priced

Red Arrow Selenium Rectifiers



- ★ Engineered and manufactured by Strong SPECIFICALLY for dependable, efficient use with angle or coaxial trim high intensity projection lamps. Not just general purpose rectifiers.
- ★ FULLY GUARANTEED.
- ★ Type H (glass) insulated transformers. Withstand 150° F. higher temperatures than Type A (cotton). Permits emergency operation of two lamps on one rectifier.
- ★ FULL SIZE SELENIUM STACKS—DAMP-PROOFED FOR TROUBLE FREE OPERATION IN WET CLIMATES AND TO WITHSTAND WINTER STORAGE.
- ★ Amperage adjustable during lamp operation by means of 3 rugged 8-point dial switches. Adjustable for compensation of line phase imbalance.
- ★ COOLED BY HEAVY DUTY FAN. Line control relay.

Whatever the amperage output required there's a model to fit your needs.

5 MODELS:

3-Phase—

60 to 100 Ampere
90 to 135 Ampere
120 to 180 Ampere

Single Phase—

70 to 90 Ampere
90 to 135 Ampere

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Please send literature on Strong Rectifiers.

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DURABLE MARQUEES



ALTHOUGH they still look new, these Houston theatre marquees and building fronts are 20 years old this year. Both are covered with panels made of porcelain enamel, on Armco enameling iron, by Texlite, Inc., Dallas, back in 1939.

These panels are expected to provide good service for the life of the buildings. Washing action of rain is enough to maintain their clean, bright appearance. Porcelain enamel also reduces maintenance costs.



**For the Best in Theatre Forms and Systems
EXHIBITOR BOOK SHOP**

TESMA Board Meets, Names Knighton Mgr.

NEW YORK—Following a meeting of the board of directors of the Theatre Equipment and Supply Manufacturers Association here recently, Thomas E. LaVezzi, president, announced the completion of special arrangements with Wilfred L. Knighton for the general management of TESMA.

Knighton has had 30 years of experience in public relations and association and trade show management, and he is managing director of the Annual National Photographic Show, which he established in 1946. He has been identified with the photographic industry since 1928, serving as liaison between dealer groups and their supply sources. His wide experience is expected to benefit the industry generally and especially in maintaining excellent relations with all other industry organizations, such as Theatre Equipment Dealers Association (TEDA); Theatre Owners Of America (TOA); Allied States Association; and National Association of Concessionaires (NAC). The new management will maintain a full time staff at the TESMA offices, 1475 Broadway, New York, with Seymour Serber, executive assistant to Knighton, in charge.

LaVezzi also announced that TESMA advocates emphatically the immediate formation of an over-all Motion Picture Industry Committee of Executives, consisting of one senior member of the Board of Directors of every association and organization serving the industry from the producer to the exhibitor. This committee could make a careful study and attempt to solve or correct some of the problems which confront the industry such as the recent report of the Motion Picture Research Council, which indicated a need for improved projection techniques, and other shortcomings in the operation of many motion picture theatres throughout the country. This committee could also give powerful support to the ever-growing demands from the rank and file to merge the various and many trade exhibits into one large annual motion picture industry trade show, LaVezzi said.

LaVezzi announced the appointment to the 1959 TESMA Convention and Exhibit Planning Committee of Lee Jones, Neumade Products Corporation, chairman; Larry Davee, Century Projector Corporation; and V. J. Nolan, National Carbon Company. This committee is charged with the responsibility of planning the date, cooperating with other industry organizations and completing all necessary arrangements for the forthcoming convention and future trade shows. Speaking for the directors of TESMA, LaVezzi expressed the hope for early unification of all factors within the industry, making the single Annual Industry Trade Show a reality in the near future.

New Process Demonstrated

ROLLA, MO. — A number of theatre owners and exchange managers from St. Louis came here recently to witness a demonstration at the Rollamo Theatre of a new projection process that provides a picture with effects similar to those attained through the CinemaScope process.

The new method, worked out by Rowe E. Carney, Jr., in cooperation with Tom Smith, requires only a single camera for shooting and one projector for putting the picture on the screen. The demonstration was reported to have impressed greatly those in attendance.

new model H projector mechanism:



NEW "AIR-FLOW" VENTILATION —

Reduces destructive heat and shutter noise.

NEW 4" LENS MOUNT

Easier to focus. Will take any lens. Reduces focus drift.

NEW INTERMITTENT MOVEMENT —

Larger star and cam, simplified service and maintenance.

NEW CURVED FILM TRAP —

Positive positioning of film. Clearer pictures. Water cooling optional.

Century

See your dealer or write:
CENTURY PROJECTOR CORP.
NEW YORK 19, N. Y.

AUSTRALIAN DRIVE-IN

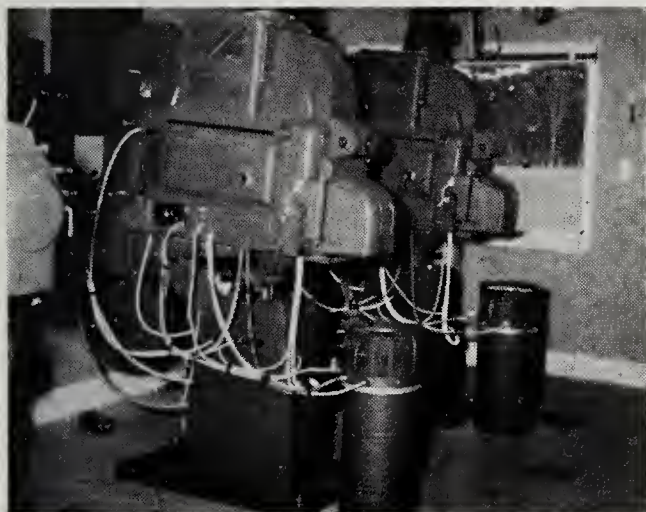
Continued from Page PE-8

housed in two AE299 cabinets. Another cabinet, the AE324, physically the same size as the AE299, houses the ramp sound distribution monitoring and emergency switching panels, together with a double exciter lamp supply in case of emergency. A radio tuner also is incorporated in the cabinet to supply a signal source for speaker testing during the day-time. System power output is 450 watts, which will allow expansion of over 200 cars at a later date.

Emergency Facilities

A unique feature of the Westrex system are the emergency switching facilities applicable to power amplifiers and speaker ramps. In the event of failure of any one amplifier, the ramp, which is amplifier supplied, can be switched to any of the other five amplifiers without appreciable drop in level.

Projection and arc equipment is considered the world's finest. Century CCW Special Curved Gate water cooled drive-in projectors are used, which allow a light speed of



THE PROJECTION ROOM at the Metro Gateshead contains unique emergency switching facilities.

fl.6 to be attained when used with the Ashcraft Super Cinex water-cooled arc lamps. The 165 amps arc current is supplied by Westrex Australian-designed multi phase 180 amp rectifiers. These rectifiers are fitted with "on load" tapping switches allowing the projectionist to vary arc current while the unit is in operation. Three Westrex 12/180R rectifiers are used, one for each machine. The third serves the dual purpose of a supply for a biunal slide machine and an emergency switching for either of the previously mentioned.

Screen illumination results on this large screen are comparable with fine indoor theatres.

SMPTE Names Execs

NEW YORK—The Board of Governors of the Society of Motion Picture and Television Engineers has named G. Carleton Hunt, General Film Laboratories, financial vice-president of the organization. Hunt will complete the unexpired term of SMPTE executive vice-president J. W. Servies, National Theatre Supply Company.

Also named to fill an unexpired term was S. P. Solow, Consolidated Film Industries, who replaces Reid H. Ray, Reid H. Ray Film Industries, as treasurer. Ray is now convention vice-president.

Barbara D. Skeeter, a former newspaper editor, has replaced Wallace Shapiro as director of public relations for SMPTE, it was announced further by the headquarters here.

United Artists To Release H-H-L Panavision Production

Hecht-Hill-Lancaster will be the first independent film company to use the new Panavision 35mm anamorphic process when the large budgeted outdoor drama, "The Unforgiven," for United Artists release, is completed in Mexico.

The distortion-free process will be supported by Panavision's recently developed ultra speed Panatar lenses, which require a minimum of arc lights for night and interior color photography. Eastman Color will be used for the release, which is being produced by James Hill and directed by John Huston. Franz Planer will handle the lensing.

Altec To Be Acquired By Ling Electronics, Inc.

NEW YORK—An agreement on terms for the acquisition of Altec Companies, Inc., stock by Ling Electronics, Inc., has been announced by board chairman James J. Ling of Ling Electronics and G. L. Carrington, chairman of the board of Altec.

Upon completion of the acquisition, Altec Companies, Inc., and its subsidiary, Altec Lansing Corporation, will operate as subsidiaries of Ling Electronics, and Altec Service Company will continue as a division of Altec Companies, Inc. There will be no change in the commercial operations, management, name or policies of the Altec Companies, it is said.

Both Carrington and A. A. Ward, Altec president, will continue Altec's operation.

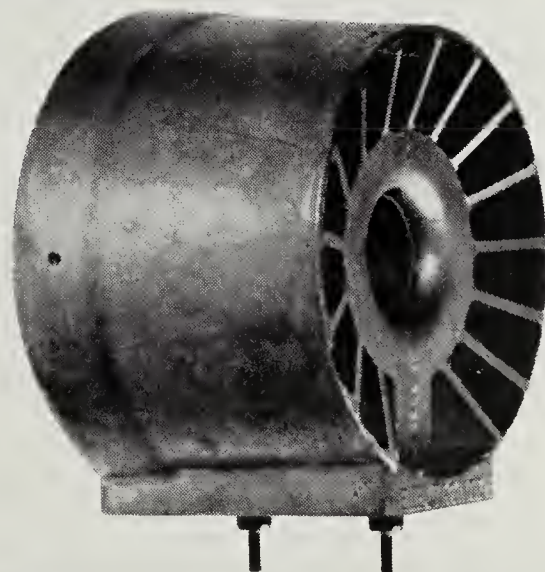
ELECTROMODE ELECTRIC IN-CAR HEATERS

INCREASE **PROFITS** FOR
DRIVE-IN THEATRES OPEN YEAR 'ROUND

Keep the family in the habit of coming to your theatre.

Eliminate problem of closing, reopening, and re-staffing each season.

Keep your investment producing, your equipment working.



ELECTROMODE

Division Of
COMMERCIAL CONTROLS CORPORATION



SPECIFICALLY DESIGNED
for DRIVE-IN THEATRES

- Fan-Circulated Heat Keeps Windshield Dry and Clear
- No Dangerous Fumes
- Sturdily Constructed to "Take It"
- Completely Weather-Proofed and Grounded
- Scratch-Resistant Silver Grey Finish

SAFE!

This is the Electromode exclusive Safety Grid Heating Element, which makes this In-Car Heater so completely safe. All electric wires are insulated, embedded and sealed inside this finned aluminum casting. There is positively no danger of fire, shock or burn. Heat is fan-circulated throughout the car and the case remains cool to touch. A built-in Safety Switch automatically prevents overheating.

Made by World's Leading Exclusive
Manufacturer of All-Electric Heaters for:

HOME — INDUSTRY — FARM

Dept. MP-59 45 Crouch Street

Rochester 3, New York

UNIQUE DRIVE-IN HEATER

A combination heating and air conditioning unit for individual cars signals a new era for the nation's drive-in theatres, according to BTU Industries, Inc., the manufacturer.

The new system, developed by Jet-Heet of Englewood, N.J., uses forced, filtered air from a small-diameter flexible duct to heat or cool a parked car. This is the first time that such a system has been applied to the drive-in theatre car, although it has been used successfully for several years in homes across the nation.

The heart of the heating system is the Jet-Heet furnace that is now being used in Operation "Deep Freeze" in Antarctica by the United States Navy. The Navy ordered 100 of these furnaces to take care of most of the heating needs at the South Pole. Reports from Antarctica noted that these furnaces performed efficiently at 102 degrees below zero, the lowest outdoor temperature ever recorded at ground level. For the drive-in theatre, one oil-fired furnace is used to heat 30 cars, at a cost of only one to two cents per car per night, it is said.

Leading from the furnace are master insulating ducts that have been installed under the ground parallel to the parking ramps. Small flexible pipes attached to the risers from the master duct bring warm air into the car. The air is dispersed through a specially designed air diffuser styled to hook over the car window alongside the speaker. The design of this diffuser keeps the window slightly ajar for the used air to be discharged. This circulation prevents any clouding up of the inside car windows when the heating system is in operation, and insures uniform heating of the entire car. A small control damper on each diffuser allows the car occupants to regulate the amount of heating or cooling they desire.

A compact, electric air-conditioning unit attaches to each furnace and the same duct system is utilized to convey high velocity, dehumidified, low temperature air to the cars parked in the theatre in the summer.



SMALL, FLEXIBLE ducts bring filtered, dehumidified, heated or cooled air into each car at the drive-in from a master underground duct.



A COMPACT DIFFUSER distributes a uniform and controlled flow of air to all parts of the car from a convenient window location.

DRIVE-IN CHECKLIST

Continued from Page PE-7

painted wherever there is peeling, special attention being given to the protection of the surface underneath. This gives the theatre owner an opportunity to select new and different colors, which in turn give the theatre a "new look." A great deal can be accomplished with very little paint and at very reasonable expense. Even when new paint is not required, a change of color, especially if no other improvements or renovations are to be undertaken, is a worthwhile investment, and one that brings much favorable response. In this respect, concession area and washrooms should have priority for redecoration.

Projection Equipment

The industry has made such strides in projection and sound reproducing equipment in recent years that only the newest and best-equipped drive-ins can afford to ignore the new devices that manufacturers and suppliers are offering. Bringing the drive-in up-to-date in film presentation is essential, and every piece of equipment in the projection booth is a link to quality picture reproduction.

While the screen itself must have maximum reflectivity, this quality alone will not produce quality projection. Among the most important equipment in the booth are the lens, the projector, and the arc lamp. The lens must be as efficient as the rated capacity of the arc lamp, and if there is any question regarding this synchronization, the manufacturer should be contacted to assure proper adjustment or to discuss new equipment.

The projector should be the one best suited to the individual drive-in operation, taking into consideration any recent expansion of ramps. The arc lamp, in turn, must be synchronized with the rated speed of the lens. For the most efficient operation, the lens and lamp should be the fastest speed possible, but they must be coordinated.

Speakers and Sound

All speaker posts should be inspected in the same manner as projection room equipment, cleaned, repaired, or replaced as indicated. Cleaning is often carried out when speakers are reconnected, but if they have been in use all winter, a special operation must be undertaken. Speakers and cords need replacement from time to time. When speakers are tested for sound, competent personnel should be assigned to listen to each individually, to manipulate the volume control, judge tone quality, and report all units needing repair or replacement. Speaker post lights should be switched on at night to check for burnt out or dim lamps.

The quality of the drive-in's sound is another area of critical importance, and it is essential that the operator have the best reproducing equipment available for the particular situation.

Refreshment Stand

Is this the year to alter refreshment selling equipment, facilities, or procedures? The alert operator will take into consideration any possible changes in the food and beverage preferences of his patrons by checking nearby soda fountains, drug stores, restaurants, and other outlets for changes in menus and also check with other food vendors.

Expansion, however, is the most likely field to demand the attention of most operators. As new food equipment and supplies are introduced, a host of new revenue

DON'T LET



AID YOUR COMPETITORS!

MOSQUITOES, FLIES, ALL INSECT PESTS

KILLED ON CONTACT

BY

TIFA

TODD INSECTICIDAL FOG APPLICATOR

For over 14 years BEST by TEST in Community Fly and Mosquito Programs.
Write for Circular and list of Dealers

TODD SHIPYARDS CORPORATION

PRODUCTS Columbia and Halleck Streets, Brooklyn 31, N. Y.
DIVISION: Green's Bayou, Houston 15, Texas

Sales and Service Agencies throughout the Western Hemisphere

Bigger Drive-In profits when you fog with TIFA, give patrons a fresh, fragrant atmosphere, completely insect-free! Lowest-cost coverage of your premises with true, clean fog that destroys all insects... cannot stain windshields or car finishes. One-man operation.

• WIN GOODWILL. When not in use, lend your TIFA equipment for Public Health Insect Control.

CARRYING UNDERWRITERS' LISTING SEAL MH 4162

Pros & Cons Of A Year-Round Operation

IN the middle of the winter, many drive-in exhibitors operating the theatre throughout the cold season, and their colleagues who have closed for the winter inevitably begin to weigh the advantages of the all year operation, trying to come up with the solution most profitable to the individual situation.

There is not, of course, a pat answer to apply to all drive-ins. Even among the circuits, the majority treat each outdoor theatre as a separate operating problem and follow no rigid winter policy, generally influenced by whether the drive-in already has a heating system.

Most new drive-ins install car heater wiring when underground speaker cables are being laid during the theatre construction. In established drive-ins, however, the installation of electric heaters has to be very carefully calculated in relation to expense, because the cost of digging and repaving trenches can be exorbitant. While the price of heaters themselves is not prohibitive, installation costs for 400 units can run \$50,000 and upwards, and the repaved spots above the trenches often require constant fill-in as they tend to sag under normal drive-in traffic.

Theatre Accessibility

Other drive-ins heater-equipped close for at least part of the winter, while some with no heaters remain open throughout. The answer depends on a number of general factors pertaining to the situation, and not necessarily on the have-or-have-not of heaters.

CHECKLIST (con't)

sources are offered the drive-in refreshment stand, many of them requiring redesign of the entire area, or at least a new approach to rendering the most efficient service. Be sure to consider foods, especially those with a high profit margin, which have not been offered previously.

Recreational Facilities

Playground facilities should be checked for changes or additions while being cleaned, repainted, and thoroughly inspected for safety. A few new units can make the entire play area another, unfamiliar world to impressionable children. For the older ones, particularly, look into midget autos; the numerous drive-ins which installed midget racing or safe driving courses last year report excellent reception, and a concomitant increase in daytime revenue at the concession stand.

Consider, too, the parents. Miniature golf, especially adaptable to drive-in areas, is becoming increasingly popular, while shuffleboard, another "sport" requiring minimum outdoor space, retains its age-old appeal. And it is not too soon to think about installing a first class swimming pool—recreation for the whole family, day and night!

These, of course, are but a few of the many phases of outdoor theatre operation which warrant the attention of the exhibitor when he is preparing for the spring and summer seasons. As he goes about his premises, the theatre owner will note many areas for improvement and, if he is on his toes, many areas to attract additional revenue. We hope to have suggested just a few of them ahead of the time that most drive-ins get ready to reopen.

Snowstorms do not present an insurmountable problem to attracting patrons in large metropolitan centers where roads quickly are cleared of snow. In rural areas, however, where snow clearing may be slow, the drive-in can, for all practical purposes, be isolated for days, even weeks, by one major storm.

While location is of prime importance, the exhibitor also must take into account the audience potential of the surrounding area and the likelihood that the audience will respond to hard-hitting exploitation and promotion of the winter program. Theatres in sparsely populated areas with small pulling power spread over large regions, such as those in resort areas or in the prairie states, cannot put much faith in the public's willingness to leave home, weather or no, for a heated drive-in.

The commonly accepted practice seems to be one of flexibility. Drive-in owners contend with the elements as long as they are able to do so at a profit. If they can get through the winter breaking even, well and good. But when it is no longer practical or profitable to operate, they close the theatre.

Other Considerations

Heating for the car, naturally, enhances any winter drive-in operation, but some theatres have experimented, with modest success, with various gimmicks in place of heat. Some have reimbursed car owners with cash or gasoline for the fuel consumed to keep the car's own heater going; others serve hot coffee on the cuff to warm their shivering

patrons; some advertise the lack of heaters as a challenge to the hardy individuals willing to brave the cold.

While profit remains the obvious reason for winter operation, there are other important considerations favoring it. Although the theatre is closed, certain maintenance, tax, and other expenses continue, and there is very definite expense involved in closing and reopening procedures. If the theatre is in the area where it is difficult to acquire and train competent personnel, it could be to the theatreman's advantage to struggle through the winter with at least half of an efficient staff, if the loss is negligible.

But, the secret to successful winter operation is convincing the potential audience that visiting the drive-in is feasible and, if it is heated, that it is also comfortable. Operators not prepared to wage an intensive promotional campaign for their winter program had best close the theatre no matter how tempting the profit picture may be. It is one thing to have heaters, another to advertise them as efficient, safe, heat-producing devices.

Drive-ins featuring year-round operation probably will be the rule rather than the exception in the future in the colder areas of the country, as manufacturers produce new and better car heating devices at prices more and more drive-in men can afford. And exhibitors building new theatres will do well to remember that those drive-ins which have plugged car heaters have managed to operate at a profit throughout many a long and bleak winter in every part of the country.

TONE Quality
Unsurpassed
**TOUGHEST
CONSTRUCTION
EVER!**

Ballantyne Dub'l-Cones

Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

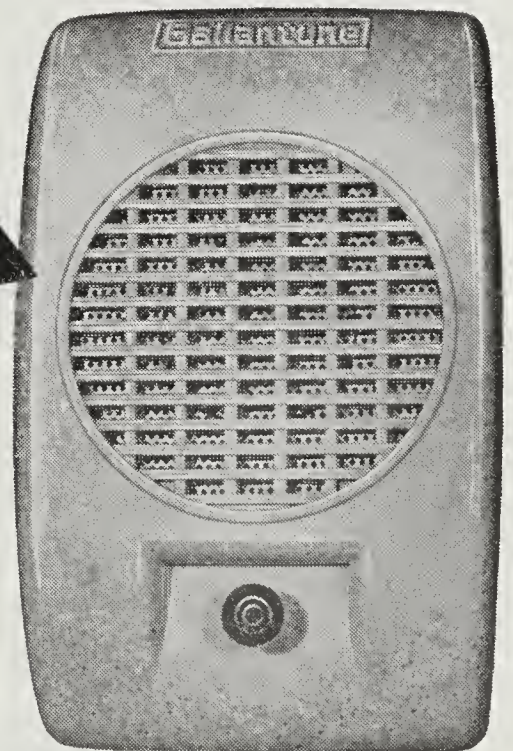
New BALLANTYNE "Z" Series DUB'L-CONE

Hos drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit post repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.

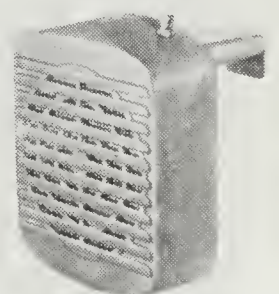
Ballantyne Company

1712 JACKSON ST.

OMAHA, NEBRASKA



"Z" Series



Remodeling Creates New Showcase

By
FIFI HARDING

WHEN the Morton Theatre, Dorchester, Mass., was constructed as a neighborhood house in the early twenties, it was considered a showplace. Although it was built as a motion picture theatre, the stage facilities lent themselves to an occasional vaudeville show, or special programs for local events. Many times the owners gave over the theatre for Jewish charity events in a neighborhood densely populated and highly religious. After World War II, this theatre was another victim of changing times and, when its lease expired in August, 1958, American Theatres Corporation did not renew it. The owners, headed by Robert Waldman, were confronted with a big decision. What disposition of the property would be the most equitable? Upstairs there were offices and, on either side, were stores, one a bank, which were still on lease. The owners realized fully that, in order to pro-



THE NEW ENTRANCE of the Morton features redwood paneling, new flooring, doors, and refreshment stand. Elimination of a back row of seats in the auditorium permitted the stand to be pushed back to make easier access for patrons. BELOW, top, is a view of the old lobby while work was in progress to remove garish murals, outdated window panels, and to lower the high and unhospitable ceiling. Extra space obtained in this way was used to advantage in the remodeling of the office space above the lobbies and auditorium.



**Superior Design,
Construction and
PERFORMANCE**

far greater
strength and
SAFETY!

AMERICAN
Approved

**PLAYGROUND
AND SWIMMING
POOL EQUIPMENT**

The wise choice of experienced
buyers for nearly half a century.

WRITE FOR LITERATURE

AMERICAN
PLAYGROUND DEVICE CO.
ANDERSON, INDIANA, U.S.A.
WORLD'S LARGEST MANUFACTURERS OF FINE
PARK, PICNIC, PLAYGROUND, SWIMMING
POOL AND DRESSING ROOM EQUIPMENT

cure another theatre tenant, extensive alterations were necessary.

The decision was made to go ahead with alteration plans. A new tenant, Al Lourie, who operates the Adams in Dorchester, was signed and the services of Louis Chiamonte of Merchandising Displays were acquired.

One of the first steps in the alterations was the removal of some of the seats, bringing the total down to around 1300. Next, the outside was improved with a new marquee, installed by University Sign Company; a new outside boxoffice was designed with a brick base; and the outside walls were recovered in a redwood finish. The front was repainted. At the same time, the Grove Hall Bank was repainted and a new brick front was added.

Inside, the lobby was paneled with the same redwood finish, new white louvre doors were installed, and new vinyl tiling was placed on the floor. The candy stand was pushed back, due to the elimination of the back rows of seats. The stand was paneled in knotty pine and a larger popcorn machine was added. Garish murals and 19th century window panels were covered by the paneling. The ceilings were lowered, not only to improve appearance, but also because the extra space could be used to advantage on the floor above for the offices. New modern light fixtures were installed; on either side of the lobby, floral boxes were placed in strategic spots to give an atmosphere of warmth and cheer. Unattractive stone paneling was improved by the simple method of recovering with the redwood panels.

In the auditorium, new seats were not necessary, as modern push-backs had been installed two years before; in the stadium section, however, about 200 were installed.



THE EXTERIOR treatment of the Morton called for a new marquee and paneling, as well as improvement to the facade of bank, left.

- BRIGHTER LIGHT
- LONGER BURNING
- SHARPER PICTURE

Free Test Samples

Lorraine ORLUX Carbons

CARBONS INC., BOONTON, N. J.

- STEADIER LIGHT
- LESS ATTENTION
- PERFECT COLOR BALANCE

Free Carbon Chart

DRIVE-IN ANGLES

Continued from Page PE-21

quer-Multicolor, coated with DuPont Clear Duco for lasting effect. Fairways and greens are completely covered with three-eighths inch brown miniature golf Ozite Felt, sealed to base with waterproof cement. Enameled light standards 24 feet high are furnished, each carrying four 1,000 watt flood lights.

Various features of the miniature course are a Caddy House with trellis canopy, Caddy House sign with raised plastic letters which light up for night use; and a 19th Hole obstacle specially built for the free game possibility and the lock up of balls at the end of the game. Balls, tee-off mats, putters, and various other equipment are supplied with the unit.

Poster Board

The Tiffin Art Metal Company has introduced a theatre poster board particularly suited to drive-in roadside advertising. Designed for standard six sheet theatre posters, the overall dimensions of the unit are eight by eight feet. The posting surface is galvanized steel with an aluminum moulding.

The poster boards are shipped as complete packages containing directions for setting up. Packaged boards are available for single faced, double faced, or wall use, and Tiffin cantilever posts are offered for either two foot or four foot elevation under the panel.

Puerto Rico Builds

SAN JUAN, P.R.—Plans to open a number of new movie theatres in Puerto Rico—the first in 10 years—were announced recently by Rafael Ramos Cobian, prominent local exhibitor who owns the majority of the island's theatres. All of the theatres will be constructed within shopping centers now being developed by the Ibec Realty Company for Todos Supermarkets.

Ramos Cobian also disclosed he is negotiating to bring the Cinerama process here and into his first new theatre, at the 65th Infantry Shopping Center, a few blocks from the University of Puerto Rico campus in suburban Rio Piedras. The theatre, which will seat 750 persons, will cost \$350,000 completely equipped, and will be extra-wide and semi-circular in shape to accommodate the special Cinerama screen.

Loew's State Remodeling

NEW YORK — An army of workmen has invaded Loew's Theatre on Broadway and is stripping the venerable house down in preparation for a million-dollar remodeling program. In March, a "new" Loew's State will emerge as a showcase for long-run product.

The new theatre will feature every innovation in comfort, projection, sound, acoustics, and seating. Newly-developed, all-purpose projectors will present all types of films, from 35mm to 70mm. This will include Todd-AO, CineMiracle, Camera 65, CinemaScope, VistaVision, and normal wide-screen. Lounger-type "Bodiform" seats, with self-adjusting contour backs, will be spaced to permit ease of entrance and egress, and will be staggered to provide perfect screen visibility.

The Loew's State Office Building also will receive a thorough remodeling treatment.

Another Promotion Pays Off



ESTELLE STEINBACH, manager of the Strand, Milwaukee, poses with part of the theatre's effective Old Colony Tropical Punch display.

AN outstanding job of promoting and selling Old Colony Tropical Punch is being done by several Fox Wisconsin Amusement Corporation theatres in Milwaukee. For several months, the Strand has featured Tropical Punch successfully in its lobby concession and mobile stands. Old Colony Tropical Punch is a product of Orange-Crush Company.

Two King dispensers are used for serving Tropical Punch in the Strand. In addition to the regular concession stands, the theatre has portable carts for use as mobile stands in the lobby when the theatre is crowded. During intermission, ushers mingle with the theatre-goers suggesting they try Old Colony Tropical Punch along with hot buttered popcorn.

Miss Estelle Steinbach, manager of the Strand, was recently selected "The Showman of the Year" by the National Theatres, and as "Career Woman of the Year" in Milwaukee.

In its first few months, the Strand Theatre alone used several hundred gallons of Old Colony Tropical Punch and expects to double or triple that amount in the next three months.

S.O.S. 33rd Birthday Celebration

THEATRE EQUIPMENT

GOVT. SURPLUS • NEW • REBUILT • USED

Save 33¹/₃% to 70% ALL FULLY GUARANTEED
Time Payment Plan Available

PROJECTOR PEDESTALS: SIMPLEX LL-1 Cast Iron, Heavy-Duty, \$784 value, NEW per pr. \$325

PROJECTOR MECHANISMS: SUPER SIMPLEX, SIMPLEX E-7, BRENKERT RCA, Excellent Condition per pr. \$395
ADD for installation New

FOXHOLE SPROCKETS, per pr. \$47.50

ARCLAMPS: BRENKERT ENARC "N" or ASHCRAFT "D" Hi-Intensity. Originally \$1,000. REBUILT LIKE NEW per pr. \$395 (New Reflectors \$50 pr. Additional)

MAGAZINES: SIMPLEX 18"-3000' capacity. REBUILT Uppers, \$40 pr; Lower, \$55 pr; Full Set of Four, \$215 value \$95

CHANGEOVERS: WEAVER for Simplex Heads. NEW, \$75 value per pr. \$35

SOUNDHEADS: SIMPLEX SH-1000 with Motors. NEW, \$1,000 value, per pr. \$595 (Synchronous Drives Additional Cost)
Specify Make and Type Projector. Add for New FOXHOLE SPROCKETS, per pr. \$25

SPECIAL OFFERING: COMPLETE DUAL RCA 35mm OUTFIT. Brenkert BX60 Projectors; Streamlined Cabinet Pedestals; Brenkert Enarc Lamps; 45A 220V 1ph Rectifiers; 18" Magazines; RCA MI9030 Soundheads; RCA 25W dual Amplifier; 2-way Speaker System; ALL EXCELLENT CONDITION \$2475

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7

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UNBREAKABLE METAL REFLECTORS

Are Your Best Buy For ECONOMY and
TOP QUALITY PERFORMANCE

<p>1. TOP SCREEN ILLUMINATION</p> <p>2. WILL NOT BREAK PIT OR TARNISH</p> <p>3. PERFORM AT HIGHEST TEMPERATURES</p>	<p>4. PRECISION WORKMANSHIP</p> <p>5. NO SPARES NEEDED</p> <p>6. PROVEN DEPENDABILITY</p>
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MAY WE BE OF HELP?

✓ Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.

ADVERTISING ACCESSORIES

....Attraction Board
....Banners, Flags
....Display Cases, Easels
....Letters, Silhouette
....Marquees
....Marquee Letters
....Poster Frames
....Posters, Herald
....Signs
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AIR CONDITIONING

....Air Conditioning Systems
....Air Filters
....Blowers
....Diffusers
....Fans

CONCESSIONS

....Bags
....Barbecue Products
....Beverages
....Beverage Dispenser, Fountain
....Boxes
....Bun Warmers
....Butter Dispenser
....Candy
....Coffee
....Coffeemaker
....Chocolate Drink
....Chocolate Drink Dispenser
....Concession Stand
....Concessionaire
....Canned, Prepared Foods
....Cups
....Cup Dispenser
....Food, Frozen
....Food Preparation Equipment
....Fountains
....Gum
....Hamburger Grills
....Hot Dog Machines
....Ice Cream
....Ice Cream Cabinets
....Ice Cream Dispensers
....Ice Machines
....Malt, Shake Machines
....Nuts
....Pizza Equipment & Supplies
....Popcorn
....Popcorn Seasoning
....Popcorn Warmers
....Popcorn Machines
....Refrigeration Units
....Soft Drinks
....Snow Cones

COIN VENDING MACHINES

....Candy Vender
....Cigarette Vender
....Coffee Vender
....Coin Changers
....Drink Vender, Cup
....Gum Vender
....Hot-Cold Cup Venders
....Ice Cream Vender
....Juice Vender
....Milk Vender
....Nut Vender
....Popcorn Vender
....Sandwich Vender

DECORATION • FURNISHING

....Carpets

....Carpet Cushion
....Curtains, Stage
....Curtain Controls & Track
....Decorators, Designers
....Draperies
....Drink Fountain
....Fabrics, Wall
....Flooring
....Lounge Furniture
....Mats, Rubber
....Paint
....Sand Urns
....Stage Rigging
....Tile
....Traffic Control

HEATING

....Fans
....Furnaces
....Heat Pumps
....Humidifiers
....Insulation, Thermal, Acoustic

LIGHTING

....Aisle Lights
....Batteries
....Color Wheels
....Dimmers, Controls
....Directional Signs
....Emergency Light
....Spot & Flood Lights
....Switchboards
....Transformers

MANAGEMENT

....Theatre Forms and Systems, Personnel Training
....Uniforms

PROJECTION

....Aperture Plates
....Blowers, Lamphouse, Porthole
....Carbons
....Carbon Saver
....Changeover
....Dowlers
....Film Cabinets
....Film Cement
....Film Coolers
....Film Magazines
....Film Reels
....Film Rewinders
....Film Splicers
....Lenses
....Motor Generator
....Projectors
....Projection Arc Lamp
....Projector Parts
....Pedestals
....Rectifiers
....Reel End Signals
....Reflectors
....Rewinds
....Rheostats
....Screens
....Sound Equipment
....Sprockets
....Television, Theatre
....Transformers

SAFETY SUPPLIES

....Door Hardware
....Exit Devices
....Fire Alarms
....Fire Extinguisher
....Fire Hose

....Kick-Push Plates
....Ladders

SANITARY SUPPLIES

....Carpet Cleaners
....Deodorants-Disinfectants
....Floor Cleaners
....Hand Dryers
....Mops—Brushes
....Soap Dispenser
....Upholstery Cleaner
....Vacuum Cleaners

SEATING

....Auditorium Seats
....Drive-In Seating
....Seat Covers
....Seat Cushion
....Seat Reconditioning
....Upholstery Material

SOUND EQUIPMENT

....Amplifiers
....Inter-Coms
....Exciter Lamps
....Microphones
....Pre-Amplifier Cabinet
....Public Address System
....Sound Equipment, Theatre
....Sound Heads
....Sound Service Companies

TICKET OFFICE

....Admission Signs
....Boxoffices
....Cash Control Systems
....Change Making Machines
....Coin Sorters
....Tickets
....Ticket Boxes
....Ticket Machines
....Ticket Registers
....Turnstiles

DRIVE-INS

....Admission Control Systems
....Attraction Lights
....Benches
....Directional Lights
....Dust Control Systems
....Fences
....Fireworks
....Floodlights
....Insect Controls
....Flares, Light
....Heater, In-Car
....Miniature Trains
....Paint
....Picnic Table
....Playground Equipment, Rides
....Pools, Swimming
....Post Lights
....Quarter Midget Racers
....Ramp Lights
....Screen Facing
....Screen Paint
....Screen Towers
....Seats, Walk-In Patron
....Speakers, In-Car
....Speaker Cords
....Speaker Cover
....Speaker Posts
....Speaker Repair
....Sweepers
....Underground Cable

Hornstein Announces 70/35mm Equipment

NEW YORK—Cinematograph International, Inc., has been appointed exclusive distributor for the internationally known Cinemecanica Victoria X 70/35mm All Purpose projection and sound systems, it was announced last week.

Cinematograph offers to the exhibitor a complete package from the projection booth to the screen, including experienced engineering, supervision, and service. The flexibility of the Victoria X also permits combining American manufactured sound and arc lamphouses, it is said.

This new equipment is the result of years of study and planning, and has been designed as a perfect simplified single unit, capable of using all film processes, including Todd-AO 65/70mm six channel magnetic sound; and all aspect ratios in 35mm film with three or four track magnetic sound for CinemaScope, single track mixed magnetic sound, and single track optical sound, Cinematograph says.

George Hornstein, president of Cinematograph, stated that his recent European tour afforded him the opportunity of visiting some of the earlier installations in theatres equipped with Victoria X, among which are Cinema Max Linder, Cinema Les Images, Cinema Hermitage in Paris; Cinema Ambassador in Brussels; Cinema Odeon in Milan; Cinema Grattacielo in Genoa; and Cinema Metropolitan in Naples.

California Theatre Remodels

BEVERLY HILLS—Plans are being made for the remodeling of the Beverly Hills Music Hall Theatre on Wilshire Boulevard, according to Sydney Linden, managing director of the Herbert Rosener Theatre Circuit here.

"It is our desire to make the Beverly Hills one of the really deluxe art theatres in Southern California. It will be completely re-decorated, including new carpets and draperies, as well as approximately 900 of the newest loge seats to afford patrons the last word in comfort, with perfect vision from any location in the auditorium," Linden said.

"The installation of the latest technical advancements in stereophonic sound and projection will enable the presentation of the finest films in all processes, and new weather control systems will insure the enjoying of ideal temperatures year round," Linden concluded.

Four-Language Sound

NEW YORK—Motion picture projectors with a four-language sound system were used to present films to delegates attending the recent Atoms-for-Peace Conference at Geneva, Switzerland. The motion pictures dealt with various aspects of atomic energy, its development, and applications.

Seven RCA 16mm projectors were installed at the United Nations Building in Geneva, tied in with a special magnetic reproducer with four sound tracks. Earphones and switches were placed at each seat in the auditorium to permit delegates to select the English, French, German, or Russian sound track while viewing the picture.

The seven projectors were the RCA Senior sound model modified to operate with the special four-language magnetic sound track system.

Without charge or obligation, please send me additional information on above items that are checked:

Name

Theatre

Address

City, State

Check items, fill in coupons, tear off on dotted line and mail to

MOTION PICTURE EXHIBITOR

246 N. CLARION ST., PHILADELPHIA 7, PENNA.

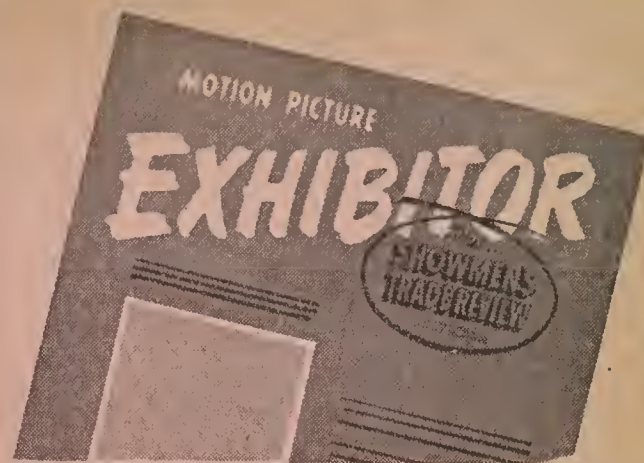
REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVICE INDEXES to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO FEBRUARY 11, 1959
Vol. 61 No. 14

COLUMBIA

Forbidden Island

MELODRAMA
66M.

Columbia
(Columbia Color)

ESTIMATE: Undersea yarn for the lower half.

CAST: Jon Hall, Nan Adams, John Farrow, Jonathan Haze, Greigh Phillips, Dave "Howdy" Peters, Tookie Evans, Martin Denny, Bob LaVarre, Bill Anderson, Abraham Kaluna. Written, produced and directed by Charles B. Griffith.

STORY: A group of skin divers, led by Jon Hall, are hired by John Farrow to locate a priceless emerald, buried in a sunken ship in the South Pacific. Along on the trip is Nan Adams, forced by Farrow to pose as his wife. Diver Greigh Phillips finds evidence underwater that Farrow murdered his first wife. Farrow damages his diving equipment, and Phillips dies underwater. Hall has been suspicious of Farrow, so the latter tries to frame him for Phillips' death. Following a series of killings, Farrow's guilt is exposed and he is killed. Hall and Adams, in love, return to Manila together.

X-RAY: As long as this entry stays wet, it is okay. There are some lush tropical back-grounds and some interesting shots of skin divers at work. When it comes ashore and gets down to plot, however, the film flounders badly. The result is a lot of talk and a little action, leading up to a climax in which all the proper people die. The color process used here is uneven, and acting, direction, and production only fair. Enthusiasts of the growing skin diving sport will find several scenes to their liking. All in all, its strictly for the lower half.

AD LINES: "First Murder Thriller Ever Filmed Underwater"; "Skin Divers In A Battle To The Death For A Million Dollar Emerald And A Priceless Woman."

Ride Lonesome (326)

WESTERN
73M.

Columbia
(CinemaScope)
(Eastman Color by Pathe)

ESTIMATE: Good Western.

CAST: Randolph Scott, Karen Steele, Pernell Roberts, James Best, Lee Van Cleef, James Coburn, Dyke Johnson, Boyd Steckman, Roy Jenson. Executive producer, Henry J. Brown; produced and directed by Budd Boetticher.

STORY: Randolph Scott, a former sheriff, goes after and captures killer James Best who has a good-sized reward on his head. Best agrees to accompany him, since not to do so would mean his immediate death. He knows his brother, Lee Van Cleef, will come to the rescue. They arrive at a stage way station to find outlaws Pernell Roberts and James Coburn waiting while a worried Karen Steele, wife of the station manager, awaits the return of her husband who has been out looking for some strayed horses. A few Apaches turn up to ask that Steele be turned over to them. When refused, they go off

after a war party which attacks and is beaten off. Her husband's horse turns up riderless, and all are sure that he has been killed by the Indians. Scott is particularly slow in getting Best to town, hoping that Van Cleef will show up soon for the showdown. It turns out that Roberts is hoping to take Best away from Scott because an amnesty goes with his capture, and Roberts hopes to settle down to a life of ranching. The reason Scott is waiting for Van Cleef is to avenge the death of his wife at Van Cleef's hands many years ago. At the climax, Scott kills Van Cleef and turns Best over to Roberts.

X-RAY: Action, suspense, and thrills are to be found here in goodly quantities, and as usual Randolph Scott comes through with another reliable performance. The story is interesting, performances are okay, and direction and production are good. Pernell Roberts is a newcomer who shows promise. It should do okay as part of the program. The screenplay is by Burt Kennedy.

AD LINES: "He Had To Take His Prisoner Past Hostile Apaches And Murderous Outlaws And The Result Is A Fast-Moving Western"; "A Thrilling Saga Of The West."

MGM

First Man Into Space (915)

MELODRAMA
77M

MGM

ESTIMATE: Okay science fiction for the program.

CAST: Marshall Thompson, Marla Landi, Robert Ayres, Bill Nagy, Carl Jaffe, Bill Edwards, Roger Delgade. Produced by John Croydon and Charles F. Vetter, Jr.; directed by Robert Day.

STORY: When Navy test pilot Bill Edwards tests the newest rocket plane, it almost carries him into space as he disobeys his older brother, Commander Marshall Thompson. The ship crashes, but Edwards manages to bail out to safety. Instead of reporting in, he goes to see his girl friend, Marla Landi, first. He is given treatment and is declared ready when a newer model is ready for testing. This time, he completely disregards orders and pilots the craft far out into space. He exhausts his fuel supply and can't guide the ship anymore. As a shower of meteorite dust engulfs him, he ejects the nose section. The next day, a section of the plane is found on a lonely farm covered with a strange coating that is impervious to analysis. There is no sign of Edwards. Soon after, animals and humans are slaughtered and some of the blood is drained from the corpses, which are also coated with some of the strange crust. Thompson concludes his brother must be responsible. Police bullets don't affect him, and Edwards, horribly disfigured, returns to the base and the experimental lab for help from Dr. Carl Jaffe. He is able to gasp out his story before he dies.

X-RAY: Interest is well-enough maintained in this science fiction entry, particularly when the experimental flights are taking place or when the result of the trip into space makes itself felt. The cast is okay, as are the direction and production, and the entry should do

alright as part of the program. A medium amount of suspense and some action sequences are also of value. The screenplay is by John C. Cooper and Lance Z. Hargreaves.

TIP ON BIDDING: Program rates.

AD LINES: "Thrilling Adventure Into Outer Space"; "He Disobeyed Important Orders To Become The 'First Man Into Space'".

The Journey (910)

DRAMA
125M.

MGM
(Technicolor)

ESTIMATE: Exciting entertainment.

CAST: Deborah Kerr, Yul Brynner, Jason Robards, Jr., Robert Morley, E. G. Marshall, Anne Jackson, Ronny Howard, Flip Mark, Kurt Kasznar, David Kossoff, Gerard Cury, Marie Daems. Produced and directed by Anatole Litvak.

STORY: A group of travelers are stranded in Budapest in November, 1956, at the end of the unsuccessful revolt in Hungary. Among the group is an American oil engineer, E. G. Marshall, his pregnant wife, Anne Jackson, and their two youngsters; British TV correspondent Robert Morley; English noblewoman Dorothy Kerr; and a mysterious gentleman she is obviously attached to, Jason Robards, Jr. The latter, though he holds a British passport, is of unknown origin. The Soviet Air Force takes over the airfield and the group is permitted to start for Vienna by bus. The various party members sense that should Robards' real identity emerge it would peril them all. At the frontier, they are stopped by a Russian roadblock commanded by Major Yul Brynner, who says he will have to get further clearance for them. They are put up at an inn run by Kurt Kasznar. A duel of wits between Brynner and the group is complicated by his attraction for Kerr. As the situation becomes warm, Kerr and Robards try to escape. They are caught. Duty forces Brynner to turn the matter over to his superiors, and all are ordered to return to Budapest. The others prevail upon Kerr to go to Brynner and they find the mutual attraction difficult to resist. Brynner gets them all up before the hour of return and escorts them to the border, letting all of them go. Preparing to face the consequences, Brynner is killed by bullets from freedom fighters in ambush as the party reaches freedom.

X-RAY: An exciting adventure loaded with danger, excitement, suspense, and some action, to which has been added some unusual romance, is this entry which has been well-made in and around Austria. The on-the-scene filming has added considerably to the stature of the entry, and use of Technicolor is another valuable asset. The scenes and situations are tense and dramatic as well as intriguing, made all the more exciting by competent performances by the entire cast. Brynner adds the proper zest, atmosphere, and attitude to his excellent portrayal of a Russian officer. The story holds interest on high throughout, grasping audience attention until the very end. Direction and production are superior. Audience reaction and word-of-mouth should be highly favorable and should aid in the returns if the film is given enough time to

make its presence felt. The screenplay is by George Tabori.

TIPS ON BIDDING: Higher rates.

AD LINES: "Thrill-Packed And Unusual Adventure"; "A Wrong Word Could Mean Death On The Wrong Side of the Border."

Night of the Quarter Moon (911)

DRAMA
96M.

MGM
(CinemaScope)

ESTIMATE: Off-beat, interesting drama.

CAST: Julie London, John Drew Barrymore, Nat "King" Cole, Anna Kashfi, Dean Jones, Agnes Moorehead, Cathy Crosby, Ray Anthony, Jackie Coogan, Charles Chaplin, Jr., Billy Daniels, James Edwards, Arthur Shields, Edward Andrews, Robert Warwick, Marguerite Belafonte, Bobi Byrnes. Produced by Albert Zugsmith; directed by Hugo Haas.

STORY: A rock crashing through the front window of a home occupied by Julie London and her husband, John Drew Barrymore, son of a wealthy San Francisco family, causes her to call him at work. He races home to find teen agers destroying the property and insulting London. The police break up the fight and take the principals to the station house, where London is questioned about inciting the incident. During the questioning, she recalls how she and Barrymore first met. He and his brother, Dean Jones, came to Mexico to do some fishing with her father, Arthur Shields, where London and Barrymore fell in love. When she realizes he is serious, she warns him that she is one-quarter colored on her mother's side, but Barrymore brushes this off. Their marriage attracts attention in the San Francisco papers, and his mother, Agnes Moorehead, welcomes her to the family until headlines reveal her colored ancestry. They are deprived of living accommodations until he buys a house, and when their neighbors learn her identity, there is further trouble. The pressure from Moorehead and the others temporarily breaks Barrymore, who is put under the care of a doctor. Moorehead starts annulment proceedings. The allegation is that Barrymore was unaware of her colored blood. London fights with the aid of Negro lawyer James Edwards. They are reunited and emerge together, determined to find happiness somehow, somewhere.

X-RAY: Daring and off-beat in theme is this entry that can be classified as unusual, to say the least. The tale of a good looking girl who is part Negro marrying into a prominent white family is modern and can appeal to adults seeking the different and the interesting. Of course, the reception and reaction will be better north of the Mason-Dixon line than below it if experience is any guide. The story develops at a good pace with some of the language and situations quite frank, and it is bolstered by strong performances and good direction and production. Two songs are heard, "Night of the Quarter Moon" and "To Whom It May Concern," sung by Nat "King" Cole. The screenplay is by Frank Davis and Franklyn Coen.

TIPS ON BIDDING: Depends on individual situations.

AD LINES: "Torn From Today's Headlines"; "The Picture That Dares To Be Different."

PARAMOUNT

The Young Captives (5812)

MELODRAMA
61M.

Paramount

ESTIMATE: Excellent programmer.

CAST: Steven Marlo, Tom Selden, Luana Patten, Joan Granville, Ed Nelson, Dan Sheridan, Jim Chandler. Produced by Andrew J. Fenady; directed by Irvin Kershner.

STORY: Teen-age sweethearts Tom Selden and Luana Patten decide to elope to Mexico. Steven Marlo, insane itinerant oil field worker, who has killed his boss, latches on to them when they run out of gas and forces them to take him with them. On the way, he murders a blonde who resents his attentions at a gas

station. Once in Mexico, Marlo tries to force his attentions on Patten, while holding Selden at bay with a switch blade knife. He is finally bested and stabbed with his own knife by Selden. Selden and Patten put him back in the car and head for the border, where they are met by police officers. Crazy by fear, pain, and hate, Marlo grabs the wheel, crashes the car into the side of a warehouse, and dies.

X-RAY: This brilliant study in terror unreels as suspenseful, actionful melodrama that should do nicely, despite its lack of names, on any program. In addition to outstanding performances by the three leads and good support from the others, there is definite know-how in both production and direction and excellent black and white photography. The musical accompaniment is also most potent. The story by Gordon Hunt and Al Burton, with screenplay by the producer, is not pleasant, but it surely is dynamic and exciting. It's an outstanding example of quality on a modest budget.

TIP ON BIDDING: Program rates.

AD LINES: "Kids Who Couldn't Stop Loving Held By A Kid Who Couldn't Stop Killing"; "Taut, Suspenseful and Exciting Drama."

20TH-FOX

Alaska Passage (908)

MELODRAMA
72M.

20th-Fox
(CinemaScope)

ESTIMATE: Adult programmer.

CAST: Bill Williams, Leslie Bradley, Nora Hayden, Nick Dennis, Lyn Thomas. Produced by Bernard Glaser; directed by Edward Bernds. An Associated Producers Production.

STORY: Bill Williams and Leslie Bradley are partners in an Alaskan trucking firm. They quarrel over expenses and losses. Williams has fallen for Nora Hayden, restaurant cashier. Bradley's wife, Lyn Thomas, shows up, makes a play for Williams, and since they were lovers before she threw him over for Bradley, they resume their affair. Bradley learns of this, and Thomas shoots him and forces a mechanic to help her get away in a truck. Williams speeds after them knowing they will crash due to a landslide and hoping to prevent an accident. The truck bearing Thomas skids down an embankment carrying her to her death. Williams and Hayden are reunited.

X-RAY: This trucking meller has a timely locale, Alaska, but other than that offers nothing that is new. There is plenty of action, but the story is rather sordid and not suitable for children. It is lower half program fare with routine performances, production and direction. The story is by the director.

TIP ON BIDDING: Program rates.

A LINES: "America's Last Frontier"; "An Avalanche Of Raw Fury and Primitive Passions."

Compulsion

DRAMA
103M

(20th-Fox)
(CinemaScope)

ESTIMATE: Absorbing, well-made dramatic entertainment.

CAST: Orson Welles, Diane Varsi, Dean Stockwell, Bradford Dillman, E. G. Marshall, Martin Milner, Richard Anderson, Robert Simon, Edward Binns, Robert Burton, Wilton Graff. Produced by Richard D. Zanuck; directed by Richard Fleischer.

STORY: In 1924, two 18-year-old students, Bradford Dillman and Dean Stockwell, both abnormally intelligent and sons of wealthy parents, are constantly together, with Stockwell subservient to Dillman. They consider themselves vastly superior to society and plan to pull off a perfect crime for a thrill. Also in their college class is Martin Milner, who is a cub reporter, and Diane Varsi. When the body of a kidnapped boy is found, Milner deduces that a pair of glasses found near the body belongs to the killer. The glasses are traced to Stockwell, who admits he might have been there studying birds.

He has to bring in Dillman to help prove his alibi. Eventually, they confess. Their parents hire outstanding criminal lawyer Orson Welles, who deems it futile to try the case before a jury and pleads his clients guilty before a judge. An impassioned plea convinces the judge to sentence the pair to life imprisonment instead of death.

X-RAY: An uncommonly good dramatic presentation is this entry that is strongly reminiscent of the famous true-to-life case that took place in the early '20's in Chicago. The film treads delicately where needed yet forcefully enough to satisfy audiences. Interest is maintained throughout, with the fine performances of the entire cast assisting. Orson Welles, Dean Stockwell, and Bradford Dillman are particularly outstanding. Direction and production are of high calibre. Because of the dramatic content and story ramifications, the entry is best suited for adult viewing. There should be quite a bit of word-of-mouth selling. The screenplay is by Richard Murphy, based on the novel by Meyer Levin.

TIPS ON BIDDING: Higher bracket.

AD LINES: "The Case of the Century"; "The Criminal Case That Held The Attention of the World For Years".

UNITED ARTISTS

The Great St. Louis Bank Robbery

MELODRAMA
86M.

United Artists
(Guggenheim-Associates, Inc.)

ESTIMATE: Mediocre meller for duallers.

CAST: Steve McQueen, David Clarke, Crahan Denton, Molly McCarthy, James Dukas. Produced by Charles Guggenheim; directed by Guggenheim and John Stix.

STORY: Four men plan to hold up the Southwest Bank in St. Louis. There is dissension among them immediately, spurred by the relationship between Steve McQueen, youngest of the band, and Molly McCarthy, sister of another gang member, who tries to prevent the crime. McCarthy is killed for her interference, and the well-planned robbery goes off on schedule. Police arrive before the gang can get out of the bank. In a pitched battle, one is killed, another commits suicide, McQueen is wounded and captured, and the fourth escapes but is later captured.

X RAY: This ineptly-made meller has little to recommend it. Based on a true event, it fails to hold interest and is quite talky. Acting, direction, and production are in the same category, and even the action sequences during the robbery do not generate real excitement. It's strictly for the duallers, and the unsavory relationships hinted at between some of the characters make it unsuitable fare for the younger set. Screenplay is by Richard Heffron.

AD LINES: "Real As The Screaming Headlines! The Crime That Rocked A Continent."

UNIVERSAL

Imitation Of Life (5918)

DRAMA
124M

U.I.
(Eastman Color)

ESTIMATE: high rating drama.

CAST: Lana Turner, John Gavin, Sandra Dee, Susan Kohner, Robert Alda, Dan O'Herlihy, Juanita Moore, Mahalia Jackson, Karen Dicker, Terry Burnham, John Vivyan, Lee Goodman, Ann Robinson, Troy Donahue, Sandra Gould. Produced by Ross Hunter; directed by Douglas Sirk.

STORY: During a day spent at Coney Island, young widow Lana Turner almost loses her daughter, meets photographer John Gavin as well as kindly Negro woman Juanita Moore and her young light-complexioned daughter. She brings the homeless Moore home with her and agrees to date Gavin. Her efforts to find an acting job meet with little



FEBRUARY 11, 1959

SECTION THREE
Vol. 61 No. 14

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1958 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the preceding 12 months. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

B. KIDS' MATINEES

NUMBER 24

"Miss Pigtales" Contest

THEATRE: Spreckels,

ADDRESS: San Diego, Cal.

MANAGER: Robert S. Strauss

The highlight of our campaign on "Kathy O" was our holding in cooperation with The Independent, local newspaper of a 'Miss Pigtales' contest open to all young ladies between the ages of six and 12 years of age.

A giant panda doll, an introduction to movie starlet Patty McCormack, star of the film, and an appearance on television were the prizes. The panda was a gift from Universal International Pictures. There were also prizes for the second and third winners.

The newspaper printed coupons which had to be filled out and accompanied by a snap shot of contestant, with her hair done up in pigtales, of course. She also had to state in 25 words or less why she wanted the giant panda doll.

Eight finalists were chosen in a preliminary screening of over 200 entrants. Every runner up in the contest received passes to see the film.

Newspaper, radio and TV publicity on the stunt was extensive.

In addition, three weeks preceding the opening the picture was screened to an invited audience of teachers, editors of school and daily newspapers, PTA members, disc jockeys, etc. The principal's bulletin of the board of education carried an announcement of this event, which reached every teacher in the city.

The film was also previewed during a regular performance two weeks prior to opening.

Dot Records of the title song were distributed to all local disc jockeys, and 50 Dot records were given free to the first patrons attending the regular Saturday matinee performance.

D. MERCHANTS

NUMBER 47

Concession Item Prize Boosts Sales

THEATRE: Gulf Drive-In,

ADDRESS: Corpus Christi, Texas

MANAGER: Ed Farmer

This deal cost us nothing and gave us a nice increase in concession sales at our drive-in.

The Smithfield Ham and Products Company, Smithfield, Virginia, gave us a \$75 bicycle at no cost to us with the understanding that tickets be given out with Smithfield barbeque sandwiches. They also furnished all printed and advertising material such as posters, lapel badges, pass-out tickets and screen trailers.

Our sales on barbeque were increased by 500 per cent, and our profit and sales per

Five Showmen Receive Silver Exploitation Awards

PHILADELPHIA—Five showmen received silver achievement citations in MOTION PICTURE EXHIBITOR's 1958 EXPLOITATION "Showman - Of - The - Year" contest. They are Douglas G. Adams, Regal, Kirkaldy, Scotland; John G. Corbett, Strand, Scranton, Pa.; R. J. Crabb, Lyric, Wellingsborough, England; Cliff Knoll, State, Sioux Falls, S. D.; and Nat Matthews, Ritz, Leyton, East London, England.

Along with all other published achievements for the year their entries have been submitted to the "Committee of 100" theatre circuit executives for their individual study and their personal choice of the best five, who will receive \$200 each in prizes.

patron were increased in proportion. We had a nice display which attracted quite a bit of attention, and many of our customers, after trying a sandwich, bought the barbeque by the can to take home. This we also sold at a nice profit.

The entire deal created much interest among the younger patrons which also helped our boxoffice. Any theatre or drive-in that is now selling this product should take advantage of this free offer as it is a very good no cost promotion.

DO SAVE . . . EXPLOITATION

Published at every-second-week intervals, these classified and indexed promotional stunts are cumulatively numbered and indexed, and are punched for permanent filing. Establish your own encyclopedia on exploitation!



John G. Corbett, right, general manager, Strand and Riviera, Scranton, Pa., recently received a silver citation in honor of having five entries in MOTION PICTURE EXHIBITOR's EXPLOITATION contest in 1958 from Edward Schweitzer, left, as Edward Isherwood looks on.

G. STUNTS-BALLY

NUMBER 46

The Circus Angle Helps

THEATRE: Majestic

ADDRESS: Owingsville, Ky.

MANAGER: Jim Denton

Circus pictures have always done well here, so I decided to sell "Merry Andrew" as strictly a circus picture.

I had a circus boxoffice front made and this was put up two weeks in advance of playdate, along with multi-colored plastic banners around and under the marquee. The boxoffice front played down the title and Danny Kaye, but played up the fact that the story was about a clown. This front created a great amount of interest.

Then I went to the director of the local high school band and made a deal with him. In return for a benefit show for the school band in which the band sold tickets on a 50/50 deal some of the band members would help bally the picture. Six of them rode a truck which I rented and played circus music as it toured the town. The truck carried banners plugging the picture and was out all Saturday afternoon. In addition, 12 members of the band appeared in front of the theatre opening night of the show and gave a half hour concert. This was a traffic stopping stunt and sure stimulated business.

It was no trouble to find a local character to portray a clown. I didn't have access to a clown costume so I improvised the best I could and I also served as makeup man. He appeared on the truck with the school band and also paraded the streets giving out handbills. He also appeared at the radio station and was interviewed by a disc jockey. That was a good plug and was gratis.

In my newspaper and radio advertising I again played up the circus angle for all it was worth. I used part of a mat from another circus picture along with a couple of regular "Merry Andrew" cuts. Instead of using the stock radio spots we made up a tape with a background of circus music along with the "ringmaster" announcing the clowns. It was quite effective.

As a result of this promotion, I proved to myself that I have to SELL the picture. The film played midweek to very good business.

I. INSTITUTIONAL

NUMBER 27

Free Kleenex For Three Handkerchief Pics

THEATRE: Odeon

ADDRESS: Pembroke, Ontario, Canada

MANAGER: G. J. Barry

We have tried this exploitation stunt twice now and proved it works exceptionally well. We acquired plenty of publicity on it at an initial cost of practically nothing.

Playing two tear jerkers, real three hand-

Attendance, Concession Boost Goal Of NSS Business Building Program

NEW YORK—An expanded program by National Screen Service to cooperate with exhibitors in building boxoffice revenues was revealed last week by Burton E. Robbins, vice-president in charge of sales.

Robbins said that the entire National Screen sales organization has been receiving intensive briefings for several months on new methods of working with exhibitors to stimulate theatre returns by increasing the volume of boxoffice admissions; boosting food and refreshment sales, and encouraging special promotions to create additional audience interest.

Robbins emphasized that National Screen is arming its salesmen for this boxoffice building campaign with an entire new array of promotional tools tailored to the needs of both indoor and drive-in theatres.

Typical of the new material available from National Screen is a wide selection of full-color promotional trailers for drive-ins. In part, these include a fully animated "Welcome Back" trailer for Spring drive-in openings; four new color intermission trailers designed to lure patrons out of their cars and into concession stands; and "Add-A-Clip" refreshment trailers that enable exhibitors to show giant, tempting full-color blow-ups of their particular refreshment and food specialties—anything from soft drinks to hot Bar B-Q sandwiches—on the drive-in screen during intermissions.

Robbins also made known plans for the large-scale use of a brand-new promotional approach which has been used very effectively throughout the Commonwealth Circuit in Kansas City. It features a special trailer-header entitled "Season's Prevue." Especially created in Eastman Color, this trailer utilizes full orchestra fan-fare music combined with lively animated effects. It is designed for use in combination with a list of trailerettes plugging coming attractions far ahead.

In addition, National Screen will provide many new special-promotion trailers for 1959, in both color and black and white. Outstanding among these are a special "spook" trailer, for plugging "Friday the 13th," or

other special horror shows, and a live "Easter Greetings" trailer.

For both indoor and outdoor theatres, National Screen has available a varied selection of color presentation headers and daters for smooth, effective showmanship in introducing attractions. These can be custom-designed to fit the character of a particular theatre.

Robbins said that expanded facilities for producing "Merchants' Advertising Intermission Clock" trailers will also be reported by Ashe to the convention. Approximately 225 striking backgrounds are available for the efficient and economical production of motion picture screen advertising for local merchants.

Robbins also announced major plans for the expansion of the National Screen Service Custom Trailer Division, in response to a steadily increasing volume of orders for special trailers. "We realize that in these changing times, exhibitors are particularly anxious to entrench their theatres in community life," he said.

He pointed out that an exhibitor is taking a big step in the right direction.

Many local promotions, contests, celebrations, etc., sponsored by civic groups, can be promoted in cooperation with local theatres, he asserted, and advertised on theatre screens with the aid of custom-made trailers which are available through National Screen quickly and economically.

By tying in with locally sponsored celebrations, contests, etc., new vistas of additional business are a certainty at small cost to the exhibitor, Robbins stated. He added that these local organizations generally are most willing to underwrite the low cost of a special custom trailer in exchange for reaching the theatre audience.

To obtain a special trailer, custom-made for a local promotion, it is only necessary to provide copy to any branch office of National Screen.

Robbins concluded by saying: "In addition to selling entertainment, the motion picture theatre today, more than ever, must serve the community in fostering civic projects."

my "give-away" had spread like wildfire throughout the town and I had no trouble giving six and seven packages of Kleenex away each night thereafter.

All patrons commented on what they called my thoughtfulness. It was such a simple



These are the winners in the "Miss Big Beat" contest held by Farris Shanbour, Harber, Oklahoma City, in connection with his showing of U-I's "The Big Beat."



Tony Ewin recently received a MOTION PICTURE EXHIBITOR EXPLOITATION Achievement Citation for his campaign on MGM's "Brothers Karamazov" at the Ritz, Oxford, England, from June Thorburn, star of MGM's "Tom Thumb," while British star Stanley Baker and MGM's managing director Charles Goldsmith looked on. Ewin is now manager, Regal, Winchester.

thing to give a patron one Kleenex at the door and yet the publicity we received was worth it. I am sure other theatres could put this to as good advantage.

NUMBER 28

"Miss Big Beat" Contest

THEATRE: Harber,
ADDRESS: Oklahoma City, Okla.
MANAGER: Farris Shanbour

Here is a stunt that paid off handsomely for us; and one that can be used in connection with any rock 'n' roll picture.

First we tied up with our local record distributor and through them arranged for the personal appearance of some real gone rock 'n' roll recording artists at a special midnight preview showing of our rock 'n' roll film. We upped our admission to 90 cents for this show only, sold tickets in advance, advertised it big through the usual media for three weeks in advance to great results. Decca Records placed 500 cards 8x14 inches on all juke boxes in the city.

Later, during the regular engagement of the film we staged a "Miss Big Beat Of Oklahoma City" contest in which over 200 girls were entered. A local photo studio took photos of contestants at no charge to us as they anticipated receiving extra customers from the promotion. All photos were posted in the lobby two weeks in advance.

The audience judged the winners and picked six girls by their applause. We promoted a \$150 hi-fi for the first prize from Columbia Records; a \$100 wardrobe from the Fashion dress shop as second prize; albums of Decca Records and passes good for three months as prizes for the runners-up. All the prizes were displayed in the Criterion Record Shop four weeks in advance. The Fashion apparel shop put in a complete full window tying up with the contest.

The contest had complete coverage by KWTU including a film shown later on their TV news broadcast.

A local rock 'n' roll band furnished the background music for the "Miss Big Beat" vocalists.

Radio promotion of the contest was extensive with disc jockeys lending full cooperation and giving us many free plugs as they spun their recordings.

We used the contest and the preview stage show in connection with our showing of U-I's "The Big Beat"; but it should be readily adaptable for any rock 'n' roll feature.

NUMBER 29

Old Fashioned Showmanship Sells New Fashioned House

THEATRE: State,
ADDRESS: Sioux Falls, S. D.
MANAGER: Cliff Knoll

This campaign sold two important items—the grand opening of the remodeled State

kerchief deals, we noticed in the past that when the ladies see a sad show, invariably they have forgotten their hankies, or carry such flimsy ones that they might just as well have none. So on opening night we purchased some man-sized Kleenex and while standing beside the doorman with a sober expression on our faces, we offered them a Kleenex as they came in, telling them it was a very sad show and if they hadn't come with at least two hankies they might just need a Kleenex or two. Some just laughed, thinking it a joke and not taking any; others said they wouldn't need any; but the majority took us at our word and took the proffered paper hankies.

At the end of each performance the ladies who hadn't accepted any told me they should have taken my advice; and the ones who had taken some thanked me sincerely while wiping away the tears. This was good publicity for the people we had in line ups for the second show.

I had thought of advertising this in advance on my radio program and in the newspaper; but decided against it thinking it would spoil the effect; and am very glad I didn't because by noon of the second day news of



Paul Hampton, right, one of the stars of Columbia's "Senior Prom," is seen being interviewed recently in the lobby of the Pilgrim, Boston, as part of the promotion campaign. The two girls and the oversize record served in a street ballyhoo.

and United Artists' "The Vikings." We accentuated the new, convenient appointments brought about by our remodeling. Congratulatory ads sold the reopening, the new appointments as well as the movie, and at the same time the sponsor of the ad received more benefit than usual out of this type ad. We had an unusual radio promotion "The 300 Block Merchants Salute The State Reopening" in cooperation with radio station KELO—paid for by 17 merchants. We used a variety of mediums and covered our town, the rural area and the surrounding small communities. A portion of the campaign was beamed to the Scandinavian population as well as the younger element. In brief, old fashioned showmanship was used to sell the new fashioned State; and at very little cost.

Our reopening was set on a holiday, so the town's parking meters were posted with cards reading: "Park Free. Today's a holiday. It's the grand opening of the new fash-

THE NEW 1959

"Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

\$1000000 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

DO IT YOURSELF!

This is a runner-up entry in last year's MOTION PICTURE EXHIBITOR'S SHOWMANSHIP SWEEPSTAKES in which the publication paid out \$5,000 in awards.

These entries were judged as outstanding by a panel of experienced theatremen. They can be readily adapted on a "do it yourself" basis by you for your theatre. If you didn't save them originally—do so now!

BANK DAYS

Submitted by W. E. Danelz
Border, Elmore, Minn.

280 seats • 50 cents top admission
Small town and rural patronage.

Out here in this little town of 1,200 population theatremen W. E. Danelz came up with an idea worked with the local merchants to stimulate business in the theatre on Saturday nights and bring people into the town to trade.

The theatre, in conjunction with 40 merchants, run a deal on Saturday nights very similar to the old theatre "Bank Night." People go to any of the town merchants or the theatre and register ONCE on cards printed up for the purpose. The number they receive and all the other numbers are placed in a barrel and the name corresponding to the number is placed in 41 sealed envelopes. These envelopes are distributed to each of the participating business places right after supper Saturday night. At nine o'clock Saturday night the fire siren blows and each merchant announces the name in his business place. If the person whose name is announced is in any one of these 41 business places he, or she, wins the weekly prize.

The stores all display a paper poster in their windows reading: "This store is a member of Elmore Bank Days 9 p.m. \$50.00. Register Now at any of the participating business places. Registrants must be 16 years of age or over to be eligible. One registration is good for the entire drawing. To win, you must be present in any one of the participating business places displaying this poster, at 9.00 p.m. every Saturday. Winners will be announced in all the member business places." These window sheets measure 8½ inches x 11 inches and are printed black on yellow paper. Space for the write-in of the amount in crayon is left blank.

ioned State Theatre. Now Showing. "The Vikings."

A Scandinavian attired miss delivered a king sized invitation to the Mayor in his office at City Hall.

Danelz says "We started out with a \$35 jackpot, and \$10 was added each week until somebody won."

"Instead of using real money for the prize, we use "Elmore Lucky Bucks," which can be traded out dollar for dollar in any of the participating business places. With all types of businesses represented in Elmore, the winner can buy anything from movie tickets to dental work. There is a time limit set on the validity of this bogus money, usually two months ahead, so the winner has at least a couple of months in which to spend his winnings. In this way, the money is spent at home and not in some other town.

"I have made a deal with the banker so that when this money comes back to the merchants, they just deposit it in the bank along with their regular deposit, and when the bank gets a hundred bucks or so, it goes to the paymaster of the Bank Night committee and gets a check for the amount of Lucky Bucks he has taken in. This makes it easy for the merchants, when the money comes into him it is just like regular cash.

"Each of the merchants pays \$6.00 per month to be in on this gimmick, and we pay a lady in town \$10 per month to file the registration slips, distribute the sealed envelopes and posters each week.

"Since we started this last fall, we in the theatre have had three winners and it has increased our Saturday night business about 20 per cent. People seem to feel that the theatre is a good place to be at nine o'clock to wait for the announcing of the winner.

"We started this deal to be run three months before Christmas to urge holiday shoppers to trade in Elmore and to help the theatre during the slack holiday season, and all the merchants were so enthusiastic about it we kept it going after the first of the year. To date it looks like it will run on indefinitely."

The day before opening we arranged with radio station KSOO to insert a special tag line regarding our opening in their mid-day news bulletin, which is distributed on every

(Continued on page EX100)

SAVE . . . these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for \$1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

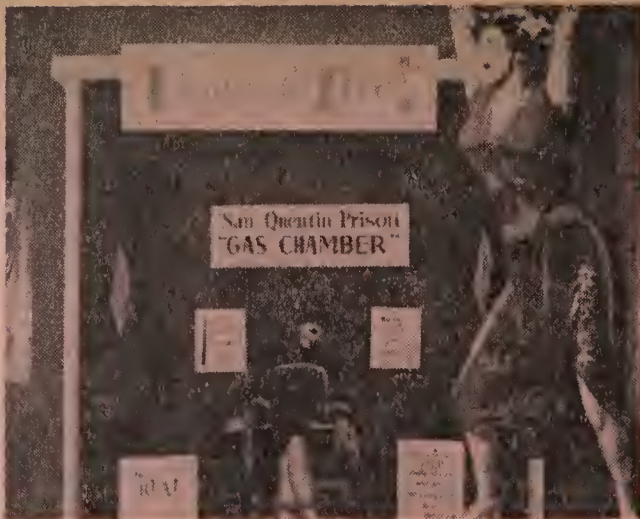
MOTION PICTURE EXHIBITOR
BOOK SHOP

246-48 N. Clarion Street
Philadelphia 7, Penna.

COMPANY ASSISTS

COLUMBIA has effected a tieup with Rose Marie Reid which will result in a national promotion for "Gidget" and the swimsuit company's junior line. Keynoting the campaign will be a double-truck full color ad in the April issue of Seventeen with Sandra Dee, star of the film, shown in Rose Marie Reid junior swimsuits, in each case photographed with James Darron, one of her co-stars in the picture. Reprints of the ads will form the basis of window and counter displays for thousands of retail outlets across the country. In addition, the ad will be converted into a mailing piece to be used by department stores, with Rose Marie Reid figuring on it reaching several million homes. The swimsuit company and Columbia will also cooperate on local level promotions keyed to the introduction of the line in stores and first run playdates of "Gidget."

NATIONAL SCREEN SERVICE has come up with another business building promotion as part of its expanded 1959 program. This is an all-color bargain package, consisting of a live-action trailer that features a wild flock of rabbits and chicks, and two huge display posters which is being offered to exhibitors for 75% of what it would cost to buy the



T. H. Lyons, manager, Grand, Hazleton, Pa., recently had this attention getting lobby display on United Artists' "I Want To Live." The "gas chamber" reproduction had people coming in just to see the display.

three items separately. The moral? Watch the bunny bring the money at Easter-time.

MGM in an international TV promotion on "The Journey" is distributing 300 prints of a five-minute trailer that has unusual global appeal because of the international cast of the film and the Austrian locale of the subject. Partly narrated by Yul Brynner and dubbed in French, German and Italian, it will have superimposed titles in 18 languages.

UNITED ARTISTS has set with Pocket Books, Inc., a major promotion on "Pork Chop Hill", based on General S. L. A. Marshall's best-selling novel of the same title. Full credits for the UA release are given on the books' covers. As part of the cross-promotional effort, Pocket Books is distributing large-sized rack cards to its dealers in advance of key regional bookings.

OLD FASHIONED

(Continued from page EX99)

counter, table and booth of all the important eating establishments throughout Sioux Falls. This included the Elks Club and other private clubs.

Window displays were placed in travel agencies, book shops, hobby shops, toy stores, and a fur store. All cabs and busses carried special bumper strips. Sidewalk stencils were used. Posting included 24-sheets and a special double sized banner was hung from the top of the theatre to the top of the canopy.

A special die cut card was made to fit the spokes of a bicycle wheel and these were placed on bicycles of all Argus Leader Newsboys and children in attendance at recreation centers. The kids were given free passes for displaying the cards on their bikes.



To exploit United Artists' "The Last Mile" at the Palace, Milwaukee, this large float was made up to depict a prison.

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The city's Scandinavian population was contacted and the Erickson Norwegian Band playing folk songs were included in our opening night ceremonies. A group of women from the Norse Hall, dressed in Scandinavian costumes, presented a song and dance fest during the noon activities. KELO Radio interviewed these people in the lobby and portions of the ceremony were broadcast. The evening ceremonies featured a Norse Glee Club who appeared in front of the theatre. A typical Viking King and Queen (theatre aides) were presented with the Queen presented with an orchid corsage.

Working with television station KELO-TV we spotted a Norse ship model contest at no cost to the theatre. Four radio stations also lent their fullest cooperation, representing hundreds of dollars of free time and publicity.

A special double truck was placed in the Sioux Shopping News with our usual advertising dollar incorporated in the co-op ad. Through this medium we received 15,500 house to house distribution the day before the grand opening for a very nominal fee. General newspaper publicity was extensive.

As a result of the efforts we put forth and the great improvements that these efforts brought about the Argus Leader honored us with the distinction of being appointed "Citizen of the Week."

236 BIG PAGES • of Theatrical Advertising Know-How . .

100's
of
illustra-
tions!



LAYOUTS •
STYLES • CROPPING
PHOTOS • ORDERING CUTS •
REVERSE PLATES • BALANCE • HEADLINES
• SALES LINES • TYPE FACES • WRITING
COPY • COLOR • COMPOSITION • SIGNS •
LETTERPRESS • OFFSET • SILK SCREEN •
MATS • THE AMUSEMENT PAGE •
HERALDS • WINDOW CARDS • SAMPLING
and 100's of other fundamentals

MOTION PICTURE EXHIBITOR

BOOK SHOP

246-48 N. Clarion Street
Philadelphia 7, Pa.

Enclosed \$ for copy(s)

SHOWMANSHIP in ADVERTISING

Ship postpaid to:

Name _____

Address _____

(No. C.O.D.'s. In Canada add 25¢ — Foreign 50¢)

success, especially when she brushes off the wolfish attentions of agent Robert Alda. Moore also has her problems when she finds her daughter trying to pass as white. Turner eventually gets a tryout for a play by Dan O'Herlihy, and she is a hit, after which stardom is a natural step. When Gavin proposes marriage, she turns him down in favor of a career. With fame and fortune, happiness is still an elusive thing. Moore, happy as Turner's housekeeper, still has problems with a grown-up Susan Kohner, who more than ever poses as a white girl. Turner's daughter, Sandra Dee, goes through an exclusive finishing school and feels neglected because her mother's acting assignments keep them separated. Gavin, now a successful advertising executive, and Turner meet again, but her career still comes first. Kohner runs away to establish herself as a white girl in a chorus line. Moore becomes ill. Turner becomes convinced that she and Gavin should wed, which hurts Dee, who has fallen for Gavin. Moore makes a final trip to see Kohner, after which she comes home to die. A repentant Kohner shows up at the funeral sorry about having hurt her mother, and the event brings the others close together.

X-RAY: A powerful drama that proves a real emotional experience is to be found here. Adults, particularly women, will be deeply touched as the problems of the characters unfold. Parents will feel compassion for their counterparts on screen as well as for the youngsters and their situations. The story is an absorbing one. The presentation is enhanced by colorful sets and surroundings as well as by the costumes of the characters, all of which are effectively transferred to the screen by Eastman Color. The cast is outstanding. Direction is very good as is the production as a whole. Mahalia Jackson, noted gospel singer, is seen at the conclusion singing "Trouble of the World." Other tunes to be heard are "Imitation of Life" and "Empty Arms." The screenplay is by Eleanor Griffin and Allan Scott, based on the novel by Fannie Hurst. This story was first brought to the screen a quarter of a century ago. While it has been modernized a bit, it remains the same effective, heart-warming drama.

TIP ON BIDDING: Higher rates.

AD LINES: "The Thrilling Drama All Adults Are Talking About"; "The Picture That's An Emotional Experience."

WARNERS

Rio Bravo (813)

WESTERN
141M.

Warners
(Technicolor)

ESTIMATE: Super western is highly entertaining.

CAST: John Wayne, Dean Martin, Ricky Nelson, Angie Dickinson, Walter Brennan, Ward Bond, John Russell, Pedro Gonzales-Gonzales, Estelita Rodriguez, Claude Akins, Malcolm Atterbury, Harry Carey, Jr., Bob Steele. Produced and directed by Howard Hawks.

STORY: Sheriff John Wayne finds himself in a touchy situation after he arrests Claude Akins for murder. The latter's brother, John Russell, powerful rancher, bottles up entrances to the town and is determined to get his brother out before a U.S. Marshal can arrive. He hires professional gunmen to try and get Akins out. Assisting Wayne is old crippled Walter Brennan and Dean Martin, former deputy, who was handy with a gun before he took to drink. One of the passengers forced to stop over is Angie Dickinson, who spends quite a bit of time gambling. A wagon train carrying explosives, headed by Ward Bond, and guarded by Ricky Nelson, a youth fast with two guns, arrives and remains in town. Bond is shot in the back by some of Russell's men when he offers Wayne aid, and the killer is taken care of by Martin. Wayne wonders about a hand-bill out on Dickinson, who explains she was married to a gambler and didn't know he

cheated until he was caught and shot. She helps Wayne get some needed rest by standing guard all night, and they seem to be falling in love. Several other attempts by Russell are thwarted, with Martin proving he can stay away from whiskey and still has some ability with a gun. Nelson, too, sides with Wayne after saving his life. Russell captures Martin and offers to trade him for Akins. The showdown has Wayne and his men outsmarting Russell. Wayne and Dickinson can now discuss a future together.

X-RAY: Lots of thrills, good action sequences, humor, some unorthodox romance, and drama, as well as a bit of exploitable music with Dean Martin and Ricky Nelson put this in the better western category. The cast is good not only in name value but in performance as well, and some of the action is rough, tough and exciting. Results should be impressive from a boxoffice viewpoint. The story could have been tightened with a bit of judicious editing which would have resulted in still a better film. The settings and Technicolor are fine. One thing the long running time does is to properly set the characters and situations so that audiences can get into the proper receptive mood and stay there. The screenplay is by Jules Furthman and Leigh Brackett, based on a short story by B. H. McCampbell.

TIPS ON BIDDING: Higher rates.

AD LINES: "Flaming Guns Almost Tore Rio Bravo Apart"; "Action And More Action As Sheriff John Wayne And A Most Unusual Set Of Deputies Swear To Keep The Peace."

Up Periscope (809)

MELODRAMA
111M.

Warners
(WarnerScope)
(Technicolor)

ESTIMATE: Lengthy submarine yarn of average interest.

CAST: James Garner, Edmond O'Brien, Andra Martin, Alan Hale, Carleton Carpenter, Frank Gifford, William Leslie, Richard Bakalyan, Erward Byrnes, Sean Garrison, Henry Kulky. Produced by Aubrey Schenck; directed by Gordon Douglas.

STORY: James Garner, Navy Lieutenant, has his romance with Andra Martin interrupted by secret orders asking him to report to Pearl Harbor during World War II. There he learns that Martin was in Naval Intelligence investigating him to determine his fitness for a vital mission. He is ordered aboard a sub commanded by Edmond O'Brien, who operates strictly by the book, the latter policy having contributed to the death of a crew member in the opinion of others aboard. Garner's job is to sneak ashore on a Jap-controlled island which radios orders to Japanese shipping. Friction develops between Garner and O'Brien, with the latter reluctant to risk sub and men to bring Garner in close. The boat survives an air attack, but some damage is suffered which is repaired by Garner under water. It also survives an attack by a Jap destroyer, which it sinks. O'Brien surprises Garner by taking him in close but gives him little time to complete his mission. Undercover of an explosive fire, he is able to photograph the needed code and return to the boat as O'Brien, short of oxygen, is about to leave, having waited past the allotted time. They return to Pearl Harbor to a hero's welcome, and Garner finds Martin waiting.

X-RAY: This is the type of yarn that used to hit the screen some years ago. It is overlong and overdone, and some of the story tends to stretch the imagination quite a bit although there are some scenes adequate in suspense and action. Performances are average, as are direction and production. If it were trimmed a bit, it might make up better as part of the show. Garner a prominent TV personality, might be an additional drawing card. The screenplay is by Richard Landau based on the novel by Robb White.

TIP ON BIDDING: Fair program rates.

AD LINES: "A Sub Story Loaded With Suspense And Action"; "His Mission Meant Death For All If One Move Was A Wrong One."

FOREIGN

The Cosmic Monsters

MELODRAMA
75M.

DCA
(English-made)

ESTIMATE: Lower half science fiction entry.

CAST: Forrest Tucker, Gaby Andre, Martin Benson, Wyndham Goldie, Alec Mango, Hugh Latimer, Geoffrey Chater, Patricia Sinclair. Produced by George Maynard; directed by Gilbert Gunn.

STORY: Alec Mango, sinister scientist, hires as a computer operator French Gaby Andre, with whom his assistant, Forrest Tucker, promptly falls in love. There is a difference of opinion between government officials over the value of Mango's work, which changes metals in conjunction with magnetic fields. Mango's experiments get out of control and strange things begin happening in the village. There are "maniac murders" and rumors of unidentified flying objects, to say nothing of radar disturbances, etc. Mysterious stranger Martin Benson appears on the scene. He seems to understand everything that is going on and warns Tucker that Mango has ruptured the magnetic field of the earth, causing dangerous atmospheric disturbances and that quick-breeding insects may grow to gigantic size. By this time, Mango is completely mad and refuses to stop his experiments. Giant insects attack Andre, who is rescued in the nick of time. Soldiers kill the giant insects as Benson, after a conference with officials, orders a hovering space ship to destroy Mango's laboratory. After this, Benson boards the space craft and returns to his own planet, while Andre falls into Tucker's arms.

X-RAY: This science fiction hokus pokus is not only complicated and decidedly talky, but some thick English accents make it even harder to follow. The only action takes place in the last several reels when the giant sized insects get going. Some clever photographic tricks in this portion of the film save it for whatever it is worth. Acting is only average, but production, direction, and photography are satisfactory. The original story is by Rene Ray, adapted by Paul Ryder.

AD LINES: "Mutated Monsters Menace Mankind"; "Every Second Your Pulse Pounds They Grow Foot by Incredible Foot."

The Crawling Eye

MELODRAMA
85M.

DCA
(English-made)

ESTIMATE: Okay science fiction thriller.

CAST: Forrest Tucker, Laurence Payne, Jenifer Jayne, Janet Munro, Warren Mitchell, Frederick Schiller, Stuart Saunders, Andrew Faulds, Colin Douglas. Produced by Robert S. Baker and Monty Berman; directed by Quentin Lawrence.

STORY: Scientist Forrest Tucker meets Jennifer Payne and Janet Munro, sisters and a mind reading act in vaudeville, while en route to visit doctor Warren Mitchell at his observatory high in the Swiss alps. Munro claims she knows of gruesome catastrophes met by recent mountain climbers. Tucker and Mitchell believe that the cause of everything is a radioactive cloud overhanging the mountain, and Tucker also believes that Munro is receiving telepathic messages from whatever is concealed in the cloud. After another mountain climber is killed, guide Andrew Faulds returns to the inn dazed. When he sees Munro, he attacks her, but he is captured by Tucker and others and locked up. He strangles the inn keeper and again tries to attack Munro, but is shot by Tucker. When the dead man's flesh dissolves, Tucker realizes he has been under a hypnotic spell of the creature of the cloud. The cloud finally breaks up and moves on the hotel

(Continued on page 4560)

ALPHABETICAL GUIDE TO 209 Features Revised

This index covers features reviewed thus far during the 1958-59 season in addition to features of the 1957-58 season, reviewed after the issue of Sept. 4, 1958.—Ed.

A		Forbidden Paradise—67m.—For.	4516
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Alaska Passage—72m.—Fox		Frankenstein's Daughter—85m.—Misc.	4543
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Appointment With A Shadow—73m.—		WB.	4531
U-I		Frontier Gun—70m.—Fox	4530
Apache Territory—75m.—Col.			
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B			
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Black Orchid, The—96m.—Par.			
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Blood Of The Vampire—87m.—U-I			
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C			
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Col.			
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For.			
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City Of Fear—81m.—Col.			
Contraband Spain—80m.—For.			
Cool And The Crazy—76m.—A-I			
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Cosmic Man, The—72m.—AA			
Cosmic Monsters, The—75m.—For			
Crawling Eye, The 85m.—For			
Creatures From Another World—79m.—			
For.			
Curse Of The Demon—83m.—Col.			
Curse Of The Faceless Man—66m.—			
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D			
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Dangerous Exile—90m.—For.			
Deadly Decision—103m.—For.			
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Doctor's Dilemma, The—98m.—MGM			
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Dreaming Lips—86m.—For.			
Dunkirk—113m.—MGM			
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Fearmakers, The—83m.—UA			
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100m.—Fox			
Fire Under Her Skin—90m.—For.			
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G			
Geisha Boy, The—98m.—Par.			
Ghost Of The China Sea—79m.—Col.			
Gideon of Scotland Yard—91m.—Col.			
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Girl With An Itch—78m.—Misc.			
Good Day For A Hanging—85m.—Col.			
Great St. Louis Bank Robbery, The			
—86m.—UA			
Guitars of Love—90m.—For.			
Gunman's Walk—97m.—Col.			
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Guns, Girls And Gangsters—70m.—UA			
Gypsy And The Gentleman, The—89m.—			
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H			
Hanging Tree, The—106m.—WB			
Happy Is The Bride—84m.—For.			
Harry Black And The Tiger—107m.—			
Fox			
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High School Hellcats—70m.—A-I			
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L			
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Last Hurrah, The—121m.—Col.			
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M			
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Menace In The Night—78m.—UA			
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U-I-RE			
Money, Women and Guns—80m.—U-I			
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Mugger, The—74m.—UA			
Murder By Contract—81m.—Col.			
Murder Reported—58m.—Col.			
My Name Is Toxie—80m.—For.			
My Uncle—110m.—For.			
My World Dies Screaming—81m.—Misc.			
N			
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U-I			
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Night Of The Blood Beast—65m.—			
A-I			
Night Of The Quarter Moon—96m.—			
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No Place To Land—78m.—Misc.			
O			
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Onionhead—110m.—WB			
P			
Pather Panchali—112m.—For.			
Party Crashers, The—78m.—Par.			
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Plan 9 From Outer Space—76m.—Misc.			
Q			
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Question Of Adultery, A—84m.—For			
R			
Rally 'Round The Flag Boys—106m.—			
Fox			
Reaching For The Stars—102m.—For.			
Remarkable Mr. Pennypacker, The—			
88m.—Fox			
S			
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U-I			
Screaming Skull, The—70m.—A-I			
Senechal, The Magnificent—78m.—For.			
Senior Prom—82m.—Col.			
Separate Tables—98m.—UA			
Seventh Voyage Of Sinbad, The—89m.—			
Col.			
Shameless Sex, The—73m.—For.			
She Gods Of Shark Reef—63m.—A-I			
She Played With Fire—95m.—Col.			
Sheriff Of Fractured Jaw—103m.—Fox			
Silent Enemy, The—82m.—U-I			
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Smiley Gets A Gun—89m.—Fox			
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Step Down To Terror—75m.—U-I			
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Fox-RE			
T			
Tale Of Two Cities, A—117m.—For.			
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Tarawa Beachhead—77m.—Col.			
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Terror From The Year 5,000—			
74m.—A-I			
Terror In A Texas Town—80m.—UA			
These Thousand Hills—96m.—Fox			
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Tokyo After Dark—80m.—Par.			
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U			
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Up Front—91m.—U-I-RE			
Up Periscope—111m.—WB			
Up The Creek—83m.—For.			
V			
Villa—72m.—Fox			
W			
When Hell Broke Loose—78m.—Par.			
What Price Murder—105m.—For.			
Whole Truth, The—84m.—Col.			
Wind Across The Everglades—93m.—			
WB			
Windom's Way—108m.—For.			
Witches of Salem—140m.—For.			
Wolf Larsen—83m.—AA			
World In His Arms, The—104m.—			
U-I-RE			
Y			
Young Captives, The—61m.—Par.			
Your Past Is Showing—87m.—For.			

The Crawling Eye

(Continued from page 4559)

and the village. Everyone rushes by cable car to the safety of the observatory. The cloud, which is really a monstrous crawling eye, follows. Tucker sends an S.O.S. for a plane to drop incendiary bombs to destroy the crawling eye of the cloud.

X-RAY: All right, so you don't believe it. Nevertheless this science fiction, mountain climbing, mind reading meller has been given okay production and is nicely enacted. There is considerable suspense, even horror, and the film should do okay where fare of this type

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*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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MANAGER OR CHECKER. Available after March 15 due to inability to renew lease on present situation. 30 years experience, thoroughly familiar all phases booking, buying, exploitation, signs, displays. (Holder 4 Achievement Citations 1958 MPE Top Showmen Contest). Sober, honest, reliable. Recommendations available. Prefer Charlotte, N.C. territory. Know both states, most managers. Make me an offer. **BOX A24**, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

FORMER OWNER desires managerial position. Age 37. Exploitation minded, conventional experience but interested in drive-in. Will relocate anywhere for job with future. **BOX C211**, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

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MANAGER WANTED. Man with exploitation, tie-up and legwork experience. As business increases, so will salary. Exceptional opportunity for right man to advance himself remuneratively. **GEORGE G. HATTEM**, 302 Broadway, Brooklyn 11, N. Y. (24)

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TOP NOTCH MANAGER available. Experienced in all phases of theatre management including Drive-Ins. Presently employed in first-run situation but desire change for personal reasons. Exploitation minded. Will relocate. **BOX C24**, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

MANAGER AVAILABLE. 20 years experience all phases theatre operation. References. Will relocate. Indoor or drive-in. Write or call **WALTER GARDNER**, 5182 Eastern Ave., N.E., Washington 11, D. C. Phone: LAWrence 6-0122. (211)

EXPERIENCED PROJECTIONIST WANTED. Full time work. For details write **JOHN DETRICK**, Business Agent, 624 Spencer Road, Ithaca, N. Y. (211)

Address all
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The A-MAN Corner

{ Motion Picture Exhibitor
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ALEX HARRISON
GENERAL SALES MANAGER

Dear Friends:

Once again I have agreed to serve as Industry Chairman for the Brotherhood Week campaign on behalf of the amusement division for the National Conference of Christians and Jews.

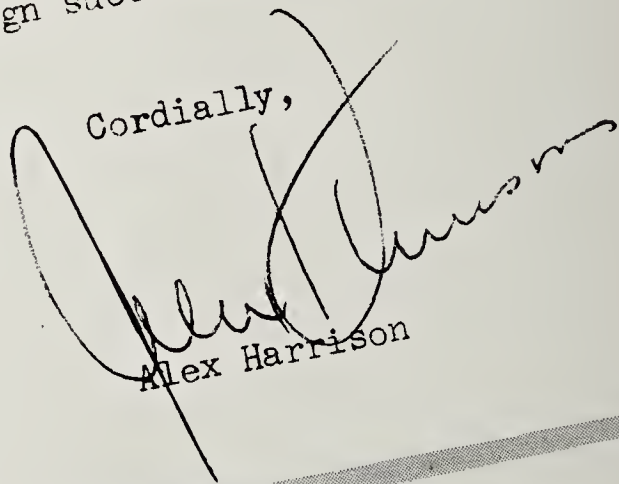
Obviously, this is a no one-man job. However, it is fortunate that Mr. Edward L. Hyman has agreed to lend his assistance to this effort in the capacity of National Exhibitor Chairman.

Both of us are dedicated to a record-shattering campaign for the year 1959, but WE NEED YOUR HELP!

Distributors and exhibitors everywhere know exactly what should be done to make this year's campaign a successful one. Nevertheless, we do not want to take any chances. Therefore, we are appealing to every member of the motion picture industry to make a personal effort on behalf of National Brotherhood Week. We in the motion picture industry have a greater stake in the brotherhood of man than any other industry in the world.

Please accept on behalf of Mr. Hyman and myself our advance thanks and appreciation for a smashing campaign success starting Feb. 18th.

Cordially,



Alex Harrison

Brotherhood Is Everybody's Business!

MOTION PICTURE

EXHIBITOR

FEBRUARY 18, 1959

Volume 61

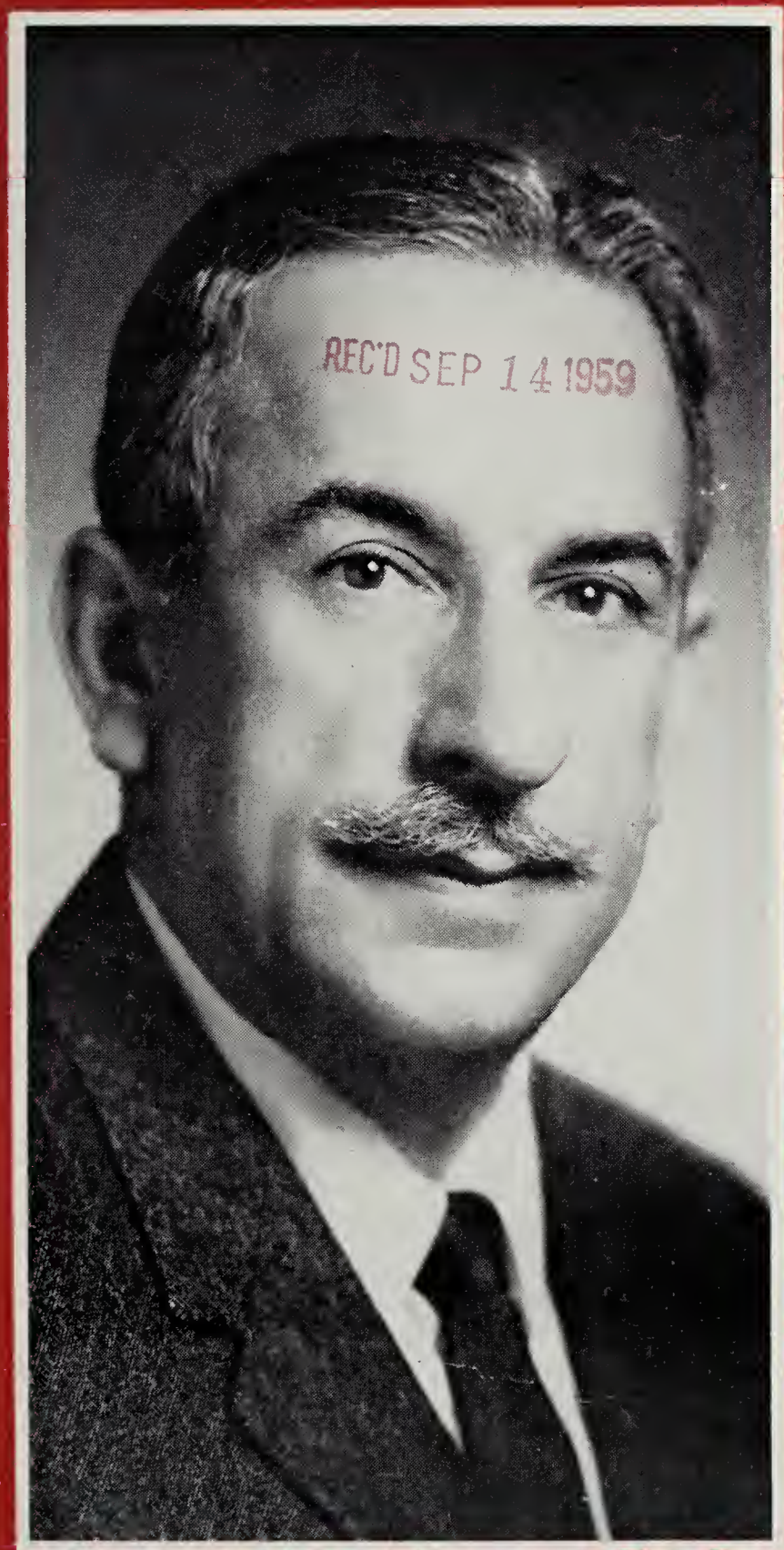
Number 15

IN TWO SECTIONS • THIS IS SECTION ONE

Plus...

**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS



Ace Leaders Map Many-Sided Effort

(See Page 8)

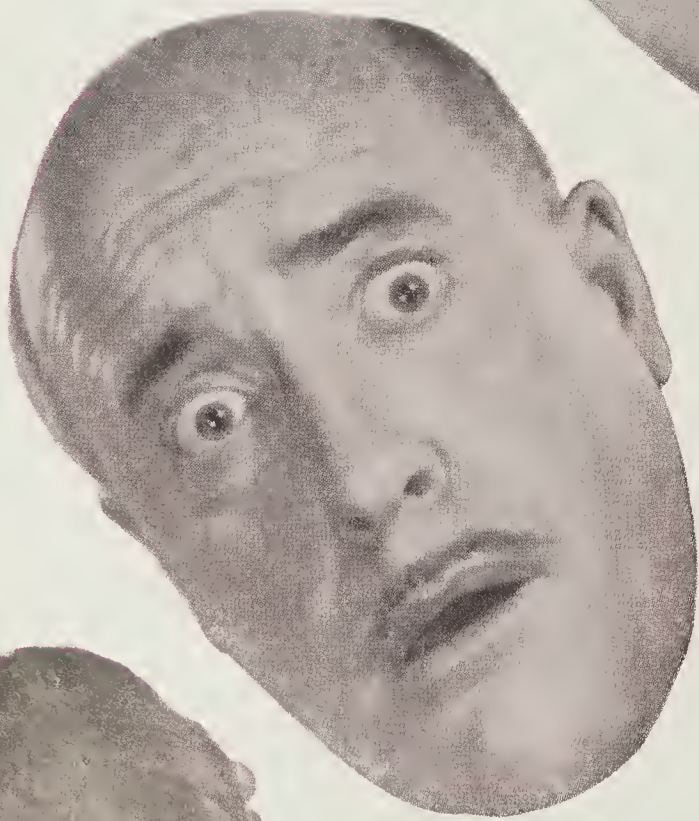
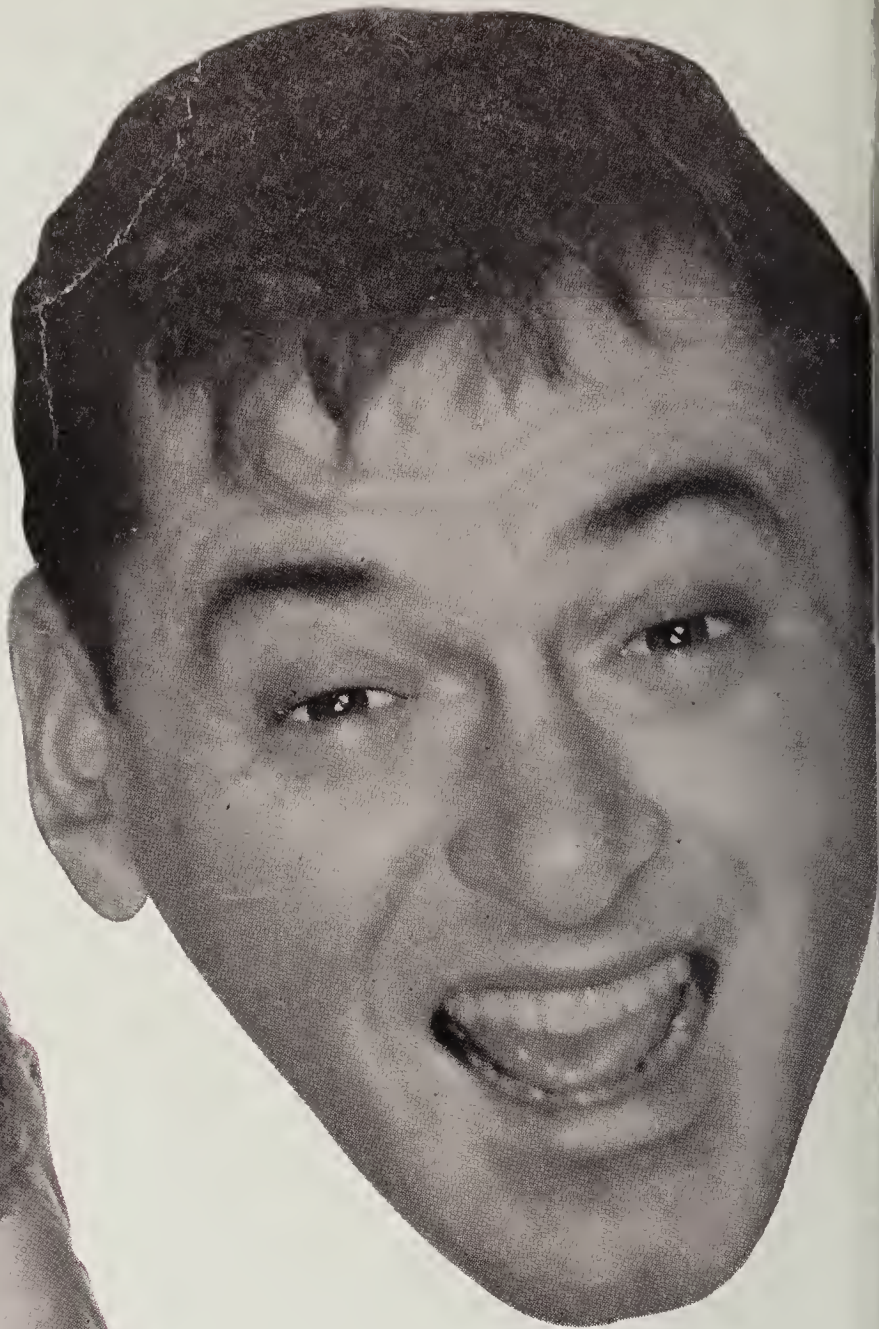
N.Y. Exhibs Oppose Licensing Measure

(See Page 9)

Eddie Joseph, president, Texas Drive-In Theatre Owners Association, is scheduled to receive the first annual J. H. Hardin Award, presented to the outstanding personality for 1958 in the Texas drive-in theatre group.

editorial: The Five "Showmen of the Year" . . . See Page 5

THE BIG COMEDY OF 1959!



You'll have a howl of a
time at M-G-M's

SNEAK LAUGH PREVIEWS!

In 31 Exchange Cities, M-G-M is inviting exhibitors, press, radio and TV representatives to Theatre Previews to see the smash comedy based on the Best-Seller that rollicked two continents. It's the biggest laugh-getter since "Don't Go Near The Water!"

PRESS TIME FLASH!

Highest audience rating
for any comedy in 31½ years
by Film Research Surveys, Inc.
at sensational Loew's 72nd St.
New York Sneak Preview!



Hey! Hey! Actually filmed
where it happened!

**FROM DATING
TO MATING IN 6
EASY LESSONS!**

1. Pick your man and let him know it!
2. Kiss him—that's the way to show it—
3. Be aggressive day and night
4. If he runs give chase and fight!
5. Fair or not, pursue a plan
6. Any girl can get a man!

M-G-M shows how

DEBBIE REYNOLDS

wins

TONY RANDALL

while

PAUL DOUGLAS

connives in

The MATING GAME

with co-star, that "Don't Go Near The Water" slow-burn guy

FRED CLARK

and expert womanly advice by

UNA MERKEL

Screen Play by **WILLIAM ROBERTS**

From the Novel "THE DARLING BUDS OF MAY" by H. E. BATES

In **CinemaScope** And **METROCOLOR**

Directed by **GEORGE MARSHALL** • Produced by **PHILIP BARRY, JR.**



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41 Years of Service to the Theatre Industry

Founded In 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nanamaker, feature editor; Mel Kanecoff, New York editor; William Haddock, Physical Theatre and Extra Profits departmental editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: \$2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.



VOLUME 61 • NO. 15

FEBRUARY 18, 1959

THE FIVE "SHOWMEN-OF-THE-YEAR"

BACK IN THE ISSUE of Feb 12, 1958, MOTION PICTURE EXHIBITOR introduced *the first* separately bound, punched for saving in a ring binder, and cumulatively indexed for ready reference EXPLOITATION department. In the 11 months between then and the end of 1958, showmen in many lands submitted over 2,000 individual accomplishments for the initial "shake-down" judging by our editors, headed by feature editor George Nonamaker, out of which 186 survived, were edited and were published.

One year ago, we promised that: *"At the year's end, all published stunts or campaigns will be submitted to a special 'COMMITTEE OF 100,' carefully chosen from leading theatre circuit executives around the world, and from their votes will be chosen the first five 'SHOWMEN-OF-THE-YEAR'"* who would divide a \$1,000 cash prize posted by this publication.

At a later date, Norman Wasser of the Pepsi-Cola Company added five of their handsome Pepsi Cooler chests as a showmanship "bonus."

So, one day recently, we selected at random the names of 120 top executives of circuits of 10-or-more theatres and asked them to peruse the 186 entries and vote their first five

choices of *the BEST*. To their credit, in less than one week we had 109 volunteers. Their names will be announced later.

But the judging is taking place, and we expect to list the winners in the last issue of February. We believe that the quick acceptance by top circuit men indicates that they have been watching and reading these submissions as published, and that they may have already concluded who the smart managers are. On the success of such smart promotional efforts rests the success of many a theatre.

Here is a special invitation to *all* theatre managers.

Once again, starting with the first issue of this January, MOTION PICTURE EXHIBITOR initiated *another* \$1,000 prize contest. We hope to announce more additional prizes as the year goes on. Each published effort will receive a handsome ACHIEVEMENT CITATION. And, once again, the five winners will be crowned "SHOWMEN-OF-THE-YEAR."

So when you see the pictures of the five 1958 winners on the front covers of five consecutive issues of MOTION PICTURE EXHIBITOR . . . don't envy the success of such hard-working guys. Be one of them a year from now!

A \$22,812,500 STRAW... AIN'T HAY!

THAT PITTSBURGH clearance experiment makes us worry, and we do hope that those responsible for it are long-headed enough to see the whole potential before doing irreparable damage to the entire industry structure.

Splitting cities or areas into zones, and assigning to such zones fewer prints and more clearances than formerly, may result in scarcities and competitions that will produce higher film rentals, but in today's market it will also put an inexorable squeeze on all following runs. For the past decade it has been those following runs, existing on two-day and split week dates of many-more-but-older pictures, that have felt the pinch of fewer and fewer first-class playable features. Because of this pinch they have been forced to play many an unprofitable picture and to pay the same or even higher relative prices than the same pictures commanded in the earlier and more profitable first-runs. And we now know that between 5,000 and 6,000 of such following runs have failed.

Today, many more are marginal and barely holding their economic heads above water, so any lengthening of clearances or any other lessening in value without a compensating lessening in price, will close them up in wholesale lots.

This is the kind of situation that we sometimes wonder whether the supposedly clever distribution executives really think out.

Ten years ago, this industry was richer not only in millions-of-admissions-per-week but in number-of-points-of-sale-per-million-patrons. Each of those points-of-sale served some particular type of clientele, paid the salaries of some locally influential theatre employees, and paid revenue of some sort back to the distributor and through him to the producer for every picture played.

Let's suppose that all 5,000 of those points-of-sale that have been closed were of the last-run and cheapest possible film rental variety. Let's suppose that they all paid only the irreducible minimum film rental of \$12.50 per day. But they operated 365 days per year. So let's multiply \$12.50 per day, times 365 days per year, times 5,000 theatres. You'll find it comes to \$22,812,500! And that's enough to pay for an entire year's production schedule for all but the biggest studios.

Now! What will happen if this fritzing around with bidding zones and clearances, that may add another \$100,000 to a big picture's national gross, results in being "the straw that breaks the camel's back" and puts another 5,000 subsequent run theatres out of business?

Can this industry's producers stand *another* \$22,812,500 annual revenue loss? On top of the one they have already taken?

We most sincerely doubt it!

In order to be an Opinion Maker—

you've got to have Opinions!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From FAYETTEVILLE, N. C.

Enclosed find an editorial from The Fayetteville Observer, that is North Carolina's oldest (1817) and one of its best read newspapers. Although not intended to help theatre business, it still serves to bring into focus and to call the public's attention to the great myth of TV entertainment.

What a wonderful editorial it could have been if the sentence had been added: "GET MORE OUT OF LIFE . . . GO OUT TO THE MOVIES!"

RICHARD McKINNEY, Manager
Fox Twin Drive-In Theatres

EDITOR'S NOTE: The editorial in question is being reproduced elsewhere on this page for the edification and for the amusement of our more literate readers. It's the kind of writing we would like to have written. So it's easy to understand why this newspaper is among "the best read."

From LANCASTER, O.

We are constantly bothered by patrons regarding Legion of Decency ratings on certain pictures. Might it be possible for MOTION PICTURE EXHIBITOR to publish a list of the pictures that are now being shown on TV that were originally condemned or found objectionable? This would help somewhat to offset criticism of theatres.

T. M. ALFRED, President
Hocking Theatre Co.
Lyric Theatre

EDITOR'S NOTE: It is safe to say that ALL features distributed by this industry prior to 1948 are now available for showing on TV, and many more recent ones besides. So to publish a complete list of the "C" (Condemned) and "B" (Objectionable in Part) features since the start of the Legion of Decency in February, 1936, to date, would be a pretty voluminous chore. However, the National Legion of Decency, 453 Madison

Avenue, New York 22, N.Y., has prepared a 250 page booklet indexing their classifications up to November, 1955, and has prepared smaller annual booklets since then. They may still have supplies available.

And we can assure you that you will now find "FOREVER AMBER," "FRENCH LINE," and many a less publicized "B" and "C" on "The Late Show."

From SELLERSVILLE, PA.

The attached TV program was mailed to everyone in this locality. It looks like a better release schedule than we have.

BERNARD HAINES
Selvil Theatre

EDITOR'S NOTE: The Columbia Broadcasting Company station's schedule of old movies for 27 days (Jan. 5 thru Jan. 31, 1959) showed two different features per day, such as "WAKE ISLAND" with Robert Preston, Brian Donlevy, and William Bendix; "GOING MY WAY" with Bing Crosby; "STATE OF THE UNION" with Spencer Tracy, Katherine Hepburn, and Van Johnson, "THIS GUN FOR HIRE" with Alan Ladd and Veronica Lake; "RED RIVER" with John Wayne and Montgomery Clift; etc. The other 49 pictures starred such names as Bob Hope, Claudette Colbert, Ray Milland, Brian Aherne, Jean Simmons, Robert Mitchum, Henry Fonda, Dorothy McGuire, Ann Blyth, Rex Harrison, Dana Andrews, Linda Darnell, Donald O'Connor, Robert Ryan, Gary Cooper, Frank Sinatra, Jane Russell, Randolph Scott, Joel McCrea, Alec Guinness, Gregory Peck, Louis Jourdan, Gene Tierney, Victor Mature, Robert Stack, Farley Granger, Shelley Winters, and a lot of others. Y'know! Maybe he's got something! Any distributor with that kind of star power would be shouting to the skies and announcing 60 per cent "floors."

CRITIC EWALD: CALLS SPADES SPADES

Probably the strongest opinions that appear in The Observer spring from the typewriter of William Ewald, television critic for the United Press, whose column appears six days a week in this newspaper.

Mr. Ewald, when he doesn't like a program, says so, and he has an extremely caustic way of saying it.

A prime example was in his Tuesday column, when he reviewed the Bell Telephone Company program, saying, "The . . . company distributes nice telephones but abysmal TV science shows. Obviously, the firm is long on technology but short on art."

He further went on to say of the program, which was called "The Alphabet Conspiracy," that "the whole product was a hodgepodge, a careless olio of jabber, chatter, prattle, gabble and clack." The master of ceremonies, he said, "delivered his lines as if he were delivering a funeral oration over a dead cat."

In the same column, writing about another show, Mr. Ewald wrote that "Jane Russell got off to a nice start Monday night for worst actress of the year honors . . ."

As will be noted from these examples, Mr. Ewald can be more poison-penned than most when he dislikes what he sees on television.

But the fact remains that we never get a complaint about Mr. Ewald's criticisms and we do get yells from readers when his column doesn't appear for some reason or other.

Truth to tell, television generally isn't measuring up in entertainment and many of the programs are just as bad as Mr. Ewald says they are.

Look at the top ten programs which the polls say are the most popular in the nation, and you find one comedy show, one of those giveaway gimmick things, and eight westerns.

Now this may be a reflection of the state of culture in the United States, but we have our doubts. What else, after all, is a person going to watch on TV these days if he doesn't watch a western? You can switch channels and almost not lose one hoofbeat or a single gunshot, and the plots are so similar that you won't lose anything there, either.

Television came along a few years ago with a new method of entering the living rooms of the nation and bringing entertainment, knowledge and education into those living rooms.

Some of the things it has done have been extremely worthwhile.

But it is failing its potential with the sort of tripe that makes up 80 per cent of the programs it is offering the public, and until it corrects this it will not achieve the status that it should.

Personally, we'll string along with Mr. Ewald, even if we think him a bit too violent at times.

(Reprinted from the Editorial Page of THE FAYETTEVILLE (N.C.) OBSERVER dated Thursday, January 29, 1959)

From CHICAGO, ILL.

The field of Spanish language motion pictures has expanded tremendously in the U.S.A. in recent years. Hundreds of theatres showing this kind of product are now being served by our offices in New York, Denver, Chicago, San Antonio, and Los Angeles. May we suggest that more attention should be given in MOTION PICTURE EXHIBITOR to such pictures, to their distributors, and to the theatres showing them?

LOUIS B. HESS, Manager
Clasa-Mohme, Inc.

EDITOR'S NOTE: In this, as in most things, a good trade paper is governed by the service needs of its subscribers. One isolated suggestion is not enough. But should a sizeable number request an expansion of our current attention to foreign product (even now greater than that given by any other trade paper) it will certainly receive our close study.

From WAYLAND, N. Y.

We subscribe only to MOTION PICTURE EXHIBITOR. Not for economic reasons, but because we believe it carries the news, all of the news, plus the reviews and booking data that are necessary to our business.

JAMES L. RUSSELL, Manager
Legion Theatre

EDITOR'S NOTE: We can say nothing but "Thank You!"

NEWS CAPSULES

Fabian Urges COMPO Support

NEW YORK—S. H. Fabian, in behalf of the ACE executive committee, has sent a letter to all ACE area co-chairmen, urging them to enlist exhibitor support for the COMPO dues drive, which opened this week (Feb. 16).

Although COMPO has been given responsibility for 11 projects which had been included in both the ACE and COMPO programs, there has been no change in COMPO's annual dues. National Screen Service has distributed to all exhibitors a pamphlet, outlining the COMPO program and dues schedule, and, in accordance with annual custom, distributor salesmen will participate in the dues collection.

Col.'s Takiff Retires

NEW YORK—The retirement of Harry J. Takiff, vice-president and director of Columbia Pictures Realty Corporation, was announced with reluctance this week by Abe Schneider, president of Columbia Pictures Corporation.

Takiff served for 21 years as assistant to the late Jack Cohn, executive vice-president of Columbia, and for the past three years in his present official capacity. He will continue as consultant to the company. His permanent address in the future will be on the west coast.



BROADWAY GROSSES

Openings Feature Fair Week

NEW YORK—Two openings led the Broadway first-run parade as adverse weather conditions over the weekend rendered business only fair.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE INN OF THE SIXTH HAPPINESS" (20th-Fox). Paramount (\$39,435)—The 10th and last week registered \$20,000.

"SOME CAME RUNNING" (MGM). Radio City Music Hall (\$147,610) — Thursday through Sunday accounted for \$86,000, with the fourth and last week reported as \$120,000. Stage show.

"THE HANGING TREE" (Warners). Roxy (\$55,405)—Wednesday through Sunday accounted for \$45,000, with the first week reported as \$52,000. Stage show.

"NEVER STEAL ANYTHING SMALL" (U-I). Capitol (\$33,350)—The opening week tally was \$30,000.

"ANNA LUCASTA" (UA). Victoria (\$22,900)—The fifth and last week reached \$11,000.

"SEPARATE TABLES" (UA). Astor (\$25,630)—The ninth week held well at \$20,000.

"BELL, BOOK AND CANDLE" (Columbia). Odeon expected the eighth week to reach \$9,700.

"A NIGHT TO REMEMBER" (Rank). Criterion reported the ninth and last week as \$12,300.

"RALLY 'ROUND THE FLAG, BOYS" (20th-Fox). RKO Palace stated that the eighth week would reach \$12,000.

*Figures in parentheses represent 1958 averages as reported in MOTION PICTURE EXHIBITOR.

A Quick Summary of All Important Industry News . . . Condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., FEB. 16

UA Launches 40th Anniversary Session

LOS ANGELES—United Artists this week opened its 40th annual sales convention here, designed to map distribution of the finest concentration of product in its history. With James R. Velde, general sales manager, presiding, William J. Heineman, vice-president in charge of distribution, highlighted the company's dramatic growth and detailed the anniversary year release schedule representing a minimum of 29 "blockbusters" and a production investment of more than \$65,000,000. He stressed the fact that UA viewed the industry's future with confidence and regarded theatrical films still as the top entertainment medium.

Arnold M. Picker, vice-president in charge of foreign distribution, reported that foreign grosses for the first nine weeks of 1959 are running 20 per cent ahead of the previous year, thanks to the company's policy of "global thinking." He made a strong pitch for expanded international promotion backed by personal appearance tours by stars. Picker also presented strong arguments favoring American participation in foreign film festivals.

Vice-president Max E. Youngstein revealed a 25 per cent increase in UA global promotion personnel and budget over the past year and at the same time blasted as "disgraceful" ad-publicity personnel firings now taking place in the industry. He challenged statements by companies claiming to increase their promotion expenditures at the same time they are reducing their staffs.

"Announcements about appropriations for higher expenditures mean nothing unless the company has the required manpower to create ideas and then go out and implement them," Youngstein declared, adding that all films must be aggressively pre-sold. UA, he noted, is spending more than \$9,000,000 this year for its ad-publicity-exploitation programs.



FILM FAMILY ALBUM

Arrivals

Robert Levy, 20th-Fox salesman, Minneapolis, became the father of a daughter, Suzanne, on Feb. 6.

John Springer, 20th-Fox national magazine contact, New York, and his wife, Monica Lane, former entertainer, became the parents of a daughter, Cynthia Marilyn.

Hal Turner, assistant stage manager, Radio City Music Hall, New York, became the father of a daughter, Margaret. The mother is former Pat Kelly, Music Hall dancing star.

Diamond Rings

Ellen Silverstone, daughter of 20th-Fox International vice-president Emanuel Silverstone, is engaged to Richard M. Hammer, who is associated with Price, Waterhouse and Company, New York.

Gold Bands

Bernard M. Kamber, advertising and publicity director for the Hecht-Hill-Lancaster Companies, wed Helen Haft on Feb. 14 at Honesdale, Pa.

Sick Call

Floyd Harvey, Jr., Buena Vista branch manager, New Orleans, was confined to his home.

Kenneth McElmurry, manager of the Eastwood, Houston, was in St. Joseph's Hospital there with a possible brain concussion after being dealt a severe head blow by a youth whom he caught stripping his automobile.

Obituaries

Wayne L. Harmon, 67, Columbia Studios head electrician for 30 years before his retirement, died in Hollywood.

Norman T. Hodge, 50, owner of the Markel Drive-In, Markel, Tex., and associated in the ownership of other west Texas theatres, died recently.

Fenton D. Scribner, 48, former Jamestown Amusement Company house manager in various New Hampshire locations, died recently from carbon monoxide poisoning.



Seen at the recent preview of United Artists' "Some Like It Hot" at Loew's Lexington, New York City, were, left, left to right, William J. Heineman, UA vice-president in charge of distribution; Mrs. Youngstein; Max E. Youngstein, UA vice-president; Mrs. Picker; Arnold M. Picker, vice-president in charge of foreign distribution; Robert Haggiag, Dear Film, Italy; and Joseph Ende, UA controller and assistant treasurer; while on the right are seen playwright Arthur Miller and his wife, Marilyn Monroe, star of the Billy Wilder production.

ACE Prepares Many-Sided Campaign

Joint Committee Remains As Anti-Toll-TV Leader; "New Look" For Theatres Sought For Added Glamour

NEW YORK—At the end of a two day session last week, the executive committee of the American Congress of Exhibitors and the members of the six standing committees announced the following action:

1—The whole problem of fighting Toll-TV was delegated to the Joint Toll-TV committee, which has been engaged in this activity since 1954. This committee will inaugurate a grass roots campaign covering the entire country with the assistance of the ACE area chairmen to win the approval of Congress for the banning of Toll-TV.

The meeting was greatly encouraged by the report of two developments: (A) The spontaneous support for anti-Toll-TV in Congress. (B) In four cities which were menaced by local installation of Toll-TV, namely Los Angeles, San Francisco, Houston, and Galveston, the overwhelming public support resulted in defeating the Toll-TV adherents.

2—A committee was appointed to visit Washington, D.C., for clarification of the points set forth in the industry-government report previously adopted at the organizational meeting, as follows:

(a) Block booking in non-competitive situations.

(b) Changes in the Consent Decree relating to Production-Distribution and Exhibition by former affiliated circuits.

(c) Pooling arrangements.

In connection with pools, a request was made that exhibitors forward to the committee pertinent information relating to any particular locality where it would be helpful to independent exhibitors if such arrangements were to be permitted.

Members of the committee going to Washington are as follows: Horace Adams, president, National Allied; George Kerasotes, president, TOA; Emanuel Frisch, past president of MMPTA; and Sumner Redstone, attorney and New England exhibitor.

In connection with the various points of the program of his committee, Adams requested the local area chairmen, within the next two weeks, to send in any factual material relating thereto.

The Small Business Administration has already granted one of the objectives of ACE, namely that drive-in theatres are eligible for loans as well as the conventional four-wall theatre. The committee will shortly visit officials of SBA in an attempt to expand the scope of Government financial aid to motion picture theatres. In this connection, if any exhibitors have information relating to their negotiations with local representatives of the SBA, it is requested that this data be sent to the committee, so that clarification, if necessary, can be obtained on a national level.

3—Ways and means are under study to raise money for production, to further the general interest of the industry and for administrative expenses. A committee consisting of William Forman and Bob O'Donnell was appointed to explore the possibilities of producing a series of shorts to promote industry welfare and glorify motion picture entertainment.

(Continued on page 14)

Skiatron Baseball Pay-TV Questioned By Congress

WASHINGTON—Spurred by the announcement of Skiatron that it plans to begin pay televising of West Coast baseball games this Spring, Senator William M. Langer, North Dakota Republican, author of a bill to forbid coinbox programming, asked the Federal Communications Commission to review again the question whether it has jurisdiction over cable TV.

Skiatron's plan for selling coverage of the Los Angeles and San Francisco league games, a move questioned in both cities, contemplates cable transmission piping programs into homes by special wires.

The House bill to prohibit commercial pay TV until Congress enacts an enabling law covers both airwaves and utility line programs. Early hearings have been promised. It was said that the Skiatron plan has not been presented "formally" at a meeting of the Interstate and Foreign Commerce Committee members.

TOA Takes Own Tip; Buys Industry Stock

NEW YORK—George G. Kerasotes, president, Theatre Owners of America, revealed last fortnight that the organization has acquired stock in all of the major film companies as evidence of its faith in the future of the industry.

The purchase was made by TOA with its own funds in a move unprecedented among exhibitor organizations.

The amount of stock purchased was not disclosed, but Kerasotes said it was "sufficient to demonstrate to the film companies that TOA has faith in their future, and now has a personal stake in helping them to be successful."

The acquisition was made after a special poll of every member of the board of directors and executive committee of TOA to make certain that the move would have their full approval.

Kerasotes in a recent address urged that every theatre owner buy \$1,000 worth of stock in the film companies for every theatre he operates, not only as a means of helping the film companies but to help insure his own future.

Para. Promotional Sessions

NEW YORK—Paramount began a series of special promotional meetings on current and forthcoming product here last fortnight with others to follow at Chicago, Dallas, and Hollywood.

Jerry Pickman, vice-president and director of advertising, publicity and exploitation, and Martin S. Davis, assistant director, conducted the New York meeting, which included Paramount's New York, Canadian, New England and Middle Atlantic promotional staffs.

Davis went to Chicago to hold meetings there with the company's midwestern promotional setup, and then to Dallas for similar parleys. He will then go to Hollywood for studio meetings with Herb Steinberg, studio publicity manager, and his staff and other western promotional representatives of the company.

AA's Flinn, Col. Bound, Replaced By Abrahams

NEW YORK—Steve Broidy, president of Allied Artists Pictures Corp., announced the appointment of Sanford "Sand" Abrahams to the post of national advertising and publicity director for the company.

Abrahams will succeed John C. Flinn, who leaves to join Columbia Pictures Corp. in an executive capacity on March 6. Flinn takes the post of studio publicity director, succeeding Al Horwitz.

Prior to his association with Allied Artists, where Abrahams has been assistant national advertising and publicity director for the past nine years, he headed up the Warner Bros. studio trailer dept., as well as advertising on the west coast. A former New Yorker, his east coast experience includes a term as advertising and publicity director of the New York state zone of the Warner Theatre circuit. Before that, he handled advertising for the Warner Broadway theatres and in the Warner Bros. home office.

"Defiant Ones" Honored

NEW YORK—The names of 34 award winners selected from all divisions of the Media of Mass Communications "for outstanding contributions to the cause of brotherhood" were announced last week by the National Conference of Christians and Jews at the New York Brotherhood Week luncheon held at the Hotel Astor.

The awards were offered only for work done in 1958, according to Taylor Mills, director of public relations of the Motion Picture Association of America, who has served since 1954 as chairman of the Media Awards Committee.

The winners, which include the current motion picture hit, "The Defiant Ones," received the National Brotherhood Award, the highest recognition conferred in the media field by the National Conference of Christians and Jews.

The winning motion picture, starring Sidney Poitier and Tony Curtis, was produced by Stanley Kramer and released by United Artists. The film was cited for its "powerful story showing how intense hatred between a Negro and a white man chained together, develops into respect and understanding."

Pappas Joins Fox Board

NEW YORK—Thomas A. Pappas of Boston has been elected to the 20th-Fox Film Corporation's board of directors, it is announced by Spyros P. Skouras, president.

Pappas' election to the board now brings the membership to 11.

A noted New England financier and industrialist, Pappas is president of the C. Pappas Company, Inc., importers and exporters.

AB—PT Declares Dividends

NEW YORK—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced last week that the board of directors declared the first quarterly dividend of 25 cents per share on the outstanding common stock and 25 cents per share on the outstanding preferred stock of the corporation, payable March 14 to holders of record on Feb. 20.

Loew's Good Stock Buy, Analysis Shows

NEW YORK—A New York Stock Exchange firm, Herzfeld and Stern, has brought out through its research department an analysis of Loew's, Inc. At present levels it is recommending the purchase of the stock as an "attractive speculation."

It feels the company is in a strong position because of financial condition, current earnings, future prospects, increasing diversification which will be enhanced by the proposed separation of theatre and production, the composition and investment of the board of directors, and the tremendous disparity between market and book value of certain assets.

H & F point out first quarter earnings of 49 cents as against last year's loss of 24 cents; cash holdings of \$19.6 million compared to \$15.4 million; debt reduction over 12 months was \$7.9 million, while working capital increased \$5 million.

The impending split is favorable market-wise. Among the assets undervalued on the balance sheet are station WMGM, carried at \$223,000, but worth \$6 million, and pre-1948 and pre-1956 product altogether written off, with a sales potential of \$85 million. It is also noted that income from other than theatres and production was \$6.4 million during the last year. H & F mention too, MGM holds oil-bearing property.

Turning to actual business, H & F list as current big money-makers "Some Came Running," "Gigi," and "Cat on a Hot Tin Roof." It predicts "Ben Hur," slated for fall release, has the potential of "Ten Commandments."

Finally, it calls attention to the conversion of two large studios into four smaller ones, enabling a hike in already successful TV production.

Doob Joins "Ben Hur" Staff

NEW YORK—Plans for a fall premiere of MGM's "Ben Hur" are moving ahead following the recent studio visit by President Joseph R. Vogel. Director William Wyler checks into the Culver City studio the first week in March to begin, with Sol C. Siegel, vice-president in charge of production, and the studio staff, the editing of the tremendous volume of footage shot on the \$15,000,000 production.

At the same time, Oscar A. Doob, former Loew's Theatres ad-publicity head, and more recently handling special assignments in the MGM publicity department, will return to the company to work on the special campaign for the "Ben Hur" launching. He and Dan Terrell, MGM eastern publicity manager, will go to California March 2 for meetings with Howard Strickling, MGM ad-publicity director, and Morgan Hudgins, who has returned after handling publicity in Rome during production, and who continues to be assigned to the picture.

Phila. Variety Honors Durante

PHILADELPHIA—Variety Club Tent 13 last week held a most successful luncheon at the Bellevue-Stratford Hotel in honor of Jimmy Durante's 66th birthday.

The comedian was presented with a plaque proclaiming him "Clown Prince Of Mirth" by first assistant chief barker and co-chairman of the affair Jack Drucker.

Profits from the affair, which was attended by over 300, were earmarked for the camp for handicapped children.

N.Y. Theatre Licensing Measure Opposed By Exhibs As Censorship



In the modern merchandising manner, Columbia executives recently discussed promotion campaign on "new faces" presentation "Gidget" before screening film for circuit buyers. Seen, left to right, are Ted Minsky, Stanley Warner; Jerry Safran, Columbia sales executive; Al Sicigano, Paramount Theatres; Robert Ferguson, Columbia ad-publicity director; and George Trilling, Fabian.

MGM To Release 17 Through September

NEW YORK—John P. Byrne, general sales manager, announced last fortnight that MGM would release 17 pictures between this month and September. The actual scheduling this far ahead is one of the results of the long-range production policy developed at the MGM studios under the guidance of Sol C. Siegel, vice-president in charge of production, with Ben Thau, studio administrator, and the executive committee.

To be released this month are "Night Of The Quarter Moon," "The Journey," and "First Man Into Space."

In March, MGM will release "The Mating Game," with Debbie Reynolds, Tony Randall, and Paul Douglas, and "Nowhere To Go," with George Nader.

April will see the release of "Green Mansions," with Audrey Hepburn, Anthony Perkins, and Lee J. Cobb, and "Ask Any Girl," with David Niven, Shirley MacLaine, and Gig Young.

"The World, The Flesh and The Devil," starring Harry Belafonte, Inger Stevens, and Mel Ferrer, and "Watusi," starring George Montgomery and Taina Elg, are scheduled for May.

The June releases will be "Count Your Blessings," with Deborah Kerr, Rossano Brazzi, and Maurice Chevalier, and "The Big Operator," with Mickey Rooney.

In July, MGM will release Alfred Hitchcock's "North By Northwest," with Cary Grant, Eva Marie Saint, and James Mason, and "The Beat Generation," with Steve Cochran, Mamie Van Doren, Ray Danton, Fay Spain, Maggie Hayes, Jackie Coogan, and Louis Armstrong and his All-Stars.

"Tarzan, The Ape Man," new Tarzan adventure with Denny Miller, former UCLA basketball star, as the new Tarzan, and "For The First Time," Mario Lanza's new musical in Technirama and Technicolor, are the August offerings.

Scheduled for September are "The Scapegoat," with Alec Guinness and Bette Davis, and "The Angry Hills," with Robert Mitchum.

ALBANY—The joint Legislative Committee on "Offensive and Obscene" Material reported last fortnight the submitting of a bill to license exhibitors as one of three measures introduced into the State Legislature.

Such licensing would add force to a second committee proposal to ban "obscene" and "misleading" film advertising.

The third bill would extend present legal definitions of immorality and incitement-to-crime to the proposed film advertising measure.

All three bills would give the Motion Picture Division of the State Education Department more control over theatrical films and their advertising.

Public testimony on the proposed bills will be received at an Albany hearing the committee will hold on Feb. 26 in the Hotel Roosevelt at which time the committee will also consider bills already submitted to classify motion pictures. The licensing of television programs also will be studied.

The major committee proposal is a bill requiring exhibitors to obtain licenses to operate motion picture theatres in the state from the Motion Picture Division. Licenses would be issued for a "small fee" upon application to the division's director. They would be subject to suspension for showing of any film without a license or permit now required by law, and suspension upon arrest and conviction of an exhibitor for displaying, or offering for display and advertising any poster, banner, or advertising material which "violates standards" established by the second proposed bill. The license would also be lost upon a third arrest and conviction of an exhibitor for displaying or offering the above defined advertising.

Immediate opposition was voiced by exhibitor executives who promised immediate action against the legislation, terming it "censorship." Those voicing this opinion were Max A. Cohen, chairman of the board and first vice-president, Independent Theatre Owners Association of New York; S. H. Fabian, president, Stanley Warner Corporation, and treasurer, Theatre Owners of America; Emanuel Frisch, former president and board chairman, Metropolitan Motion Picture Theatres Association, and treasurer of Randforce Amusement Corporation; and Ernest Emerling, Loew's Theatres advertising executive.

MGM Ups Bebachick

NEW YORK—Ben Bebachick has been named branch manager at MGM's Boston exchange, it was announced by John P. Byrne, general sales manager.

Bebchick moves up from his position as assistant branch manager to succeed the late Ben Rosenwald.

Joining the company in 1927, Bebachick has been a salesman since 1937. In 1949, he became assistant branch manager, the position held until this appointment.

Dana Heads Rank Branch

NEW YORK—The appointment of Frank Dana to the post of Buffalo branch manager to replace Bert Freese, resigned, was announced by Foster Blake, general sales manager of Rank Film Distributors of America, Inc.

Dana has been with United Artists in Buffalo.

TOA Unit Leaders To Map Campaigns On Pay-TV, Military Theatres, Etc.

NEW YORK—Presidents and secretaries of the 24 state and regional units of Theatre Owners of America have been invited by national president George G. Kerasotes to join with him at a special luncheon at the Mayflower Hotel in Washington, D.C., on March 2, to map a program of action of national and state problems, TOA's headquarters announced last week.

Kerasotes has asked the unit heads to meet for a round table conference with the officers and staff of TOA to discuss mutual problems, and effect closer liaison among units and with the national office.

The luncheon and conference will be held during a free period in the schedule of the mid-winter board of directors and executive committee meeting which will run March 1-3, at the Mayflower Hotel. Topping the agenda will be discussions on means of strengthening the exchange area committees for the American Congress of Exhibitors, and TOA's national campaigns to ban pay-TV by Congressional legislation, to have military post theatres play films after neighboring commercial theatres, and guard against extension of any national minimum wage legislation to the theatre industry.

From the state and regional units are expected to come proposals to coordinate and exchange information on local censorship, minimum wage, daylight saving time, and local admission taxation.

Kerasotes said invitations had gone to the following presidents:

Richard M. Kennedy, Alabama Theatres Association; J. Fred Brown, Independent Theatre Owners of Arkansas; Lloyd Royal, Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee; Irving Levin, Northern California Theatre Association; Sam L. Irving, Theatre Owners of North and South Carolina; Pat McGee, Colorado Association of Theatre Owners; George H. Wilkinson, Jr., Motion Picture Theatre Owners of Connecticut; Arnold Haynes, Motion Picture Exhibitors of Florida.

Also, J. H. Thompson, Motion Picture Theatre Owners and Operators of Georgia; Russell Lamb, United Theatre Owners of Illinois; M. B. Smith, Kansas-Missouri Theatre Association; Martin J. Mullin, Allied Theatres of New England; Eddie Clark, Missouri-Illinois Theatre Owners; Sam L. Gillette, Mountain States Theatres Association; Clarence Golder, Montana Theatre Association.

Also, R. R. Livingston, Nebraska Theatre Association; Maury Miller, New Jersey Chapter of TOA; Ed Kidwell, New Mexico Theatre Association; Al Forman, Oregon Theatre Owners Association; Edward M. Fay, Theatre Owners of Rhode Island; Robert Hosse, Tennessee Theatre Owners Association; Joseph Strauss, Theatre Owners Association of Quebec; A. Julian Brylawski, Motion Picture Theatre Owners of Metropolitan D.C.; and Armand Marion, Jr., Theatre Owners of Washington, Northern Idaho, and Alaska.

GROUP INSURANCE PLAN EFFECTIVE MARCH 1

NEW YORK—Theatre Owners of America's Group Life Insurance program, offering coverage to members and their employees ranging from \$5,000 to \$20,000, will become

Kerasotes Hails Fox Move To Revive Stereo Sound

NEW YORK—The decision of 20th-Fox Film Corporation to again make prints available with stereophonic sound was hailed last week by George G. Kerasotes, president of Theatre Owners of America, as a "forward step for our industry."

In a letter to Spyros P. Skouras, 20th-Fox president, Kerasotes offered "the co-operation of our organization in any way possible to make exhibitors aware of the availability of stereophonic prints."

Loew's Managerial Changes

NEW YORK—Eugene Picker, executive vice-president of Loew's Theatres announces the following managerial changes in the metropolitan area:

J. Clyde Fuller, manager, Loew's State, on Broadway, has been transferred to Loew's Triboro, Astoria. Louis Falk, manager, Loew's Triboro, has been transferred to Loew's Premier. William Klenert, manager, Loew's Premier, moves to Loew's 175th Street, while Allan Isaacs, manager, Loew's 175th Street, has been transferred to Loew's Olympia. Harold McMahon, manager, Loew's Olympia, has been assigned as relief manager.

effective on March 1, it was announced last week by George G. Kerasotes, president.

Attainment of the necessary number of insured persons this week has enabled TOA to notify the John Hancock Mutual Life Insurance Company of Boston to place the plan into operation, Kerasotes said. The initial group of TOA member applicants have been advised by telegram of the starting date.

Kerasotes said the plan would be kept open for a limited time to permit additional members to join. Thereafter, new applications will be accepted only on policy anniversary dates.

The unique program is believed to be the first of its kind available through a trade association to the exhibition portion of the industry. The plan offers two options: one wherein all salaried employees of members may be covered, the other in which only key management and supervisory personnel may be insured.

The Group Life Insurance program is the result of several years of work by a special TOA Committee, headed by Kerasotes, who at the time the plan was first conceived was an assistant president of TOA. The program will be administered by the Theatre Owners of America Group Life Insurance Trust, at TOA's New York headquarters, 1501 Broadway.

Under the program, TOA members will be able to obtain the coverage without medical examination. Coverage is as follows:

Salaried employees earning \$2,500 to \$5,000, \$5,000 in insurance; earning \$5,000 to \$10,000, \$7,500 in insurance; earning \$10,000 to \$15,000, \$10,000 in insurance; earning \$15,000 but less than \$20,000, \$15,000 in insurance; earning \$20,000 and over, or an individual owner, partner, or active corporate officer, regardless of salary, \$20,000.

Exhib Chairmen Join Brotherhood Drive

NEW YORK—National exhibitor chairman Edward L. Hyman last week announced his appointments of area exhibitor chairmen and co-chairmen for Brotherhood Week.

They include the following:

Albany: Elias Schlinger, Fabian Theatres; Boston: Martin J. Mullin, New England Theatres, and Edward M. Fay, Providence, R. I.; Buffalo: Arthur Krolick, Buffalo Paramount, and William Dipson, Dipson Theatres, Batavia, N. Y.; Charlotte: Ernest G. Stellings, Stewart-Everett Theatres; Chicago: David B. Wallerstein, Balaban & Katz, and Jack Kirsch, Allied Theatre Owners of Illinois; Cincinnati: James W. McDonald, Theatre Owners Corporation; Cleveland: Sam Schultz, Schultz Circuit; Dallas: Kyle Rorex, COMPO of Texas; Denver: Robert W. Selig, Fox Intermountain Amusement; Des Moines and Omaha: Woodrow R. Praught and A. Don Allen, Tri-States Theatres; Jacksonville: Sidney Myers, Wometco Theatres, Miami, Fla.; Los Angeles: William Thedford, Fox West Coast Agency, and Jerry Zigmond, California.

Also, Memphis: Jack D. Braunagle, United States, North Little Rock, Ark.; Milwaukee: Ben Marcus, Marcus Theatres; Minneapolis: Charles Winchell, Minnesota Amusement Corp.; New Haven: Harry F. Shaw, Loew's Poli Theatres; New York: Harold Rinzler, Randforce Amusement Corp., and Sol Schwartz RKO Theatres; Oklahoma City: Norman T. Prager, Criterion Theatre, and Paul Townsend, Stanley-Warner Management Corp.; Philadelphia: William Goldman, Goldman Theatres; Pittsburgh: M. A. Silver, Stanley Warner Management; Portland (Ore.): Al Forman, Forman Brothers, and M. M. Mesher; St. Louis: Tommy James, Missouri-Illinois TOA; Salt Lake City: John Krier, Fox Intermountain Theatres; San Francisco: Joseph Blumenfeld, Blumenfeld Theatres; Seattle: Oscar Nyberg, Evergreen Theatres, and William Connor, John Hamrick Theatres; and Washington: Julian Brylawski, and Sam Bendheim, Jr., Neighborhood Theatres Circuit, Richmond, Va.

Flexible Policy Set For Brotherhood Dates

A flexible policy for territorial observance of Brotherhood Week is revealed in a joint statement issued by national amusement industry chairman Alex Harrison and national exhibitor chairman Edward L. Hyman.

In this precedent-setting move, Brotherhood Week observances this year will be held during a period that will be determined by area exhibitor and distributor chairmen.

The decision results from suggestions by many area exhibitor and distributor chairmen who believe that, if more time were provided for local Brotherhood Week campaigning, new records for theatre collections and donations from other local-level sources would accrue.

Harrison and Hyman, suggest that local Brotherhood Week by the motion picture industry forces be held any time up to the May 2-4 week-end.

Kelly Rejoins Universal

NEW YORK—The appointment of William D. Kelly, former Universal branch manager in Atlanta, to the post of sales manager in Kansas City to replace Morris Relder, who has resigned, was announced by Henry H. Martin, general sales manager of Universal.

Columbus Parking Bill Ready For Legislature

COLUMBUS, O.—City of Columbus would be empowered to lease an area beneath the State House yard, in the center of the downtown theatre district, for an underground garage under provisions of a bill readied for introduction in the Ohio House of Representatives. The bill is expected to be introduced by Rep. Kline L. Roberts, Rep., Columbus.

Recently, the Ohio Supreme Court nullified the state law which authorized the Underground Parking Commission to erect a multi-million dollar garage on the State House site. The law was declared unconstitutional because it lacked uniform application throughout the state.

The Roberts bill may contain a provision which would allow city and county governments to lease state-owned property for similar purposes. This is expected to comply with the recent Supreme Court decision.

Mayor M. E. Sensenbrenner said he would give the Legislature until the end of the session (this summer) to act on the bill.

COMPO Asks For Financial Support From Every Exhibitor In America

Tri-States Contract Sets "One Man In Booth" Policy

DES MOINES—New projectionists' contracts have been negotiated by Tri-States Theatres for its various theatre operations which will virtually eliminate the two-man shift from theatre booths in that part of the midwest, it has been learned.

Although the effective starting dates vary from city to city, contracts providing for one-man service have been ratified for Tri-States theatres in Kansas City, Omaha, Des Moines, Davenport, Rock Island, and Sioux City.

The two-man shift in the booth has been a long-time controversial issue, projectionists maintaining that it was a necessity for deluxe operations, while managements have claimed it was merely wasteful.

NEW YORK—A strong appeal for every exhibitor in the country to contribute to the support of COMPO is now on its way to 17,000 exhibitors from the COMPO Governing Committee, Ben Marcus, Abe Montague and Sam Pinanski.

Distributed through National Screen exchanges, the letter is accompanied by a folder setting forth COMPO's greatly enlarged program and a report by Pat McGee that COMPO's successful tax campaigns since 1954 will have added nearly a billion dollars to the industry's income by the end of this year.

The triumvirate's letter, addressed to "The Exhibitors of America," follows:

"COMPO has been charged with the responsibility of executing the most comprehensive program in its history. Details of this program are set forth in the enclosed pamphlet.

"This program has been approved by all the organizations represented in COMPO. It also should be emphasized that among its projects are several originally conceived by the American Congress of Exhibitors, but which ACE officials have asked COMPO to handle.

"If COMPO is to perform this gigantic task it obviously must have the financial support of every exhibitor in the country. We urge you, therefore, to make a contribution to COMPO at the rates listed in the pamphlet. You can do this either through a film company salesman, who will call on you shortly, or through your local exhibitor organization. As in the past, your contribution will be matched, dollar for dollar, by the distributing companies.

"In view of its past record and the great responsibility that has been placed upon COMPO we believe we are justified in expecting a contribution covering every theatre in America. Anything short of that not only will endanger this program; it probably would make it forever impossible for this industry to undertake any comprehensive co-operative effort aimed at putting the industry back on its feet again.

"For the sake of your own business we urge you to pay your COMPO dues."

New Variety Tent Charity

DES MOINES—The local Variety Club will undertake sponsorship of aid to victims of cystic fibrosis, a little-known but usually fatal disease occurring among children, it was voted at a luncheon meeting of the group.

The club will immediately establish a fund to be known as the Variety Children's Fund for Cystic Fibrosis, and will offer assistance to afflicted children of the Des Moines area whose families are unable financially to provide adequate care and drugs.

Members of the ladies' auxiliary of Variety were guests of the club to hear of the proposed new charity project, and Mrs. Don West, head of the women's group, volunteered the support of her organization in underwriting the purchase of several machines used in the treatment of the disease.

WB In Stock Buy

NEW YORK—Warner Bros. Pictures, Inc., announces it has purchased 160,000 shares of its common stock from the Winfield Baird Foundation and the David, Josephine and Winfield Baird Foundation.



The NEW YORK Scene

By Mel Konecny

A MATTER OF CENSORSHIP: The Motion Picture Association of America last week sent out a fact sheet on censorship and its evils to the press throughout the country as well as to key exhibitors for specific use in their immediate areas.

Censorship is defined as prior restraint to control by law what people may see, hear, or read, and should not be confused with post restraint, which allows for the proper protection against the lewd, the indecent, and the obscene.

Only four states censor films, Maryland, Virginia, New York, and Kansas, and the censorship laws in the latter two are presently under attack. The question is asked why should these states be different from the other forty-five? Only a few American cities have censorship, including Memphis, Atlanta, and Chicago.

Back in 1952, the U.S. Supreme Court ruled unanimously that the motion picture is entitled to the same guarantee of freedom as other media of the press, and it has backed this up by ruling against every film case of censorship brought before it since. The only exception might be on the grounds of "obscenity."

The public is twice protected against "obscenity" by the Production Code and by state laws in every state. It is estimated between 90 and 95 per cent of American audiences see only pictures produced under the Code.

Censorship tends to have the rights of the many usurped and in effect turns them over to the few, and it undermines democracy by ultimately endangering all freedoms, the fact sheet says.

Censors have undertaken to extend their authority by classifying pictures for adults only as an alleged means of curbing juvenile delinquency. This is for the birds according to psychiatrists who claim no one medium of communication can be held responsible.

Books, magazines, and TV programs are not submitted to a censor prior to release to the public, so why should films be so subjected? Films seek no special favors. They ask only the same treatment as companions in communication.

Parents are primarily responsible for children's selections of books, newspapers, films, radio, and TV programs, which is as it should be. This personal responsibility should not be relegated to others.

THERE'S A FILM IN YOUR FUTURE: Just recently we've seen a number of pictures which offer much promise and entertainment. These few words are just a reminder to watch for them, and if you agree with us, fine. If not, we'll shoot ourselves.

Allied Artists has a fast-moving and absorbing hit in its story of "Al Capone." An audience roared itself hoarse the other night at a sneak of a funny MGM comedy called "The Mating Game," while drama lovers went for an off-beat type of entry called "The Journey," also MGM, which stars Yul Brynner and Deborah Kerr. Paramount has a wonderful drama in "The Black Orchid," a misleading title. People will want to see this once the word gets around.

20th Century-Fox's bid for attention is a compelling one in "Compulsion," which has a lot of "want-to-see" going for it if what we've heard is any criterion. United Artists has a rip-roaring, burlesque-type winner in "Some Like It Hot," its comedy of prohibition days starring Marilyn Monroe and Tony Curtis, and a sneak preview audience had a great time with some of the dialogue being drowned in laughter. For those who like their films heart-touching and heart-warming, we recommend U-I's "Imitation of Life," with Lana Turner, which will have men and women tearfully impressed. A fill of action is offered in Warners' "Rio Bravo," a super-western with John Wayne, Dean Martin, and Ricky Nelson.

DICK CLARK GOES FOR GIDGET!



DICK CLARK...

the most sensational new star in show business... the idol of America's major moviegoing audience (ages 12-26)!

* Over 20,000,000 watch his **DICK CLARK SHOW** every Saturday Night via **80 ABC-TV** stations coast-to-coast!

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"WHAT DICK CLARK SELLS...
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GIDGET to your audiences via:

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**YOUR
AUDIENCES
WILL GO
FOR**

GIDGET

SANDRA DEE * CLIFF ROBERTSON * JAMES DARREN
ARTHUR O'CONNELL * with MARY LaROCHE and THE FOUR PREPS
JO MORROW

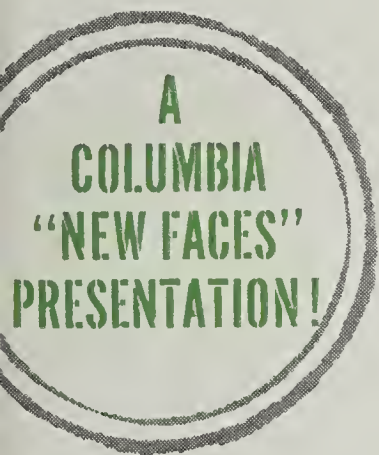
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CINEMASCOPE

EASTMAN COLOR

Screenplay by GABRIELLE UPTON • Based on the novel by FREDERICK KOHNER

Produced by LEWIS J. RACHMIL • Directed by PAUL WENDKOS



OR GIDGET FOR EASTER

from Columbia!



LONDON Observations

by Jock MacGregor

WHAT A TONIC it is to have lunch with Jim Carreras even though he is currently on a diet which precludes alcohol to get into training for his forthcoming visit to the states. He literally exudes enthusiasm for the industry. His success story is well known, Jim is not one to sit back. He goes from strength to strength.

His forthcoming trip will be unique. In these days when so many moan about the dire state of things, this independent will arrive in New York with not a single picture but a whole line-up of product to deliver to major distributors. This universal provider, who has proved with such offerings as "Curse of Frankenstein," "Horror of Dracula," and "Camp on Blood Island" that British pictures with British scripts and British casts can be international hits, will be handing to UA, "Hound of the Baskervilles" and "10 Seconds To Hell"; Columbia, "Yesterday's Enemy"; and Paramount "The Man Who Cheated Death"; and will show U-I the rushes of "The Mummy."

THE FILM INDUSTRY has been spotlighted during the week in the very best possible manner. Following hard on the glittering Royal Film Performance which gained nothing but kudos for everyone, the opening of the Columbia with "Gigi" garnered a terrific press. Though a cold stopped me attending, the radio at home kept me in touch with numerous references to the occasion as the hit numbers were played. It must have been a truly wonderful show, and I am so very glad to hear that Mike Frankovich was well enough to leave his sick bed to attend.

Incidentally, the demand for "Gigi" seats is only rivalled by that for "My Fair Lady," and bookings now run into the early summer. Road shows are really taking on here. "Around the World" is nearing its second year and I have lost count of how long "South Pacific" has been running. Discriminating patrons, tired of the pushing and shoving of the continuous show welcome the chance of booking and seeing a movie in comfort.

BACK FROM HOLLYWOOD and feeling that there is nothing wrong with the future is Irving Allen of Warwick. With "Bandit of Dhobi," starring Victor Mature, and "Idol on Parade," with William Bendix, awaiting premieres, shooting is about to start on "Adamson of Africa." Starring Robert Taylor with the British discoveries, Anthony Newley and Anne Aubrey, it will be directed by Richard Thorpe. It will be shot in Technirama. . . . Doing a first rate job for the independent British and American producers in the Italian market are Globe Films of Rome. For the last two years, they have been responsible for 22 per cent of all the monies grossed by British films in Italy. . . . Those who thought extended runs in the provinces could never be, should note that "South Pacific" celebrated its 39th Saturday at the Gaumont, Manchester by taking more money at the box office than on any previous Saturday during its run. . . . Thanks to the untiring efforts of Sydney Lewis, general manager Bill Cartlidge is able to announce that Associated British Cinemas are now in a position of having permission to open everyone of their theatres on Sundays. In 12 years, he has fought 151 campaigns. Final victory came recently with an overwhelming vote in favor of Sunday cinemas at Penzance in the West Country.

ACE (Continued from page 8)

4—Three additional topics were added to the agenda of the proposed meeting with heads of production and distribution, as follows:

- (a) 16mm films
- (b) Production of more film in color
- (c) Request for more stereophonic sound with prints and increased publicity concerning such prints.

Adams reported that preliminary discussions had been initiated.

5—Under Industry Research, ACE is seeking a "new look" in motion picture presentation in both picture and sound, to enhance the glamour of motion picture theatres.

Hazard Reeves, who created CinemaScope sound, outlined a research program to attain this objective. He will serve on the committee and offered the facilities of his company to the committee.

Max Cohen, chairman of the Committee on Research, declared that the phrase "stereosound" had been grossly misused, so that its original meaning had become obscure. Cohen announced that the committee is anxious to find a new name or a descriptive phrase for the multi-channelled process for reproducing sound in theatres. Such a name would be copyrighted and reserved exclusively for theatre use.

6—Since the executive committee feels that it is vitally important for every theatre owner in America to be identified as a member of ACE, it has authorized a Cer-

tificate of Membership which will be issued to every exhibitor becoming a member of ACE. All constituent organizations and area chairmen will cooperate in distribution of applications and certificates.

7—Forman reported that the problem of post-1948 films was under continuing study.

George Kerasotes, chairman of the Toll-TV committee, reported that all the members of his committee will become members of the Joint Committee on Toll-TV.



Michael Edelstein, divisional manager, RKO Theatres, recently presented Academy Award star Joan Crawford with the first pair of reserved seats for the New York Palace showing of 20th-Fox's "The Diary Of Anne Frank." In private life, Miss Crawford is the wife of Alfred N. Steele, chairman of the board of Pepsi-Cola Company.

AB-PT Promotes Plitt To Head Film Unit

NEW YORK—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., last week announced the appointment of Henry G. Plitt as president of ABC Films, Inc., an AB-PT subsidiary.

The appointment of Plitt, who for the past four years has been president of Paramount Gulf Theatres, also an AB-PT subsidiary, is effective immediately.

"The film syndication field is rapidly expanding, throughout the word as well as in the United States," Goldenson pointed out, "and under Plitt's leadership, ABC Films plans to get an increasing share of these expanding markets."

Plitt joined United Paramount Theatres, with which the American Broadcasting Company merged in 1953 to form AB-PT, in 1946 as district manager in Ohio, West Virginia, and Kentucky, where he started his programming activities by putting on stage shows for the district's theatres. In 1949, he was moved to New Orleans and promoted to division manager of the then Paramount-Richards (now Paramount Gulf) Theatres. Two years later, he was made vice-president of the Gulf chain, and on Dec. 31, 1955, was promoted to president. He is chairman of the committee for the development of new screen personalities for the Theatre Owners of America and chairman of the Academy Awards committee for the TOA.

Loew's-ABC Vending Awards

NEW YORK—Leonard Pollack, director of purchasing and concessions for Loew's Theatres, and Melvin L. Gold, sales manager of the newly formed exploitation novelties division of the ABC Vending Corporation, announce eight winners in the "tom thumb" candy stand decoration contest held at Loew's intown and out of town theatres.

The following managers will each receive a \$25 award:

Danny Cohen, Loew's Kings Theatre, Brooklyn, N.Y.; Harold Graff, Loew's Orpheum, Manhattan; Lennie Edwards, Loew's "35," Keyport, N.J.; and Joe Beck, Loew's Gates, Brooklyn.

Out of town winners are Walter Kessler, Columbus; Frank Henson, St. Louis, Kermit Allum, Evansville, and Sam Gilman, Syracuse.

NTA Promotes Burns

NEW YORK—Vernon Burns, who heads the NTA office in London, has been named vice-president of NTA International, Inc., Harold Goldman, president of NTA International, announced last week.

Burns will supervise all NTA International's European operations, including feature and syndicated film sales, production, and theatrical and non-theatrical sales.

Lider Heads N.E. Unit

BOSTON—The annual meeting and election of officers for 1959 of Independent Exhibitors, Inc., and Drive-In Theatre Association of New England was held last week.

President Edward W. Lider gave a comprehensive report on ACE at the buffet luncheon session.

The following officers were elected: Lider, president; Julian Rifkin, first vice-president; Edwin Fedeli, second vice-president; Henry Gaudet, secretary; Melvin Safner, treasurer; and Nathan Yamins and Lider, national delegates. Carl Goldman was reappointed executive secretary.

ALBANY

Marked changes in the drive-in picture hereabouts are taking shape for the 1959 season. One of them saw the sale by the Lamont interests of Riverview, at Rotterdam (outside Schenectady) to Fabian Theatres. This was followed by the retirement of general manager Robert Lamont from the organization founded by his late, older brother, Harry, and his affiliation with Alan V. Iselin's Tri City Drive-In Theatres. Another Lamont drive-in, the Sunset, Kingston, was expected to be purchased by Walter Reade, Jr. At least one more ozoner, which had been operated by partners, is slated for new ownership in the spring. This is not a Lamont unit. . . . The Albany Variety Club's Camp Thacher fund will be the beneficiary of the premiere which the Times-Union is to sponsor of "South Pacific" in Todd-AO at the Ritz on Feb. 19. Stanley Warner has turned over the 1125-seat house for the occasion. The film will play the Ritz on a 10-performances a week basis. The house has closed for installation of the Todd-AO process. Al Swett, SW district manager and Strand house manager, will move to the Ritz for the engagement, with his assistant, Bill Gobel, taking over at the Strand. Marie Bartley, Strand cashier, switches to the Ritz as treasurer.

ATLANTA

Lamar Kirks, formerly with MGM, has resigned. . . . James Reynolds, Union Point, Ga., has leased his Madison, Madison, Ga., to Henry Lanham. . . . A cyclone which swept through Fayette, Ala., demolished the screen tower of the Dixieland Drive-In. . . . Mrs. Barbara Chupp is the new receptionist at Martin Theatres. . . . Tom Luck, Exhibitor Service Company, is back at his office following an illness. . . . Ann Morgan, Theatres Service, is back at work following surgery at a local hospital. . . . Charlie Crute, Lyric Amusement Company, Huntsville, Ala., is going to install a new air conditioning system in his Lyric, Huntsville, Ala. . . . Tom Brett, Sr., whose son operates the Arcade, Sandersville, Ga., died at his home.

BOSTON

Cinema Lodge of B'nai B'rith held a testimonial luncheon in honor of Jimmy Durante at the Hotel Bradford with proceeds benefiting the Jimmy Fund. . . . The Drive-In Theatre Association of New England held its fifth annual day-long meeting and luncheon at the Hotel Bradford on Feb. 17. Julian Rifkin was chairman. Open discussions were held from the floor. . . . Harry Browning has been brought in as temporary general manager of the new Fenway by operators Lloyd Clark and Winthrop Knox, Jr. He will remain in that spot until the reopening of the Medford Twin Drive-In. He has appointed Bill Barker as house manager and John Cox, Jr., as assistant. . . . Al Daytz, Daytz Theatres, has taken a lease on the State, Bridgton, Maine, from owner Mrs. Alberta Millette. He will start operating soon.

BUFFALO

One of the highlights of the promotion campaign on "The Remarkable Mr. Pennypacker," current at the Paramount was a search conducted for Buffalo's largest family by Jack Eno of radio station WEBR. A \$50 U.S. Savings Bond went to the winning family, the members of which were driven to the opening in old time autos, similar to those featured in the film. There also was a special invitation screening for teen-agers, for which Warren Michael Kelly, station WGR, acted as host. Phil Engel, 20th-Fox

exploitation force, was in town assisting manager Edward Miller on the advance campaign. . . . Arthur Krolick, district manager, Buffalo and Rochester, American Broadcasting-Paramount Theatres, has been appointed Buffalo exchange area exhibitor chairman of this year's industry participation in Brotherhood Week fund raising for the National Conference of Christians and Jews. William Dipson, head, Dipson Circuit, has been named co-exhibitor chairman. . . . Robert Boasberg, prominent Buffalo attorney, and brother of Charlie, Warners national sales manager, was one of the successful candidates for director of the Greater Buffalo Advertising Club. . . . George Mason and Rita Inda, Century, with an assist from Dave Kane, Columbia exploiter, got some excellent TV plugs for "Bell, Book and Candle" when they tied in with the WKBW-TV show "For the Ladies," of which Doris Jones is the hostess. It was a "Kim Novak Look-Alike Contest," and Mrs. Pat Spector won a week-end trip to New York City. . . . The State Lottery Control Commission will hold a session in Buffalo's City Hall on Feb. 9 to explain the bingo licensing law and procedures of the commission.

CHARLOTTE

North Drive-In, Greensboro, N. C., has obtained a permit to rebuild at a cost of \$11,000 a screen destroyed by fire recently. . . . Steps to prevent adults from molesting young children during matinee hours at downtown theatres have been taken by Charlotte movie house operators in cooperation with city officials. The plans were mapped at a conference after the City Council received several complaints from parents. Theatre managers gave assurance that precautions have been taken to prevent recurrence of such incidents. These include better lighting and assignment of a person to patrol the aisles. It also was urged that children be instructed to report any incident immediately to the manager, usher, or ticket seller. It also was recommended that children should be permitted to remain for one show only. It was pointed out that mothers often use movie houses for baby sitting purposes, leaving their youngsters for several hours.

CHICAGO

For the 10th consecutive year Jack Kirsch, president, Allied Theatres of Illinois, was appointed by the Chicago Council, Boy Scouts of America, to head the 1959 campaign in the amusement and theatre division of the drive. . . . The new round screen process, Cinetarium, has appointed William Rebane as American representative. He will work from offices just opened locally. The process will be presented at the Chicago Trade Fair in July. It is the invention of a German scientist and is reported to have done well in Paris. . . . Everett Olson is now heading the publicity department at the Paramount exchange. . . . Mrs. David Wallerstein, wife of the B & K president, received a citation from the Lower North Center Boys Club for her untiring work for the group. . . . J. Grossman was named Roosevelt co-manager. . . . Lou Philon's Liberty, Michigan City, Ind., was destroyed with other buildings in a half million dollar fire. . . . Donald D. Walden was named B & K insurance division manager succeeding William Holden, resigned. . . . The Hebron, Hebron, Ill., reopened. . . . Herb Con, manager, and Ann Smalley, chief inspectress, Paramount exchange, received inscribed watches for 25 years of service. . . . The Lincoln, Homewood, Ill., has been renovated throughout. . . . B &

K is installing Todd-AO at the Valencia, Evanston, Ill. . . . Unanimous endorsement of ACE was given by a meeting of area theatre owners called by James Coston, Jack Kirsch, and Dave Wallerstein, Chicago area exhibitor co-chairmen of ACE.

It was erroneously reported recently that Jack Springer, former Jackson Park manager, was named by Smith Corporation to supervise its 66 Drive-In and the Ridge, Griffith, Ind.

CINCINNATI

Considerable local interest has been aroused by an eight-week "Silent Film Festival" in the Evening College, University of Cincinnati. The rare old masterpieces, furnished by Audio Film Center, Chicago, trace the history of silent films from its two-reeler days 50 years ago to the 1920's. . . . The Golden Age Movie Club, composed of persons 60 or older, now has more than 5,000 members here. Sponsored by the Post and Times-Star, it provides lower admissions for oldsters at four downtown movie houses. . . . Robert Laws, president, and other officers of IATSE, Local F-37, were reelected. . . . Harold Moore, Charleston, W. Va., exhibitor, is now booking and buying for the Gauley, Gauley Bridge, W. Va., and Frank Weitzel, local independent, is booking and buying for Starlight Drive-In, White Sulphur Springs, W. Va. . . . Reopened recently were the Gallagher, Gallagher, W. Va., and the Pioneer, Glenville, W. Va.

CLEVELAND

"South Pacific" holds the run record here. . . . The Variety Club testimonial to outgoing chief barker David Rosenthal, UA branch manager, and installation of new officers headed by chief barker Jim Levitt, Buena Vista branch manager, has been postponed until March 2. . . . Cloverleaf Drive-In suffered flood damage when water rose to the top of speaker posts. . . . The State, Barnesville, Ohio, closed, leaving the town without a movie theatre. . . . Variety Club Auxiliary members attended a farewell luncheon in honor of Mrs. Fay Weiss, former president, who is leaving to join her husband, Sam, now in Cincinnati. . . . A group of Variety Club members and their wives have formed a dancing class and take lessons once weekly. . . . Condolences to Dolores Smith, secretary to Universal branch manager Norman Weitzman, upon the death of her mother. . . . The ACE story was told to area exhibitors at a meeting held in the 20th-Fox screening room. . . . The Jewel and the Norwood, both old-timers, ceased operation. . . . The Diana, Rittman, Ohio, and the Pauling, Pauling, Ohio, also closed. . . . Local F-Five, IATSE, met and reelected all officers for a two year term. . . . It's practically set that Warners and Universal will move from their separate present buildings into the Film Building, which they occupied some 20 or more years ago.

DALLAS

Fellow employees of the 20th Century-Fox southwestern district headquarters turned out at the Variety Club to pay tribute to W. S. (Sebe) Miller on his last day of service with the company. Miller, sales manager for the district office here, has been with 20th Century-Fox for 41 years, all in Dallas. The fellow workers presented Miller with a fishing rod and reel. Also at the luncheon were Miller's wife and son, W. S. Miller, Jr., who is in the film business as assistant branch manager here for Walt Disney Productions. . . . Eric A. Johnston,

will be the speaker for the May 13 anniversary luncheon at the Dallas Chapter of the Women of the Motion Picture Industry. . . . The Delta Phi Epsilon Alumnae Association's annual movie benefit for Dallas Services for Blind Children will be held at the Coronet. The first two performances of "Two Loves Had I," the life story of the composer, Puccini, will be at 8 and 10 p.m. . . . Phil Lowe, president of the National Association of Concessionaires, was to conduct a forum on "Food Is Your Fortune" at the Texas Drive In Theatre Owners Association convention at the Hotel Adolphus on Feb. 16 through 18. . . . Hollywood Pictures Corp., headed by B. R. and Gordon McLendon, completed its first feature length film, "The Killer Shrews," after two weeks shooting at Lake Dallas, with final shots made in the United National studios here.

The picture will be readied for a June release, with a local premiere possible. Budgeted at \$300,000, it is the first of two features coproduced by McLendon and Ken Curtis, who is also seen in the picture, with Ray Kellogg, director, and Ben Chapman, production manager. . . . Alfred Sack, operator, Coronet, which is observing its 10th anniversary as an art house here, will admit free the first 10 patrons reaching the Coronet any day during the 60 day period ending Feb. 23. Hulda Ailvernail is manager of the Coronet.

DES MOINES

Leo Wolcott of Eldora, Iowa, veteran exhibitor and board chairman of Iowa-Nebraska Allied, is recovering from a series of heart attacks and is expected to leave the hospital shortly. . . . Frank Zanotti, booker

for Universal at Des Moines, is the proud father of a new son, Francis Joseph. . . . The Cooper Foundation theatres announced they will close indefinitely the Broadway, Council Bluffs, Iowa. . . . A. H. Blank, head of Tri-States Theatres, and Mrs. Blank have left on a three-month tour which will take them to Africa and other foreign points. . . . The Paramount, Cedar Rapids, Iowa, is bringing back its "mighty Wurlitzer" with special shows on Sunday. The house is equipped with one of the largest organs in the country.

DETROIT

Jean Kennedy, who for the past five years has directed advertising and publicity for the Fox, was given a farewell luncheon at the Hotel Statler. Tendering the luncheon were the newspaper and radio film reviewers and commentators, and her associates at the Fox. She transfers to New York City where she will become part of Talent Associates, headed by David Susskind. Managing director Robert Bothwell has made no announcement concerning her successor. . . . Michigan Allied has undertaken to reduce shipping costs in Detroit by sending members a form to be filled out, authorizing it to consolidate shipments of film, advertising materials, trailers and packages on Tuesdays, Wednesdays, Fridays, and Sundays. This results from an agreement now in effect with Film Truck Service, Inc. of a minimum of \$1 per shipment. It marks peaceful co-existence between truckers and exhibitors after a year of petitions for higher hauling rates, public hearings, and negotiation. Allied has advised out-state operators to restrict movement of advertising material, packages and trailers to those days on which it is receiving film. . . . The unit has also distributed to all its members the "Summary of Charges Against the Department of Justice Made by the Independent Motion Picture Theatre Owners." This was issued by National Allied, which states that for those wanting to know details of matters listed in the "Summary," it is willing to mail them free the booklet, "What the Motion Picture Theatres Mean and What You Can Do to Save Them."

HOUSTON

Poll tax receipts were worth their weight in tickets to the Metropolitan and to the showing of "Bell, Book and Candle." Free admission was offered to any woman showing a poll tax receipt at the boxoffice. The offer was good during the matinee and was withdrawn at 5 p.m. The special offer was made by the Interstate Theatre Circuit to stimulate interest in the payment of poll taxes. . . . The Bellaire, operated by Gen. Victor A. Barraco, will observe its 10th anniversary on April 16. Plans are underway for the big celebration. . . . "If we have to pay adult prices, we should

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Screen Trailers

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MOTION PICTURE ADVERTISING SERVICE, 193 Walton St.,—JA 5-1594

NATIONAL SCREEN SERVICE, 173 Walton St., N.W.—JA 3-5881

POSTER EXCHANGE, 163 Walton St., N.W.—JA 5-0935

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BENTON BROS. FILM EXPRESS, 168 Baker St., N.W.—JA 4-5411 Emerg. Phone: CE 7-1740

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Issue of February 25

Buffalo Territory

Issue of March 4

Save Them!

be able to see adult movies." This logic was propounded at the Community Youth Assembly at the University of Houston. It came close on the heels of Mayor Lewis Cutrer's announced desire to censor movies and literature for teen agers through his Youth Citizenship Committee. The youth assembly proposed teen age movie prices, a proposal that came out of a workshop discussion on "What should our community do about delinquent youth." Cutrer said neither he nor his commission have anything in mind like censorship laws. He explained that censorship would be an advisory measure, the establishment of a board that would merely recommend against movies and literature found to be really objectionable. Two representatives from each high school will be asked to serve on a subcommittee of the Youth Citizenship Committee. The panel that made the movie recommendations was composed of 14 students chosen from a cross section of participating teen agers, in the Community Youth Assembly.

JACKSONVILLE

Jim Carey at Loew's Normandy Twin Outdoorer switched back to a first-run policy with the double bill of "Sins of Lola Montes" and "Women of Wongo," and Mike Meiselman did the same at the Town and Country with an exploitation drive for the opening of "Never Love a Stranger." . . . Thomas P. Tidwell, 20th-Fox branch manager; Tommy Tucker, TV and radio headliner; Franklin Frady, San Marco projectionist; and Byron Adams, UA branch manager, begun a series of personal calls to the offices of TV and radio stations to inform airways personnel of the benefits and purposes of the Will Rogers Memorial Hospital in preparation for the next hospital drive. . . . Nearly 4,000 women viewed free showings of films prepared by the American Cancer Society at the Edgewood, Capitol, San Marco, Town and Country, Five Points, Beach and Negro-patronage Strand theatres. Teams of local doctors were on hand at each theatre to answer questions from the audience. . . . As another instance of public service by local exhibitors, local theatre screens gave a week of free screen advertising to the United Cerebral Palsy Telethon being conducted over a period of 16 hours in the auditorium of the Hotel George Washington on Feb. 14.

MIAMI, FLA, NEWS—Daniel Shull is manager, Davie Blvd. Drive-In, Ft. Lauderdale, Fla. . . . Andrew Malanos is assistant manager, Gateway, Ft. Lauderdale, Fla., replacing Bill Mix, resigned. . . . Mike Rosenkranz, manager, Cameo, Miami Beach, Fla., enjoyed a one-week vacation as first prize winner of Wometco's "Dollars For Christmas" contest. Mike's theatre had the youngster who sold the most Wometco Thrif-Tik-It Books during the contest, which ended Christmas Eve. Wometco is continuing the Thrif-Tik-It Book sales throughout the year, giving a commission to the youngsters who sell the books. . . . Mrs. Mitchell Wolfson, wife of the circuit co-owner, was chairman of the benefit premiere of "Inn of the Sixth Happiness" at the Carib, Miami Beach, Fla. Proceeds went to The Queen's Fund for Greek Orphans, Inc., sponsored by Queen Frederika of Greece.

MEMPHIS

Tutrovansum, Tutwiler, Miss., is operating again after a brief shutdown, and 65 Drive-In, Conway, Ark., is on week-end operation. . . . Ouachita, Mount Ida, Ark., is closed, as is the James, Cotton Plant, Ark. . . . Joiner, Joiner, Ark., closed. . . . Skylark Drive-In,



Frank H. Ricketson, Jr., former general manager, National Theatres, Inc., is among 15 leading citizens named by President Eisenhower to the board of trustees of the \$25,000,000 national cultural center to be built in Washington, D.C.

Clarksdale, Miss., has closed until warm weather, as have Fulton Drive-In, Fulton, Ky., and West Point Drive-in, West Point, Miss. . . . Charles R. Bonner advises that he has closed Pines Movie, Pine Bluff, Ark., and L. N. Hynes has sold his theatre at Nettleton, Ark., to W. T. Vaughan. It has been reopened as the Vaughan. . . . Strand, Ripley, Tenn., which burned in late December, has not been rebuilt. . . . Predicts Edwin Howard, Press Scimitar amusements editor, "The big thing on the screen in 1959 will be the best-seller. Books have always been important to Hollywood, but never so important as now. To a producer, a best-selling book—whether fiction or non-fiction—is a pre-sold picture in the raw."

MINNEAPOLIS

Charles Rubenstein has closed his 600-seat neighborhood Dale, St. Paul, bringing to more than a dozen the number of theatres which have closed in the Twin Cities in the past two years. . . . Paul Mans bought the 450-seat Oxboro, suburban Oxboro, from Otto Kobs. Mans also is a partner in the Richfield, suburban Richfield. Kobs retains his Flying Cloud Drive-In. . . . Ev Olson is again handling the exploitation for Paramount, Minneapolis, headquartering in Chicago. At one time he was associated with the Minneapolis branch as exploiter before being transferred to Charlotte, N. C. . . . Work is progressing on the new drive-in at the intersection of Highways 36 and 61 north of St. Paul, which Chet Herringer is building. A spring opening is scheduled. . . . James Dam is the new owner, Bill's Theatre, Tyler, Minn. House formerly was operated by William Jensen. . . . Alvin Thompson and Donald Johnson are the new owners, State, LaCrosse, Wis., having purchased the house from Frank Lesmeister. A theatre in Dodgeville, Wis., will be operated by Lesmeister. . . . Kenneth Prouty, formerly of British Columbia, is the new assistant manager, Gopher. . . . The Strand, Preston, Minn., closed for the winter. . . . The Lake, Eden Valley, Minn., also closed. . . . New projection equipment was installed in the Avery, Garner, Iowa, according to C. E. Mosher, manager. . . . A fire, believed to have started in the "attic" of the house, destroyed the Wells, Wells, Minn., operated by Sid Heath. Theatre was unoccupied at the time. . . . Most loop theatres have hiked admissions to \$1 from 90 cents following the removal of the federal tax. Fewer advance

admissions for special pictures are expected in the future, however. . . . About \$13,000 was netted from the two performances of the Beryozka dancers sponsored by the women's auxiliary of the Variety Club of the Northwest and the University of Minnesota. The proceeds will be used to buy oxygen units for the Variety Heart hospital on the university campus.

NEW HAVEN

Mrs. E. B. Daniels has reopened the Jefferson, Springfield, Mass., subsequent-run, on lease from the Herman Rifkin Theatres. The theatre had been previously operated by Tom Sandell and associates, also on lease from Rifkin. . . . Lockwood and Gordon's Candlelite-Pix Twin Drive-In, Bridgeport, Conn., has been reopened, following installation of in-car heaters, which are being provided on a free basis. . . . Eric Crawshaw has been reelected president of Local 439, IATSE, New London, Conn. Also serving are Leslie Nowell, vice-president; John S. Kane, financial secretary and treasurer; Benjamin H. Rose, recording secretary; Frederick C. Nowell, business agent; and trustees and executive board, Thomas Kenure and Anthony Osowski. . . . Mickey Daley, president, Daly Theatres Corporation, Hartford, has named William Ricks, who recently completed seven years of service as manager of U.S. Army base theatres in various locations, as manager of the 1800-seat subsequent-run Daly, Hartford. In addition, Ricks will supervise the Daly interests' recently-reopened Plainfield Cinema, Plainfield, Conn., a 500-seat first-run. Ricks succeeds Henry Gain, who has left the Daly organization. . . . Hartford Superior Court Judge Louis Shapiro has reserved decision in the \$250,000 law suit by New Britain, Conn., theatre owners and operators against the city of New Britain, following a hearing in Hartford Superior Court. The suit, pending since mid-1958, was brought by the Connecticut Theatrical Corporation, Stanley Warner subsidiary, owner and operator of the Strand and Embassy; and Peter G. Perakos, owner, Palace, and lessee of George LeWitt's Arch St., on the contention that presence of policemen on duty in theatres is contrary to both federal and state laws. Judge Shapiro has ordered opposing counsel to file briefs by Feb. 11. . . . A proposed bill that might affect both drive-in and four-wall theatre attendance by teen-agers has been introduced into the Connecticut Legislature by Senator Clement L. Raiteri. The measure would ban teen-age drivers from Connecticut roads between midnight and six A.M.

NEW ORLEANS

Henry G. Plitt, president, Paramount Gulf Theatres, was honored in Jackson, Miss., by Local 589 IATSE at a buffet supper given by the union in the Hotel Heidelberg. He was given a gold lifetime honorary membership card, highest honor given by the IATSE.

R. J. Parks, Jr., closed the New Ren, Yazoo City, Miss., for remodeling. . . . L. B. Craig reopened the Ocean City Drive-In, Ocean City, Fla. . . . Lloyd Royal, Sr., head, Royal Theatres, was installed as president of Meridian, Mississippi, Exchange Club. He is also president of Tri-States Theatre Owners Association of Arkansas, Tennessee, and Mississippi. . . . A. L. Royal Circuit purchased the Royal and Princess, Waynesboro, Miss., from the estate of the late J. O. Bunch. It is said that the Princess will be sold for another type of business, while the Royal will be remodeled. Purchase price was \$40,000. . . .

Work is under way on the remodeling of the old Ritz, Hattiesburg, Miss. It will be re-named the Rebel. . . . Newcomers at Allied Artists are Joyce Lohman, secretary to branch manager George Mungesser, and Linda Reiss, billing clerk. . . . William Holliday, Paramount branch manager, was in Baptist Hospital recovering from surgery. . . . A. B. House, Regis, Cantonment, Fla., is confined to his home suffering from a heart ailment. . . . Allied Artists vice-president and general sales manager Morey Goldstein and his assistant, Arthur Greenblatt, met with a group of 30 or more theatre executives at a luncheon at the Roosevelt Hotel. . . . D. J. Boudreau is the new owner of the Oak, Montegut, La., which he acquired from R. J. Naquin. . . . It's a baby girl for the Don Morton's. He is manager of the Joy Drive-In, Shreveport, La. . . . Mrs. Carmen Smith, Hodges Theatre Supply bookkeeper, entered Hotel Dieu for a major operation.

PHILADELPHIA

Hugh Owen, vice-president of Paramount Film Distributing Corporation, and his executive assistant Edmund C. DeBerry conducted a meeting at the local branch attended by John G. Moore, eastern division manager; Ulrik F. Smith, branch manager, and members of the branch sales and booking forces. . . . The Women's Auxiliary of the Einstein Medical Center, Northern Division, sponsored the premiere of "Cinerama South Seas Adventure" at the SW Boyd. . . . Studio manager William Kanefsky had an article, "How (not) To Enjoy A Good Movie" in Tempos magazine. . . . Former industryite now a shut-in Burt Stanley, who is at the Charles Johnson Home, Royersford, Pa., would like to hear from some of his old friends. . . . Ellis Theatres got the permission of Wilmington, Delaware, authorities

to install shields around street light in the vicinity of their Kerry Drive-In so that unwanted light will not shine in and yet will not interfere with the street lighting. . . . The Theatrical Square Club of Philadelphia Number 1127 has opened membership to include all of the affiliated trades and associations in the motion picture and entertainment industry. All Masons in good standing in their respective Blue Lodges are invited to join by contacting the secretary, David Weinstein, 1548 E. Passyunk Avenue, Philadelphia.

ST. LOUIS

The 600-car capacity St. Charles Drive-In has been taken over by the Jablonow-Komm Theatres, Overland, Mo., under a lease with St. Charles Drive-In Theatre Company, St. Charles, which opened the spot in July, 1951. For the past two seasons the drive-in had been operated under a lease by Herbert P. Hartstein, University City, Mo. . . . The Trojan, Troy, Mo., has been taken over by Louis H. Walton, Jr., and Francis G. Handlong, former employees of the theatre, under a deal closed with Lieutenant Governor Edward V. Long through his Long Theatre Company. . . . The local Longwood is to be converted into a bowling alley. . . . The Frisina, Taylorville, Ill., closed. . . . The Job, Pawnee, Ill., is being remodeled. . . . Fred Wehrenberg Theatres' South Twin Drive-In will reopen Feb. 27. . . . William E. Waring, Jr., will reopen the Ritz, Cobden, Ill., on Feb. 28 if assurance from the town of support is forthcoming; otherwise, the house will be dismantled, leaving the town without a theatre. . . . A bill to prohibit racial discrimination in public places, including theatres, was defeated by the St. Louis Board of Aldermen. . . . Many members of the Missouri-Illinois Theatre Owners attended the monthly meeting of MITO officers and directors at the

Edwin Long Hotel, Rolla, Mo., on Feb. 10. . . . A young couple were held up and kidnapped from the parking lot of the Norside. Three attendants were also strong-armed and robbed. . . . The wife of Herb Washburn, manager, National Screen Service, returned home from St. Joseph's Hospital, Kirkwood, Mo., where she underwent surgery. . . . Maurice Schweitzer, Allied Artists manager, suffered serious injuries in a fall on the ice.

SALT LAKE CITY

William O'Brian is the new assistant manager at the Centre. . . . Dan Kostopulos, veteran local showman and benefactor of note to the region's underprivileged children for the past 30 years, announced the early reopening of the Broadway, which he recently repurchased. The house is being refurbished. . . . Three persons, including two firemen, were injured in a fire which broke out in the basement of the Star, Eureka, Utah, and wrecked the theatre. . . . Lou Sorensen, for many years manager at the Capitol, resigned and his place has been filled by Lynn Ott, formerly at the Studio and relief manager for Intermountain Theatres. . . . Howard Call and his family purchased the Capitol, Brigham City, Utah, from Otto Jorgensen.

SAN FRANCISCO

Charles Maestri, Lippert Theatres, has been elected president of the Catholic Entertainment Guild of Northern California. Other officers elected by the Catholic showmen are: James J. Donohue, Consolidated Amusement Company, vice-president; Joseph Flanagan, 20th-Fox, treasurer; Kay Hackett, MGM, recording secretary. Directors are: Paul Schmuck, 20th-Fox; John Coyne, MGM; William Boland, Hardy Theatres; J. Earl Henning, Lippert Theatres; Joseph Hanley, Warner Bros.; James Mooney, J. Arthur Rank Films; Darrell Pischoff, Pischoff Signs; and John O'Leary, 20th-Fox. . . . Variety Club's Tent 32 installed its 1959 crew at the annual banquet and ball in the Sheraton-Palace Hotel. Gerald Karski is the new chief barker, succeeding Irving M. Levin. Other officers are Jack Tillman and Roy Cooper, first and second assistant chief barkers; Stuart Klein, property master; and Jack Dobbs, dough guy. Canvasmen installed were Hal Gruber, Jack Marpole, Ted Nasser, Darrell Pischoff, A. L. Pierotti, and E. I. Rubin. . . . Irving M. "Bud" Levin, regional director of San Francisco Theatres, Inc., and managing director of the San Francisco International Film Festival, was elected president of the Northern California Theatres Association, succeeding Abe Blumenfeld.

WASHINGTON D.C.

The Super 13 Drive-In, Exmore, Va., and the Carrsville Drive-In, Carrsville, Va., closed. . . . The Elco, Portsmouth, Va., reopened.

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FEBRUARY 18, 1959 **SECTION TWO**
Vol. 61, No. 15

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Doctor's Dilemma, The.....	A3	MGM
Don't Give Up The Ship.....		Par.
Dragstrip Riot.....	B	AI
Dreaming Lips.....		For.
Dunkirk.....	A1	MGM

E

Edge of Fury.....		UA
Enchanted Island.....	A2	WB
Escort West.....		UA

F

Face of the Fire.....		AA
Face of a Fugitive.....		Col.
FBI Story, The.....		WB
Fearmakers, The.....	A2	UA
Fend Without a Face.....	A3	MGM
Fend Who Walked the West, The.....	B	Fox

TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4451 (12-10-58)—For the lower half
TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller
VIKING WOMEN AND THE SEA SERPENT—MD-70m.—Abby Dalton, Richard Devon—4453 (4-16-58)—Fair lower half entry
WAR OF THE COLOSSAL BEAST—MD-68m.—Sally Fraser, Dean Parkin—4601 (8-20-58)—Fair exploitation programmer

TO BE REVIEWED

BLOOD AND STEEL—Wally Campo, Marlyn Agan
DADDY-O—Dick Contino, Sandra Giles
OPERATION DAMES—Every Meyer, Charles Henderson
PARATROOP COMMAND—Richard Bakalyn
ROAD RACERS—Joel Laurence, Sally Fraser
SUBMARINE SEAHAWK—John Bentley

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

223	ADMIRABLE CRICHTON, THE (PARADISE LAGOON)—C-94m.—(TC)—Kenneth More, Diane Cilento—4421 (1-8-58)—Admirable British comedy—England
314	APACHE TERRITORY—W-75m.—(EC)—Rory Calhoun, Barbara Bates—4513 (9-17-58)—Okay action programmer
319	BELL, BOOK, AND CANDLE—C-103m.—(TC)—James Stewart, Kim Novak—4526 (10-29-58)—Cute comedy has lots to offer
234	BITTER VICTORY—D-82m.—(CS)—Richard Burton, Ruth Roman—4441 (3-5-58)—Average war drama
309	BUCHANAN RIDES ALONE—W-78m.—(C)—Randolph Scott, Craig Stevens—4505 (9-3-58)—Good western for the program
303	CAMP ON BLOOD ISLAND, THE—MD-81m.—(MS)—Carl Mohner, Barbara Shelley—4505 (9-3-58)—Exploitable Jap prison camp meller—England
242	CASE AGAINST BROOKLYN, THE—MD-82m.—Dareen McGavin, Maggie Hayes—4465 (5-14-58)—Satisfactory cops and robbers
	CITY OF FEAR—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
305	CURSE OF THE DEMON—D-83m.—Dana Andrews, Peggy Cummins—4505 (9-3-58)—Drama of the supernatural for the lower half—England
	FORBIDDEN ISLAND—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
241	FROM HERE TO ETERNITY—D-118m.—(RE)—Burt Lancaster, Deborah Kerr—4469 (5-28-58)—High rating reissue
313	GHOST OF THE CHINA SEA—MD-79m.—David Brian, Lynn Bernay—4505 (9-3-58)—Strictly lower half fare
	GIDEON OF SCOTLAND YARD—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for the program—England
240	GODDESS, THE—D-105m.—Klm Stanley, Lloyd Bridges—4457 (4-30-58)—Hollywood career yarn needs attention
323	GOOD DAY FOR A HANGING—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
302	GUNMAN'S WALK—D-97m.—(CS; TC)—Van Heflin, Tab Hunter, Kathryn Grant—4506 (9-3-58)—Excellent western
2074	HELL BELOW ZERO—MD-91m.—(RE)—Alan Ladd, Joan Tetzel—4469 (5-28-58)—Actionful Ladd reissue
237	HIGH FLIGHT—MD-89m.—Ray Milland, Helen Cherry—4445 (3-19-58)—Mediocre program meller—England
301	KEY, THE—D-125m.—(CS)—William Holden, Sophia Loren—4506 (9-3-58)—High rating drama of love and war
315	KILL HER GENTLY—MD-73m.—Griffith Jones, Maureen Connell—4517 (10-1-58)—Program filler—England
325	LAST BLITZKRIEG, THE—MD-84m.—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
316	LAST HURRAH, THE—CD-121m.—Spencer Tracy, Dianne Foster—4521 (10-15-58)—High rating entertainment
243	LET'S ROCK—ME-79m.—Julius LaRosa, Phyllis Newman—4465 (5-14-58)—Just rock 'n' roll
306	LIFE BEGINS AT 17—D-75m.—Mark Damon, Dorothy Johnson—4506 (9-3-58)—Okay teen-age programmer
244	LINEUP, THE—MD-86m.—Eli Wallach, Mary LaRoche—4457 (4-30-58)—Good cops 'n' robbers entry
321	MAN INSIDE, THE—MD-89m.—Jack Palance, Anita Ekberg—4529 (11-12-58)—Okay adventure yarn
310	ME AND THE COLONEL—CD-109m.—Danny Kaye, Nicole Maurey—4506 (9-3-58)—Highly entertaining entry
322	MURDER BY CONTRACT—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story
317	MURDER REPORTED—MD-58m.—Paul Carpenter, Melissa Stribling—4526 (10-29-58)—Lower half filler—England
	PARADISE LAGOON—See ADMIRABLE CRICHTON, THE
2073	PARATROOPER—MD-88m.—(RE)—Alan Ladd, Susan Stephen—4469 (5-28-58)—Reissue Ladd starrer has angles
304	REVENGE OF FRANKENSTEIN—MD-90m.—(TC)—Peter Cushing, Eunice Gayson—4506 (9-3-58)—Good horror entry—England
227	RETURN TO WARROW—W-61m.—(TC)—Phil Carey, Catherine McLeod—4421 (1-8-58)—Routine lower half western
326	RIDE LONESOME—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
236	SCREAMING MIMI—MD-79m.—Anita Ekberg, Phil Carey—4445 (3-19-58)—Interesting mystery meller
312	SHE PLAYED WITH FIRE—MD-95m.—Jack Hawkins, Arlene Dahl—4506 (9-3-58)—Interesting mystery for the program—England
324	SENIOR PROM—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
320	SEVENTH VOYAGE OF SINBAD, THE—FAN-89m.—(TC; DY)—Kerwin Mathews, Kathryn Grant—4534 (11-26-58)—High rating fantasy of Arabian Nights type
308	SNORKEL, THE—MD-74m.—Peter Van Eyck, Bette St. John—4506 (9-3-58)—Good suspense entry
307	TANK FORCE—MD-86m.—(CS; TC)—Victor Mature, Luciana Paluzzi—4506 (9-3-58)—African War action for the program—Eng and
318	TARAWA BEACHHEAD—Kerwin Mathews, Julie Adams—4529 (11-12-58)—Satisfactory programmer of Marines in action
239	THIS ANGRY AGE—D-100m.—(TE-TC)—Anthony Perkins, Silvana Mangano—4458 (4-30-58)—Interesting but overlong
	TWO-HEADED SPY, THE—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer—England
311	WHOLE TRUTH, THE—MD-84m.—Stewart Granger, Donna Reed—4506 (9-3-58)—Average whodunit for the program—England
228	WORLD WAS HIS JURY, THE—D-82m.—Edmond O'Brien, Mona Freeman—4421 (1-8-58)—Lower half entry

COMING FEATURES IN ORDER OF RELEASE

Mar. GUNMEN FROM LAREDO—Color—Robert Knapp, Jana Davl
Mar. IT HAPPENED TO JANE—(Color)—Doris Day, Jack Lemmon
April BANDIT OF ZHOBE, THE—(CS; C)—Victor Mature, Anne Aubrey

COMING

FACE OF A FUGITIVE—(C)—Fred MacMurray, Dorothy Green
GIDGET—(CS; C)—Sandra Dee, James Darren
IDLE ON PARADE—William Bendix, Anne Aubrey—England
JUKE BOX RHYTHM—Jack Jones, Jo Morrow
LAST ANGRY MAN, THE—Paul Muni, Betsy Palmer
LOU COSTELLO AND HIS 30 FT. BRIDE—Lou Costello, Dorothy Provine
MIDDLE OF THE NIGHT—Kim Novak, Fredric March
MOUSE THAT ROARED, THE—Jean Seberg, Peter Sellers—England
PORGY AND BESS—(Todd A-O; C)—Sidney Poitier, Dorothy Dandridge—Goldwyn
SUMMER CAMP—Louis Prima, Keely Smith
THEY CAME TO CORDURA—(CS; C)—Gary Cooper, Rita Hayworth, Van Heflin
YOUNG LAND, THE—(TC)—Pat Wayne, Yvonne Craig—Whitney

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

816	ALL AT SEA—C-82m.—Alec Guinness, Irene Browne—4422 (1-8-58)—Highly amusing—England
832	ANDY HARDY COMES HOME—CD-78m.—Mickey Rooney, Patricia Breslin—4498 (8-6-58)—Welcome return of popular family series
828	BADLANDERS, THE—W-83m.—(CS; MC)—Alan Ladd, Katy Jurado—4493 (7-23-58)—Very good western
901	CAT ON A HOT TIN ROOF—D-108m.—(MC)—Elizabeth Taylor, Paul Newman—4506 (9-3-58)—Well-made filmization of play
820	CRY TERROR—MD-96m.—James Mason, Inger Stevens—4454 (4-16-58)—Taut, well-made suspense film
903	DECKS RAN RED, THE—D-83m.—James Mason, Dorothy Dandridge—4517 (10-1-58)—Well-made, suspense shocker
909	DOCTOR'S DILEMMA, THE—98m.—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots—England
902	DUNKIRK—D-113m.—John Mills, Robert Urquhart—4506 (9-3-58)—Well-made war film—England
915	FIRST MAN INTO SPACE—MD-77m.—Marshall Thompson, Marla Landi—4557 (2-11-59)—Okay science fiction for the program
823	FIEND WITHOUT A FACE—MD-77m.—Marshall Thompson, Kim Parker—4478 (6-11-58)—Horror item for the exploitation show—England
825	GIGI—MU-116m.—(CS; MC)—Leslie Caron, Maurice Chevalier—4470 (5-28-58)—Delightful entertainment
819	HANDLE WITH CARE—D-82m.—Dean Jones, Joan O'Brien—4454 (4-16-58)—Well-made, and interesting
822	HAUNTED STRANGLER, THE—MD-81m.—Boris Karloff, Diane Audrey—4478 (6-11-58)—Good horror entry—England
814	HIGH COST OF LOVING, THE—CD-87m.—(CS)—Jose Ferrer, Gena Rowlands—4445 (3-19-58)—Amusing, well-made entry
826	HIGH SCHOOL CONFIDENTIAL—MD-85m.—(CS)—Russ Tamblyn, Jan Sterling—4470 (5-28-58)—Another entry on high school delinquency
830	IMITATION GENERAL—C-88m.—(CS)—Glenn Ford, Red Buttons, Taina Elg—4482 (6-25-58)—Good war comedy
910	JOURNEY, THE—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
824	LAW AND JAKE WADE, THE—W-86m.—(CS; MC)—Robert Taylor, Patricia Owens—4478 (6-11-58)—Highly effective western
818	MERRY ANDREW—C-103m.—(CS; MC)—Danny Kaye, Pier Angeli—4446 (3-19-58)—Highly amusing
911	NIGHT OF THE QUARTER MOON—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interesting drama
905	PARTY GIRL—MD-99m.—(CS; MC)—Robert Taylor, Cyd Charisse—4526 (10-29-58)—Plush gangster meller is action-packed
829	RELUCTANT DEBUTANTE, THE—C-94m.—(CS; MC)—Rex Harrison, Kay Kendall—4498 (8-6-58)—Entertaining, light-weight comedy
815	SADDLE THE WIND—W-84m.—(CS; MC)—Robert Taylor, Julie London—4441 (3-5-58)—Superior western
810	SAFECRACKER, THE—MD-96m.—Ray Milland, Jeannette Sterke—4422 (1-8-58)—Well-made, suspenseful yarn—England
811	SEVEN HILLS OF ROME, THE—MU-107m.—(TE-TC)—Mario Lanza, Peggie Castle—4422 (1-8-58)—Entertaining entry
821	SHEEPMAN, THE—W-85m.—(CS; MC)—Glenn Ford, Shirley MacLaine—4458 (4-30-58)—Good-humored, action-packed western
908	SOME CAME RUNNING—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
831	TARZAN'S FIGHT FOR LIFE—MD-86m.—(C)—Gordon Scott, Eve Brent—4486 (7-9-58)—Okay for Tarzan fans
904	TORPEDO RUN—MD-98m.—(CS; MC)—Glenn Ford, Diane Brewster—4526 (10-29-58)—Good submarine entry

- 907 tom thumb—FAN-98m.—(TC)—Russ Tamblyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially for youngsters—England
- 906 TUNNEL OF LOVE, THE—C-98m.—(CS)—Doris Day, Richard Widmark—4521 (10-15-58)—Highly entertaining comedy for adults
- 812 UNDERWATER WARRIOR—MD-91m.—(CS)—Dan Dalley, Claire Kelly—4442 (3-5-58)—Entertaining "Frogmen" story

COMING FEATURES IN ORDER OF RELEASE

- Mar. MATING GAME, THE—Debbie Reynolds, Tony Randall
- Mar. NOWHERE TO GO—George Nader
- Apr. ASK ANY GIRL—(C)—David Niven, Shirley MacLain
- Apr. GREEN MANSIONS—(CS; MC)—Audrey Hepburn, Anthony Perkins
- May FLESH AND THE DEVIL, THE—Harry Belafonte, Inger Stevens
- May WATUSI—George Montgomery, Taina Elg
- June BIG OPERATOR, THE—Mickey Rooney, Mamie Van Doren
- June COUNT YOUR BLESSINGS—Deborah Kerr, Rossano Brazzi, Maurice Chevalier
- July BEAT GENERATION, THE—Steve Cochran, Mamie Van Doren

COMING

- ANGRY HILLS, THE—Robert Mitchum, Elisabeth Mueller
- BEN HUR—(Camera 65 :MC)—Charlton Heston, Jack Hawkins
- FOR THE FIRST TIME—(TR)—Marlo Lanza, Zsa Zsa Gabor
- NORTH BY NORTHWEST—Cary Grant, Eva Marie Saint, James Mason
- SCAPEGOAT, THE—Alec Guinness, Bette Davis

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

- 5804 AS YOUNG AS WE ARE—D-76m.—Robert Harland, Pippa Scott—4513 (9-17-58)—Satisfactory drama with teen appeal
- 5719 ANOTHER TIME, ANOTHER PLACE—D-95m.—(VV)—Lana Turner, Barry Sullivan—4458 (4-30-58)—Heavy drama for women—England
- 5813 BLACK ORCHID, THE—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
- 5722 BLAZE OF NOON—D-91m.—(RE)—Anne Baxter, William Holden—4470 (5-28-58)—Exploitable reissue has names
- 5801 BLOB, THE—MD-85m.—(DC)—Steven McQueen, Aneta Corseaut—4513 (9-17-58)—Okay science fiction programmer
- 5809 BUCCANEER, THE—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
- 5757 CALIFORNIA—W-97m.—(TC-RE)—Ray Milland, Barbara Stanwyck—4446 (3-19-58)—Reissue has names
- 5733 COLOSSUS OF NEW YORK, THE—MD-70m.—Ross Martin, Mala Powers—4470 (5-28-58)—Routine science fiction meller
- 5714 COUNTRY MUSIC HOLIDAY—MU-81m.—Ferlin Husky, Zsa Zsa Gabor—4482 (6-25-58)—Lower half filler
- 5728 DESERT FURY—D-95m.—(TC-RE)—Burt Lancaster, Elizabeth Scott—4446 (3-19-58)—Reissue has names
- 5712 DESIRE UNDER THE ELMS—D-111m.—(VV)—Sophia Loren, Anthony Perkins—4446 (3-19-58)—Uncompromising adult drama
- 5808 GEISHA BOY, THE—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry
- 5711 HIGH HELL—MD-87m.—John Derek, Elaine Stewart—4454 (4-16-58)—Program entry
- 5806 HOUSEBOAT—CD-112m.—(VV; TC)—Cary Grant, Sophia Loren—4514 (9-17-58)—Highly entertaining entry
- 5807 HOT ANGEL, THE—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
- 5711 HOT SPELL—D-86m.—(VV)—Shirley Booth, Anthony Quinn—4465 (5-14-58)—Moody drama, limited appeal
- 5802 I MARRIED A MONSTER FROM OUTER SPACE—MD-78m.—Tom Tryon, Gloria Talbott—4522 (10-15-58)—Okay science fiction entry
- 5734 KING CREOLE—MUMD-116m.—Elvis Presley, Carolyn Jones—4479 (6-11-58)—Exploitable musical meller
- 5717 MARACAIBO—D-88m.—(VV-TC)—Cornel Wilde, Jean Wallace—4465 (5-14-58)—Fast, colorful programmer
- 5736 MATCHMAKER, THE—CD-100m.—(VV)—Shirley Booth, Anthony Perkins—4498 (8-6-58)—Humorous entry for discriminating audiences
- 5723 NORTHWEST MOUNTED POLICE—MD-125m.—(RE) (TC)—Gary Cooper, Madeline Carroll—4471 (5-28-58)—Names, action and color should help reissue
- 5803 PARTY CRASHERS, THE—MD-78m.—Mark Damon, Connie Stevens—4514 (9-17-58)—Teen-age programmer
- 5735 ROCK-A-BYE BABY—C-103m.—(VV; TC)—Jerry Lewis, Marilyn Maxwell—4479 (6-11-58)—Highly amusing Lewis entry
- 5720 SPACE CHILDREN, THE—MD-69m.—Adam Williams, Peggy Webber—4471 (5-28-58)—Science fiction programmer
- 5716 ST. LOUIS BLUES—MU-93m.—(VV)—Nat "King" Cole, Eartha Kitt—4454 (4-16-58)—Musical has box office potentials
- 5716 TEACHER'S PET—C-120m.—(VV)—Clark Gable, Doris Day—4446 (3-19-58)—Slack, funny, name-packed comedy
- 5814 TEMPEST—MD-125m.—(TE; TC)—Silvana Magano, Van Heflin—4553 (1-28-59)—Exciting spectacle
- 5810 TOKYO AFTER DARK—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
- 5811 TRAP, THE—MD-84m.—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
- R5725 UNION PACIFIC—MD-135m.—(RE)—Barbara Stanwyck, Joel McCrea—4459 (4-30-58)—Reissue of railroad history should do okay
- 5721 VERTIGO—MD-127m.—(VV-TC)—James Stewart, Kim Novak—4466 (5-14-58)—Names will help suspense film
- 5805 WHEN HELL BROKE LOOSE—D-78m.—Charles Bronson, Violet Rensing—4526 (10-29-58)—Interesting, effective programmer
- R5724 WILD HARVEST—D-95m.—(RE)—Alan Ladd, Dorothy Lamour—4459 (4-30-58)—Names should help reissue
- 5812 YOUNG CAPTIVES, THE—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING

- BUT NOT FOR ME—(VV)—Clark Gable, Carroll Baker
- DON'T GIVE UP THE SHIP—Jerry Lewis, Dina Merrill
- FIVE PENNIES, THE—(VV; TC)—Danny Kaye, Barbara Bel Geddes
- HANGMAN, THE—Robert Taylor, Tina Louise, Fess Parker
- HELLER WITH A GUN—(TC)—Sophia Loren, Anthony Quinn
- JAYHAWKERS, THE—(VV; TC)—Jeff Chandler, Nicole Maurey
- LAST TRAIN FROM GUN HILL—(VV, TC)—Kirk Douglas, Anthony Quinn
- ONE-EYED JACKS—(VV TC)—Marlon Brando, Katy Jurado
- THAT KIND OF WOMAN—Sophia Loren, Tab Hunter
- THUNDER IN THE SUN—Susan Hayward, Jeff Chandler

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

- 908 ALASKA PASSAGE—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
- 835 BARBARIAN AND THE GEISHA, THE—D-105m.—(CS; DC)—John Wayne, Eiko Ando—4517 (10-1-58)—Interesting, lavish historical saga
- 824 BRAVADOS, THE—D-98m.—(CS; DC)—Gregory Peck, Joan Collins—4479 (6-11-58)—Interesting western has names
- 830 CERTAIN SMILE, A—D-106m.—(CS; DC)—Rossano Brazzi, Joan Fontaine—4498 (8-6-58)—Interesting, colorful tale of a young girl in love
- COMPULSION—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing, well-made dramatic entertainment
- 817 COUNT FIVE AND DIE—MD-92m.—(CS)—Jeffrey Hunter, Nigel Patrick—4450 (4-2-58)—Satisfactory spy story
- 822 DESERT HELL—MD-82m.—(RS)—Brian Keith, Barbara Hale—4483 (6-25-58)—Mediocre lower half entry
- 831 FIEND WHO WALKED THE WEST, THE—W-100m.—(CS)—Hugh O'Brian, Robert Evans, Dolores Michaels—4506 (9-3-58)—Suspenseful, brutal western
- 818 FLAMING FRONTIER—W-70m.—(RS)—Bruce Bennett, Paisley Maxwell—4487 (7-9-58)—For the lower half
- 821 FLY, THE—D-90m.—(CS; DC)—Al Hedison, Patricia Owens—4494 (7-23-58)—Excellent horror entry can be exploited
- 804 FRAULEIN—D-100m.—(CS-DC)—Dana Wynter, Mel Ferrer—4466 (5-14-58)—Unusual love story will need push
- 812 FROM HELL TO TEXAS—W-100m.—(CS; DC)—Don Murray, Diane Varsi—4471 (5-28-58)—Good western
- 843 FRONTIER GUN—W-70m.—(RS)—John Agar, Joyce Meadows—4530 (11-12-58)—Lower half western
- 823 GANG WAR—MD-74m.—(RS)—Charles Bronson, Gloria Henry—4459 (4-30-58)—For lower half
- 832 HARRY BLACK AND THE TIGER—MD-107m.—(CS; DC)—Stewart Granger, Barbara Rush—4514 (9-17-58)—Interesting adventure yarn
- 905 I MOBSTER—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for the program
- 837 IN LOVE AND WAR—D-111m.—(CS; DC)—Robert Wagner, Dana Wynter—4527 (10-29-58)—Well-made entry has good potential
- 901 INN OF THE SIXTH HAPPINESS, THE—D-158m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4534 (11-26-58)—Superior entertainment
- 907 INTENT TO KILL—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer—England
- 833 HUNTERS, THE—MD-108m.—(CS; DC)—Robert Mitchum, May Britt—4502 (8-20-58)—Interesting yarn of Air Force in action
- 911 LONE TEXAN—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western
- 813 LONG HOT SUMMER, THE—D-117m.—(CS-DC)—Paul Newman, Joanne Woodward, Anthony Franciosa—4442 (3-5-58)—Highly interesting
- 864 MARK OF ZORRO, THE—MD-93m.—(RE)—Tyrone Power, Linda Darnell—4530 (11-12-58)—"Zorro" popularity plus name should see it through
- 839 MARDI GRAS—MU-107m.—(CS; DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment
- 828 NAKED EARTH—D-96m.—(CS)—Richard Todd, Juliette Greco—4487 (7-9-58)—Interesting, off-beat programmer
- 841 NICE LITTLE BANK THAT SHOULD BE ROBBED, A—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
- 904 RALLY 'ROUND THE FLAG BOYS—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

- Fire Under Her Skin..... A2 For.
- First Man into Space..... A2 MGM
- Five Pennies, The..... Par.
- Flame Barrier..... A2 UA
- Flaming Frontier..... A1 Fox
- Flesh and the Devil..... MGM
- Flesh and the Woman..... For.
- Floods of Fear..... U-I
- Fly, The..... A2 Fox
- Flying Classroom, The..... For.
- Folies Bergere..... For.
- Forbidden Island..... B Col.
- Forbidden Paradise..... For.
- For the First Time..... MGM
- Fort Dobbs..... A2 WB
- Fort Massacre..... A1 UA
- Foxiest Girl in Paris..... For.
- Frankenstein—1970..... A3 AA
- Frankenstein's Daughter..... B Misc.
- Fraulein..... A3 Fox
- From Hell to Texas..... A1 Fox
- From Here to Eternity—RE..... B Col.
- From the Earth to the Moon..... A1 WB
- Frontier Gun..... A2 Fox

G

- Gang War..... B Fox
- Gates of Paris..... A3 For.
- Geisha Boy, The..... A2 Par.
- Gervaise..... A3 For.
- Ghost of the China Sea..... A1 Col.
- Giant Behemoth, The..... AA
- Gidget..... A3 Col.
- Giant from the Unknown..... A1 Misc.
- Gideon of Scotland Yard..... A1 Col.
- Gigi..... A3 MGM
- Girl in The Bikini, The..... B For.
- Girl on the Run..... WB
- Girl With An Itch..... Misc.
- Girls, Guns and Gangsters..... UA
- Girls on the Loose..... B UI
- Goddess, The..... A3 Col.
- God's Little Acre..... B UA
- Golden Age of Comedy, The..... A1 Misc.
- Good Day for a Hanging..... A1 Col.
- Grand Maneuver, The..... For.
- Great St. Louis Bank Robbery, The..... UA
- Green Mansions..... MGM
- Guendalina..... For.
- Guitars of Love..... For.
- Gun Fever..... A2 UA
- Gun Runners, The..... A3 UA
- Gunman's Walk..... A3 Col.
- Gunmen From Laredo..... A2 Col.
- Guns, Girls and Gangsters..... B UA
- Gunsake in Tucson..... A2 AA
- Gypsy and the Gentleman, The... For.

H

- Handle with Care..... A1 MGM
- Hanging Tree, The..... A2 WB
- Hangman, The..... Par.
- Happy Is The Bride..... For.
- Harry Black and the Tiger..... A3 Fox
- Haunted Strangler, The..... A3 MGM
- Hell Below Zero—RE..... A2 Col.
- Hell Drivers..... B For.
- Hell Squad..... A2 A1
- Hell's Five Hours..... A1 AA
- Heller With A Gun..... Par.
- High Cost of Loving..... A3 MGM
- High Flight..... A1 Col.
- High Hell..... B Par.
- High School Confidential..... B MGM
- High School Hellcats..... A3 A1
- Hole In The Head, A..... UA
- Home Before Dark..... B WB
- Hong Kong Affair..... A1 AA
- Hong Kong Confidential..... A1 UA
- Horror of Dracula..... A3 UI
- Horse Soldiers, The..... UA
- Horse's Mouth, The..... A3 UA
- Hot Angel, The..... A2 Par.
- Hot Car Girl..... B AA
- Hot Rod Gang..... B A1
- Hot Spell..... A3 Par.
- Houseboat..... A2 Par.
- House on Haunted Hill, The..... A2 AA
- How to Make a Monster..... A2 A1
- Hunters, The..... A2 Fox

I

- I Bury the Living..... A2 UA
- I Married a Monster from Outer Space..... A2 Par.
- I Married a Woman..... B UI
- I, Mobster..... B Fox
- I Want to Live..... A3 UA
- Idle On Parade..... Col.
- Imitation General..... A2 MGM
- Imitation Of Life..... U-I
- In Between Age, The..... A1 AA
- In Love and War..... A3 Fox
- In the Money..... A2 AA
- Indiscreet..... A3 WB
- Inn of the Sixth Happiness, The... A1 Fox
- Inspector Maigret..... A3 For.
- Intent to Kill..... B Fox
- Island of Lost Women..... WB
- Island Women..... B UA
- It Happened to Jane..... Col.
- It, the Terror from Beyond Space. A1 UA
- It's Great to Be Young..... A1 For.
- It's Never Too Late..... For.

J

- Jayhawkers, The..... Par.
- Jet Attack..... B A1
- John Paul Jones..... WB
- Johnny Rocco..... A1 AA

Journey, The..... MGM
 Joy Ride..... A2 AA
 *Juke Box Rhythm..... Col.
 Juvenile Jungle..... B Misc.

K

Kathy o'..... A3 UI
 Key, The..... A3 Col.
 Kill Her Gently..... A2 Col.
 King Creole..... B Par.
 *King of the Wild Stallions, The..... AA
 Kings Go Forth..... A2 UA

L

La Parisienne..... B UA
 *Last Angry Man, The..... Col.
 Last Blitzkreig..... A2 Col.
 Last Hurrah, The..... A2 Col.
 Last Mile, The..... B UA
 Last of the Fast Guns..... A1 UI
 Last Paradise, The..... B For.
 *Last Train From Gun Hill..... Par.
 Law and Disorder..... For.
 Law and Jake Wade, The..... A2 MGM
 Leech, The..... U-I
 Left Handed Gun, The..... B WB
 Legion of the Doomed..... A2 AA
 Let's Rock..... A1 Col.
 Liane, Jungle Goddess..... C For.
 Life Begins at 17..... A3 Col.
 Light in the Forest, The..... A1 Misc.
 *Light Touch, The..... U-I
 Line-Up, The..... A2 Col.
 Littlest Hobo..... A1 AA
 Live Fast, Die Young..... B UI
 Lone Texan..... Fox
 Lonely Hearts..... A3 UA
 Long, Hot Summer, The..... A3 Fox
 *Look Back In Anger..... WB
 Lost City of Gold, The..... A1 UA
 Lost, Lonely and Vicious..... For.
 Lost Missile, The..... A1 UA
 *Lou Costello and His 30 Ft. Bride..... Col.
 Love Story, A..... For.
 Lovemaker, The..... For.
 Lovers and Thieves..... For.
 Lucky Tim..... For.

M

Macabre..... A2 AA
 Machete..... A3 UA
 Machine Gun Kelly..... B AI
 Mad Little Island..... For.
 Mam'zelle Pigalle..... B For.
 Madman's Women..... Misc.
 *Man Who Understood Women, The..... Fox
 Manhunt in the Jungle..... A1 WB
 *Man in the Net..... UA
 Man Inside, The..... A3 Col.
 Man in the Raincoat..... A2 For.
 Man of the West..... B UA
 Maracalbo..... A3 Par.
 Mardi Gras..... A2 Fox
 Marjorie Morningstar..... A3 WB
 Mark of the Hawk, The..... A1 UI
 Mark of Zorro, The—RE..... Fox
 Matchmaker, The..... A1 Par.
 *Mating Game, The..... MGM
 Me and the Colonel..... A3 Col.
 Menace in the Night..... UA
 Merry Andrew..... A1 MGM
 *Middle of the Night..... Col.
 Miracle, The..... WB
 Missile to the Moon..... B Misc.
 Mississippi Gambler, The—RE..... B U-I
 Mitsu..... C For.
 Money, Women and Guns..... A1 UI
 Monster on the Campus..... A3 UI
 *Mouse That Roared, The..... Col.
 Mugger, The..... A3 UA
 Murder By Contract..... A3 Col.
 Murder Reported..... Col.
 *Mustang..... UA
 My Name Is Toxie..... For.
 My Uncle..... A1 For.
 My World Dies Screaming..... Misc.

N

Naked and the Dead..... A2 WB
 Naked Earth..... A3 Fox
 *Naked Maja, The..... UA
 Naughty Hollywood..... Misc.
 Never Love a Stranger..... A3 AA
 Never Steal Anything Small..... UI
 New Orleans after Dark..... A2 AA
 Nice Little Bank That Should Be Robbed, A..... A2 Fox
 Night Ambush..... For.
 Night Heaven Fell, The..... C For.
 Night of the Blood Beast..... B AI
 Night of the Quarter Moon..... MGM
 Night to Remember, A..... A1 For.
 No Name on the Bullet..... A3 UI
 No Place To Land..... Misc.
 No Sun in Venice..... B For.
 No Time for Sergeants..... A1 WB
 *North by Northwest..... MGM
 Northwest Mounted Police—RE..... A2 Par.
 Notorious Mr. Monks, The..... A3 Misc.
 *Nowhere To Go..... MGM
 Nun's Story, The..... WB

O

Ootet..... A1 For.
 Old Man and the Sea, The..... A1 WB
 Once Upon a Horse..... A2 UI

909 REMARKABLE MR. PENNYPACKER, THE—88m.—(CS; DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—Enter taining, impudent oomedy
 842 ROOTS OF HEAVEN, THE—MD-131m.—(CS; DC)—Errol Flynn, Juliette Greco, Trevor Howard—4527 (10-29-58)—Off-beat entry merits attention
 820 RX MURDER—85m.—(CS)—Rick Jason, Lisa Gastoni—4494 (7-23-58)—For the lower half—England
 902 SHERIFF OF FRACTURED JAW—C-103m.—(CS)—Kenneth More, Jayne Mansfield—4535 (11-26-58)—Amusing comedy—England
 827 SHOWDOWN AT BOOT HILL—W-72m.—(RS)—Charles Bronson, Robert Hutton—4442 (3-5-58)—Adequate western
 829 SIERRA BARON—W-80m.—(CS-DC)—Brian Keith, Rita Gam—4487 (7-9-58)—Good western for the program
 903 SMILEY GETS A GUN—MD-89m.—(CS; DC)—Keith Calvert, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juvenile and family trade—Australia
 865 SONG OF BERNADETTE, THE—D-154m.—(RE)—Jennifer Jones, William Eythe—4442 (3-5-58)—Exceptional reissue
 822 SPACE MASTER X-7—MD-70m.—(RS)—Bill Williams, Lyn Thomas—4494 (7-23-58)—Satisfactory science fiction programmer
 870 STREETCAR NAMED DESIRE, A—MD-122m.—(RE)—Vivien Leigh, Marlon Brando—4518 (10-1-58)—Vivid ploturization of stage play is packed with selling angles
 819 TEN NORTH FREDERICK—102m.—(CS)—Gary Cooper, Diane Varsi—4459 (4-30-58)—High rating drama
 906 THESE THOUSAND HILLS—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western
 836 THUNDERING JETS—MD-73m.—(RS)—Rex Reason, Audrey Dalton—4459 (4-30-58)—Interesting dualler
 834 VILLA—MD-72m.—(CS; DC)—Rodolfo Hoyos, Brian Keith, Margia Dean—4514 (9-17-58)—Action yarn for the program
 826 WOLF DOG—MD-61m.—(RS)—Jim Davis, Allison Hayes—4498 (8-6-58)—Lower half filler
 814 YOUNG LIONS, THE—D-167m.—(CS)—Marlon Brando, Hope Lange—4446 (3-19-58)—Superior dramatic entertainment

COMING FEATURES IN ORDER OF RELEASE

Mar. SOUND AND THE FURY, THE—(CS; DC)—Yul Brynner, Joanne Woodward

COMING

DIARY OF ANNE FRANK—(CS)—Millic Perkins, Joseph Schildkrout
 MAN WHO UNDERSTOOD WOMEN, THE—(CS; DC)—Leslie Caron, Henry Fonda
 SAD HORSE, THE—(CS; C)—David Ladd, Patrice Wymore
 SAY ONE FOR ME—(CS; DC)—Bing Crosby, Debbie Reynolds
 WOMAN OBSESSED—(CS; DC)—Susan Hayward, Stephen Boyd
 WARLOCK—(CS; DC)—Richard Widmark, Dorothy Malone

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ANNA LUCASTA—D-97m.—Eartha Kitt, Sammy Davis, Jr.—4535 (11-26-58)—Filmization of stage play needs special attention —Longridge
 BIG COUNTRY, THE—W-165m.—(TE; TC)—Gregory Peck, Jean Simmons—4502 (8-20-58)—Super western is big in all depart- ments
 CHINA DOLL—D-88m.—Victor Mature, Li Li Hua—4499 (8-6-58)—Interesting love story against war background—Batjac
 COP HATER—MD-75m.—Robert Loggia, Ellen Parker—4503 (8-20-58)—Good crime meller for program
 CURSE OF THE FACELESS MAN—MD-66m.—Richard Anderson, Elaine Edwards—4507 (9-3-58)—Horror item for lower half— Vogue
 DEFIANT ONES, THE—D-97m.—Tony Curtis, Sidney Poitier—4499 (8-6-58)—Powerful, deeply moving drama
 EDGE OF FURY—MD-70m.—Michael Higgins, Lois Holmes—4466 (5-14-58)—Psychiatric meller for lower half
 ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjac
 FEARMAKERS, THE—D-83m.—Dana Andrews, Marilee Earle—4518 (10-1-58)—Programmer has angles—Pacemakers
 FLAME BARRIER, THE—MD-70m.—Arthur Franz, Kathleen Crowley—4450 (4-2-58)—For the lower half—Gramercy
 FORT MASSACRE—MD-80m.—(CS-DC)—Joel McCrea, Susan Cabot—4460 (4-30-58)—Interesting programmer—Mirisch
 GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre meller for duallers—Guggenhe-m Associates
 GOD'S LITTLE ACRE—CD-110m.—Robert Ryan, Aldo Ray, Tina Louise—4471 (5-28-58)—Good picturization of best seller should do business—Harmon
 GUN FEVER—W-81m.—Mark Stevens, Jana Davi—4422 (1-8-58)—Okay programmer—Jackson-Weston
 GUNS, GIRLS AND GANGSTERS—MD-70m.—Mamie Van Doren, Gerald Mohr—4547 (12-24-58)—Satisfactory program-crime meller—Imperial
 GUN RUNNERS, THE—MD-83m.—Audie Murphy, Patricia Owens—4514 (9-17-58)—Interesting action entry
 HONG KONG CONFIDENTIAL—MD-67m.—Gene Barry, Beverly Tyler—4518 (10-1-58)—For lower half—Vogue
 HORSE'S MOUTH, THE—C-96m.—(TC)—Alec Guinness, Kay Walsh—4530 (11-12-58)—For the art spots—Lopert—England
 I BURY THE LIVING—MD-76m.—Richard Boone, Peggy Maurer—4488 (7-9-58)—Okay horror item for lower half—Maxim
 ISLAND WOMEN—DMU-72m.—Marie Windsor, Vince Edwards—4460 (4-30-58)—For the lower half—Security
 IT—THE TERROR FROM BEYOND SPACE—MD-68m.—Marshall Thompson, Shawn Smith—4507 (9-3-58)—Fair science fiction entry—Vogue
 I WANT TO LIVE—D-120m.—Susan Hayward, Simon Oakland—4527 (10-29-58)—Grim, powerful drama—Figaro
 KINGS GO FORTH—D-109m.—Frank Sinatra, Tony Curtis, Natalie Wood—4483 (6-25-58)—High rating drama of love and war— Ross
 LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky
 LA PARISIENNE—C-85m.—(TC)—Brigitte Bardot, Charles Boyer—4494 (7-23-58)—Another Bardot bombshell—(French-made; dubbed in English or titles)—Lopert
 LONE RANGER AND THE LOST CITY OF GOLD, THE—W-80m.—(EC)—Clayton Moore, Noreen Nash—4479 (6-11-58)— Top small-fry show
 LONELYHEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Schary
 LOST MISSILE, THE—D-70m.—Robert Loggia, Ellen Parker—4535 (11-26-58)—Good science programmer—Berke
 MACHETE—MD-75m.—Mari Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell
 MAN OF THE WEST—W-100m.—(CS; DC)—Gary Cooper, Julie London—4515 (9-17-58)—Good adult western—Ashton
 MENACE IN THE NIGHT, THE—MD-78m.—Griffith Jones, Lisa Gastoni—4518 (10-1-58)—For the lower half—Leeds—England
 MUGGER, THE—MD-74m.—Kent Smith, Nan Martin—4522 (10-15-58)—Okay adult programmer—Barbizon
 PARIS HOLIDAY—C-100m.—(TE-TC)—Bob Hope, Fernandel, Anita Ekberg—4447 (3-19-58)—Amusing Hope entry—France— Tolda
 RETURN OF DRACULA, THE—MD-77m.—Francis Lederer, Norma Eberhardt—4450 (4-2-58)—Okay horror entry
 RUN SILENT, RUN DEEP—D-93m.—Clark Gable, Burt Lancaster—4450 (4-2-58)—High rating service film—Hecht-Hill-Lancaster
 SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high poten- tial—Hecht-Hill-Lancaster
 TERROR IN A TEXAS TOWN—W-80m.—Sterling Hayden, Ann Vereia—4507 (9-3-58)—For the lower half—Seltzer
 TEN DAYS TO TULARA—MD-77m.—Sterling Hayden, Grace Raynor—4527 (10-29-58)—Filler for the lower half—Sherman
 THUNDER ROAD—MD-92m.—Robert Mitchum, Keely Smith—4460 (4-30-58)—Unusual, exciting meller—DRM
 TOUGHEST GUN IN TOMBSTONE—W-72m.—George Montgomery, Beverly Tyler—4466 (5-14-58)—Fair western
 VIKINGS, THE—D-114m.—(TE-TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4473 (5-28-58)—Names plus spectacle on grand scale—Bryna
 WINK OF AN EYE—CD-72m.—Jonathan Kidd, Doris Dowling—4483 (6-25-58)—Program filler—Ivar

COMING FEATURES IN ORDER OF RELEASE

Mar. MUSTANG—Jack Beutel, Madalyn Trahey—Arnell

COMING

ALIAS JESSE JAMES—(C)—Bob Hope, Rhonda Fleming—Hope
 BAT MASTERSON STORY, THE—Joel McCrea, Nancy Gates—Mirisch
 COUNTERPLOT—Forrest Tucker, Allison Hayes—Odell
 CRY TOUGH—John Saxson, Linda Cristal—Hecht, Hill, Lancaster
 DAY OF THE OUTLAW—Robert Ryan, Burl Ives, Tina Louise—Security
 DEVIL'S DISCIPLE, THE—Laurence Olivier, Kirk Douglas—Hecht, Hill, Lancaster
 HOLE IN THE HEAD, A—Frank Sinatra, Eleanor Parker—Sincap
 HORSE SOLDIERS, THE—(DC)—John Wayne, William Holden—Mahin-Rackin—Mirisch
 MAN IN THE NET—Alan Ladd, Carolyn Jones—Mirisch-Jaguar
 NAKED MAJA, THE—(TC)—Ava Gardner, Anthony Franciosa—Titanus
 OPERATION MURDER—Tom Conway, Sandra Dorne—Danziger
 PORK CHOP HILL—Gregory Peck, Harry Guardino—Melville
 RABBIT TRAP, THE—Ernest Borgnine, David Brian—Hecht, Hill, Lancaster
 RIOT IN JUVENILE JAIL—Jerome Thor, Marcia Henderson—Vogue
 SHAKE HANDS WITH THE DEVIL—James Cagney, Dana Wynter—Glass-Seltzer
 SOLOMON AND SHEBA—(TE-TC)—Yul Brynner, Gina Lollobrigida—Small
 SOME LIKE IT HOT—Marilyn Monroe, Tony Curtis—Mirisch-Ashton
 SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
 TAKE A GIANT STEP—Johnny Nash, Estelle Hemsley-Hecht, Hill, Lancaster
 TEN SECONDS TO HELL—Jeff Chandler, Martine Carol—Seven Arts-Hammer
 TIMBUKTO—Victor Mature, Yvonne De Carlo—Imperial
 UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster
 WONDERFUL COUNTRY, THE—(CS; TC)—Robert Mitchum, Julie London—MPL

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 5907 APPOINTMENT WITH A SHADOW—MD-73m.—(CS)—George Nader, Joanna Moore—4507 (9-3-58)—Program meller
5904 BEND OF THE RIVER—MD-91m.—(RE)—James Stewart, Julia Adams—4507 (9-3-58)—Good outdoor show
5901 BLOOD OF THE VAMPIRE—MD-87m.—(EC)—Donald Wolfitt, Barbara Shelley—4522 (10-15-58)—Horror on a grand scale—England
5823 GIRLS ON THE LOOSE—MD-78m.—Mara Corday, Mark Richman—4460 (4-30-58)—Program entry
5827 HORROR OF DRACULA—MD-82m.—(TC)—Peter Cushing, Melissa Strlibling—4466 (5-14-58)—Horror on a grand scale—England
5816 I MARRIED A WOMAN—84m.—C—George Gobel, Diana Dore—4467 (5-14-58)—Moderately amusing—RKO
IMITATION OF LIFE—D-124m.—(EC)—Lana Turner, John Gavin—4558 (2-11-59)—High rating drama.
5831 KATHY O'—CD-99m.—(CS-EC)—Dan Duryea, Patty McCormack—4460 (4-30-58)—Delightful entertainment
5832 LAST OF THE FAST GUNS, THE—W-82m.—(CS-EC)—Jock Mahoney, Linda Cristai—4488 (7-9-58)—Good program western
5824 LIVE FAST, DIE YOUNG—MD-82m.—Mary Murphy, Sheridan Comerate—4460 (4-30-58)—Lower half entry
5908 MARK OF THE HAWK, THE—D-83m.—(SS-TC)—Eartha Kitt, Sidney Pollier—4443 (3-5-58)—For art, Negro spots
5909 MISSISSIPPI GAMBLER, THE—MD-98½m.—(RE)—Tyrone Power, Piper Laurie—4510 (9-3-58)—Names should help
5913 MONEY, WOMEN AND GUNS—W-80m.—(CS: EC)—Jock Mahoney, Klm Hunter, Tim Hovey—4527 (10-29-58)—Lower half entry
5902 MONSTER ON THE CAMPUS—MD-78m.—Arthur Franz, Joanna Moore—4522 (10-15-58)—Good horror show
NEVER STEAL ANYTHING SMALL—C-94m.—(CS: EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy
5915 NO NAME ON THE BULLET—W-77m.—(CS: EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western
5837 ONCE UPON A HORSE—C-85m.—(CS)—Dan Rowan, Dick Martin, Martha Hyer—4503 (8-20-58)—Western satire for program
5911 PERFECT FURLOUGH, THE—C-93m.—(CS: EC)—Tony Curtis, Janet Leigh—4522 (10-15-58)—Highly amusing comedy
5885 PORTRAIT OF AN UNKNOWN WOMAN—D-86m.—Ruth Leuwerik, O. W. Fischer—4443 (3-5-58)—For art spots, lower half—Germany (titles)
5838 RAW WIND IN EDEN—D-90m.—(CS: EC)—Esther Williams, Jeff Chandler—4499 (8-6-58)—Off-beat attraction has angles
5836 RIDE A CROOKED TRAIL—W-87m.—(CS: EC)—Audie Murphy, Gia Scaia—4494 (7-23-58)—Good western
5906 RESTLESS YEARS, THE—D-86m.—(CS)—John Saxon, Sandra Dee—4528 (10-29-58)—Interesting, touching program
5839 SAGA OF HEMP BROWN, THE—W-80m.—(CS: EC)—Rory Calhoun, Beverly Garland—4510 (9-3-58)—Good western for the program
5912 SILENT ENEMY, THE—MD-92m.—Laurence Harvey, Dawn Addams—4530 (11-12-58)—Exciting tale of Frogmen in action—England
STEP DOWN TO TERROR—D-75m.—Charles Drake, Colleen Miller—4515 (9-17-58)—Suspense for the program
5914 STRANGER IN MY ARMS—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, potent names
5828 THING THAT COULDN'T DIE, THE—MD-69m.—William Reynolds, Andra Martin—4467 (5-14-58)—Horror item for the program
5829 THIS HAPPY FEELING—C-92m.—(CS-EC)—Debbie Reynolds, Curt Jurgens—4450 (4-2-58)—Enjoyable, entertaining comedy
5830 TIME TO LOVE AND A TIME TO DIE, A—D-133m.—(CS-EC)—Joyn Gavin, Lisa Pulver—4451 (4-2-58)—High rating drama of love and war
5815 TOUCH OF EVIL—MD-95m.—Charlton Heston, Janet Leigh—4447 (3-19-58)—Intriguing, off-beat meller
5833 TWILIGHT FOR THE GODS—D-120m.—(EC)—Rock Hudson, Cyd Charisse—4488 (7-9-58)—Best seller has good potential
5910 UP FRONT—C-91m.—(RE)—David Wayne, Tom Ewell, Martina Berti—4510 (9-3-58)—Good war comedy
5835 VOICE IN THE MIRROR—D-103m.—(CS)—Richard Egan, Julie London—4473 (5-28-58)—Off-beat tale of a man with a problem
5834 WILD HERITAGE—MD-78m.—(CS-EC)—Will Rogers, Jr., Maureen O'Sullivan—4488 (7-9-58)—Good programmer
5905 WORLD IN HIS ARMS, THE—MD-104m.—(RE)—Gregory Peck, Ann Blyth—4510 (9-3-58)—Name-packed action show

COMING

- CURSE OF THE UNDEAD—Eric Fleming, Kathleen Crowley
FLOODS OF FEAR—Howard Keel, Anne Heywood—England
LEECH, THE—Colleen Gray, Grant Withers
LIGHT TOUCH, THE—(TC)—Jack Hawkins, Margaret Johnston—England
OPERATION PETTICOAT—(C)—Cary Grant, Tony Curtis, Joan O'Brien
SPARTACUS—(TE)—Kirk Douglas, Laurence Olivier
THIS EARTH IS MINE—(CS: TC)—Rock Hudson, Jean Simmons
WILD AND THE INNOCENT, THE—(CS: C)—Audie Murphy, Sandra Dee

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

- 808 AUNTIE MAME—C-143m.—(TE: TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment
726 BADMAN'S COUNTRY—W-68m.—George Montgomery, Karin Booth—4473 (5-28-58)—Okay program western
802 DAMN YANKEES—MUC-110m.—(TC)—Tab Hunter, Gwen Verdon—4515 (9-17-58)—Amusing comedy has lots of angles
723 DANGEROUS YOUTH—MD-98m.—Frankie Vaughan, Carole Lesley—4474 (5-28-58)—For the lower half—England
712 DEEP SIX, THE—MD-106m.—(WC)—Alan Ladd, Dianne Foster—4422 (1-8-58)—Ladd sails again
806 ENCHANTED ISLAND—MD-94m.—(TC)—Dana Andrews, Jane Powell—4530 (11-12-58)—Interesting version of well-known literary work—RKO
713 FORT DOBBS—W-90m.—Clint Walker, Virginia Mayo—4423 (1-8-58)—Average western has names
805 FROM THE EARTH TO THE MOON—D-100m.—(TC)—Joseph Cotton, Debra Paget—4531 (11-12-58)—Interesting science fiction
810 HANGING TREE, THE—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western
807 HOME BEFORE DARK—D-136m.—Jean Simmons, Dan O'Herlihy—4523 (10-15-58)—Highly interesting drama
725 INDISCREET—C-100m.—(TC)—Cary Grant, Ingrid Bergman—4483 (6-25-58)—Highly entertaining entry
720 LEFT HANDED GUN, THE—W-100m.—Paul Newman, Lita Milan—4461 (4-30-58)—Plenty of action
721 MANHUNT IN THE JUNGLE—DLC-79m.—(WC)—Robin Hughes—4461 (4-30-58)—Fair entry for lower half—Filmed in South America
717 MARJORIE MORNINGSTAR—D-123m.—(WC)—Gene Kelly, Natalie Wood—4447 (3-19-58)—High rating filmization of best seller
727 NAKED AND THE DEAD, THE—MD-131m.—(WS-TC)—Aldo Ray, Cliff Robertson—4489 (7-9-58)—High rating war film
724 NO TIME FOR SERGEANTS—C-111m.—Andy Griffith, Myron McCormick—4461 (4-30-58)—Heavy handed filming of hit book and play
803 OLD MAN AND THE SEA, THE—D-86m.—(WC)—Spencer Tracy—4518 (10-1-58)—Filmization of literary work needs attention.
804 ONIONHEAD—CD-110m.—Andy Griffith, Felicia Farr—4518 (10-1-58)—Entertaining service yarn
813 RIO BRAVO—W-141m.—(TC)—John Wayne, Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining
718 STAKEOUT ON DOPE STREET—MD-83m.—Yale Wexler, Jonathan Haze—4443 3-(5-58)—Interesting programmer
722 TOO MUCH, TOO SOON—D-121m.—Dorothy Malone, Errol Flynn—4455 (4-16-58)—Names and sensation seekers may make difference
809 UP PERISCOPE—MD-111m.—(WS: TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average interest
719 VIOLENT ROAD—D-85m.—Brian Keith, Merry Andrews—4461 (4-30-58)—For the lower half action spots
801 WIND ACROSS THE EVERGLADES—MD-93m.—(TC)—Burl Ives, Gypsy Rose Lee—4510 (9-3-58)—Absorbing and off-beat tale of Florida Everglades

COMING FEATURES IN ORDER OF RELEASE

Mar. JOHN PAUL JONES—(TE-TC)—Robert Stack, Erln O'Brien

COMING

- BORN RECKLESS—Mamle Van Doren, Jeff Richards
FBI STORY, THE—(TC)—James Stewart, Vera Miles
GIRL ON THE RUN—Efrom Zimbalist, Jr., Erin O'Brien
ISLAND OF LOST WOMEN—Jeff Richards, Venetia Stevenson
LOOK BACK IN ANGER—Richard Burton, Claire Bloom—England
MIRACLE, THE—(TR: TC)—Carroll Baker, Walter Slezak
NUN'S STORY, THE—(WC)—Audrey Hepburn, Peter Finch
PHILADELPHIAN, THE—Paul Newman, Barbara Rush
WESTBOUND—(WC)—Randolph Scott, Virginia Mayo

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

DANISH

ORDET—D-126m.—Henrik Malberg—4462 (4-30-58)—Okay for art houses—Titles—Kingsley-int.

ENGLISH

- BLUE MURDER AT ST. TRINIAN'S—C-86m.—Joyce Grenfell, Lionel Jeffries—4486 (7-9-58)—For art spots—Continental
CONTRABAND SPAIN—MD-80m.—(EC)—Richard Greene, nouk—4510 (9-3-58)—Smuggling meller—Stratford
COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry
CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller
CRAWLING TERROR, THE—MD-75m.—Forrest Tucker, Gaby Andre—4489 (7-9-58)—For the lower half—Dominant
CREATURES FROM ANOTHER WORLD—MD-79m.—Forr at Tucker, Jennifer Jayne—4510 (9-3-58)—Lower half science fiction entry—Dominant
DANGEROUS EXILE—MD-90m.—(VV: EC)—Louis Jourdan, Belinda Lee—4519 (10-1-58)—interesting period entry—Rank
GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair Import—Rank
HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler
HELL DRIVERS—MD-91m.—Stanley Baker, Peggy Cummins—4471 (5-28-58)—Meller has thrills for the program—Rank

- *One-Eyed Jacks..... Par.
One That Got Away, The..... A1 For.
Onionhead..... B WB
*Operations Dames..... A-I
*Operation Murder..... UA
*Operation Petticoat..... U-i
Ordet..... A3 For.

P

- Pagans, The..... A3 AA
Pather Panchali..... A3 For.
Paradise Lagoon—See Admirable
Crichton, The..... A1 Col.
*Paratroop Command..... A3 Ai
Paratrooper—RE..... A1 Col.
Paris Holiday..... A1 UA
Party Crashers, The..... A2 Par.
Party Girl..... B MGM
Perfect Furlough, The..... B UI
Peter Pan—RE..... A1 Misc.
*Philadelphian, The..... WB
Plan 9 From Outer Space..... Misc.
Poor but Beautiful..... B For.
*Porgy and Bess..... Col.
*Pork Chop Hill..... UA
Portrait of an Unknown Woman... B UI
Proud Rebel, The..... A1 Misc.

Q

- Quantrell's Raiders..... A1 AA
Queen of Outer Space..... B AA
Question of Adultery..... C For.

R

- *Rabbit Trap, The..... UA
Rally Round the Flag, Boys..... B Fox
Raw Wind in Eden..... A3 UI
Rawhide Trail, The..... A1 AA
Reaching for the Stars..... For.
Reluctant Debutante, The..... A2 MGM
Remarkable Mr. Pennypacker, The A3 Fox
Restless Years, The..... A2 U-i
Return of Dracula..... A2 UA
Return to Warbow..... A1 Col.
Revenge of Frankenstein, The.... A2 Col.
Revolt in The Big House..... A2 AA
Ride a Crooked Trail..... A2 UI
Ride Lonesome..... Col.
Rio Bravo..... WB
Riot in Cell Block 11..... AA
Riot in Juvenile Jail..... UA
Road Racers..... A-i
Robbery under Arms..... A2 For.
Rock-a-Bye Baby..... A1 Par.
Roof, The..... For.
Rooney..... A1 For.
Roots, The..... For.
Roots of Heaven, The..... A3 Fox
RX Murder..... A3 Fox
Rouge et Noir..... A3 For.
Run Silent, Run Deep..... A1 UA

S

- Sabu and the Magic Ring..... A1 AA
*Sad Horse, The..... Fox
Saddle the Wind..... A2 MGM
Safecracker, The..... A2 MGM
Saga of Hemp Brown, The..... A1 UI
St. Louis Blues..... A1 Par.
*Say One For Me..... Fox
*Scapegoat, The..... MGM
Screaming Mimi..... B Col.
Screaming Skull..... A2 AI
Secret Place..... For.
Senechal, The Magnificent..... A3 For.
Senior Prom..... A2 Col.
Separate Tables..... A3 UA
Seven Guns to Mesa..... A3 AA
Seven Hills of Rome..... A1 MGM
Seventh Voyage of Sinbad, The... A1 Col.
*Shake Hands With the Devil..... UA
Shamless Sex, The..... For.
She Demons..... A2 Misc.
She Gods of Shark Reef..... A3 AI
She Played with Fire..... A2 Col.
Sheepman, The..... A1 MGM
Sheriff Of Fractured Jaw..... A2 Fox
Showdown at Boot Hill..... A2 Fox
Sierra Baron..... A1 Fox
Silent Enemy, The..... A1 UI
Sleeping Beauty..... A1 Misc.
Smallest Show On Earth, The.... For.
Smiley Gets A Gun..... A1 Fox
Snorkel, The..... A2 Col.
Snowfire..... A1 AA
Snow White and the Seven Dwarfs —RE..... A1 Misc.
*Solomon and Sheba..... UA
Some Came Running..... B MGM
*Some Like It Hot..... UA
Song of Bernadette, The (RE).... A1 Fox
*Sound and the Fury, The..... Fox
South Pacific..... A3 Misc.
South Seas Adventure..... A1 Misc.
Space Children..... A1 Par.
Space Master K-7..... A2 Fox
*Spartacus..... U-I
*Speed Crazy..... AA
Spider, The..... A2 AI

Spy In the Sky..... A1 AA
 Stage Struck..... A3 Misc.
 Stakeout on Dope Street..... A2 WB
 Steel Bayonet..... A1 UA
 Step Down to Terror..... A2 UI
 Stranger in My Arms, A..... A2 UI
 Street Car Named Desire, A-RE.. B Fox
 *Submarine Seahawk..... A1 AI
 Suicide Battalion..... A2 AI
 *Summer Camp..... Col.
 *Summer of the Seventeenth Doll,
 The..... UA

T

*Take A Giant Step..... UA
 Tale of Two Cities, A..... A1 For.
 Tank Battalion..... B AI
 Tank Force..... A1 Col.
 Tarawa Beachhead..... A2 Col.
 Tarzan's Fight for Life..... A1 MGM
 Teacher's Pet..... A3 Par.
 Teenage Caveman..... A2 AI
 Tempest..... Par.
 Ten Commandments, The (Italy).. For.
 Ten Days to Tulara..... A1 UA
 Ten North Frederick..... A3 Fox
 *Ten Seconds to Hell..... UA
 Terror In A Texas Town..... A2 UA
 Terror from the Year 5000..... A2 AI
 *That Kind of Woman..... Par.
 There's Always a Price Tag..... For
 These Thousand Hills..... A3 Fox
 *They Came to Cordura..... Col.
 Thing That Couldn't Die..... A2 UI
 This Angry Age..... B Col.
 *This Earth Is Mine..... UI
 This Happy Feeling..... A3 UI
 Thunder Road..... A2 UA
 Thundering Jets..... A1 Fox
 *Thunder In The Sun..... Par.
 Tia Juana After Midnight..... Misc.
 *Timbuktu..... UA
 Time of Desire, The..... For.
 Time to Love and a Time to Die.. A2 UI
 Tokyo After Dark..... A2 Par.
 Tom Thumb..... A1 MGM
 Tonka..... A1 Misc.
 Too Much, Too Soon..... A3 WB
 Torpedo Run..... A1 MGM
 Touch of Evil..... A3 UI
 Toughest Guy in Tombstone..... A1 UA
 Trap, The..... A2 Par.
 Truth About Women, The..... For.
 Tunnel of Love, The..... B MGM
 Twilight for the Gods..... A3 UI
 Two Headed Spy..... A2 Col.

U

Uncle Tom's Cabin-RE..... Misc.
 Underwater Warrior..... A1 MGM
 *Unforgiven, The..... UA
 Unwed Mother..... A3 AA
 Union Pacific-RE..... A1 Par.
 Up Front-RE..... A1 U-I
 Up Periscope..... A1 WB
 Up the Creek..... For.

V

Vertigo..... A2 Par.
 Vicious Breed, The..... For.
 Viking Women and the Sea Serpent A2 AI
 Vikings, The..... A3 UA
 Violent Road..... A3 WB
 Villa..... A2 Fox
 Voice In the Mirror..... A2 UI

W

War of the Colossal Beast..... A2 AI
 War of the Satellites..... A2 AA
 *Warlock..... Fox
 *Watusi..... A1 MGM
 What Price Murder..... B For.
 *Westbound..... WB
 When Hell Broke Loose..... A2 Par.
 White Wilderness..... A1 Misc.
 Whole Truth, The..... A2 Col.
 *Wild and the Innocent..... U-I
 Wild Harvest-RE..... B Par.
 Wild Fruit..... For.
 Wild Heritage..... A1 UI
 Wind Across the Everglades..... B WB
 Windjammer..... A1 Misc.
 Windom's Way..... A2 For.
 Wink of an Eye..... A2 UA
 Witches of Salem..... A3 For.
 Wolf Dog..... A1 Fox
 Wolf Larsen..... A3 AA
 *Woman Obsessed..... Fox
 *Wonderful Country, The..... UA
 World In His Arms, The-RE..... A1 U-I
 World Was His Jury, The..... A1 Col.

Y

Yho, The Sorcerer's Village..... Misc.
 Young and Wild..... B Misc.
 Young Captives, The..... B Par.
 *Young Land, The..... A1 Col.
 Young Lions, The..... A3 Fox
 Your Past Is Showing..... A2 For.

Z

Zero 8/15..... Per.

IT'S GREAT TO BE YOUNG-CMU-94m.- (TC)-John Mills, Cecil Parker-4423 (1-8-58)-Adequate for lower half-Fine Arts
 IT'S NEVER TOO LATE-C-95m.- (EC)-Phyllis Calvert-4490 (7-9-58)-Light weight English domestic comedy-Stratford
 LAW AND DISORDER-C-76m.-Michael Redgrave, Robert Morley-4537 (11-26-58)-Delightful English farce-Continental
 LUCKY JIM-C-95m.-Ian Carmichael, Jean Anderson-4519 (10-1-58)-Highly amusing art house entry-Kingsley-Int.
 MAD LITTLE ISLAND-C-94m.- (EC)-Jeannie Carson, Donald Sinden-4551 (1-14-59)-Amusing entry for art and specialty
 spots-Rank
 NIGHT AMBUSH-MD-93m.- (VV)-Dirk Bogarde-4459 (4-30-58)-Average war film-Rank
 NIGHT TO REMEMBER, A-D-123m.-Kenneth More, Jill Dixon-4547 (12-24-58)-High rating reenactment of sea tragedy-Rank
 OCTET-D-126m.-Marcel Marceau, David Kossoff, Alan Badel-4475 (5-28-58)-Collection of shorts for art spots-Geo. K. Arthur
 ONE THAT GOT AWAY, THE-MD-106m.-Hardy Kruger-4449 (4-2-58)-Okay war adventure-Rank
 QUESTION OF ADULTERY, A-D-84m.-Julie London, Anthony Steel-4560 (2-11-59)-Has exploitation possibilities-NTA
 ROBBERY UNDER ARMS-MD-83m.- (EC)-Peter Finch-4471 (5-28-58)-Okay programmer-Rank
 ROONEY-C-88m.-John Gregson-4486 (7-9-58)-Good art house entry-Rank
 SECRET PLACE, THE-MD-81m.-Michael Brooke, Belinda Lee-4486 (7-9-58)-Fair program-Rank
 SMALLEST SHOW ON EARTH, THE-C-80m.-Bill Travers-4455 (4-16-58)-Minor English import-Times
 TALE OF TWO CITIES, A-D-117m.-Dirk Bogarde, Dorothy Tutin-4511 (9-3-58)-Dickens classic for art spots-Rank
 UP THE CREEK-C-83m.-David Tomlinson, Peter Sellers-4538 (11-26-58)-Amusing import-Dominant
 WINDOM'S WAY-MD-108m.- (EC)-Peter Finch, Mary Ure-4523 (10-15-58)-Interesting meller from abroad-Rank
 YOUR PAST IS SHOWING-C-87m.-Dennis Price, Peggy Mount-4511 (9-3-58)-Cute wacky comedy-Rank

FRENCH

ADULTRESS, THE-D-106m.-Simone Signoret, Ral Vallone-4443 (3-5-58)-Adult art fare-Titles-Times
 CASE OF DR. LAURENT, THE-D-90m.-Jean Gabin-4482 (6-25-58)-Very good, unusual film advocates natural childbirth-
 Titles and dubbed-Trans-Lux
 DEMONIAQUE-MD-97m.-Francois Perier, Micheline Presle-4474 (5-28-58)-Mystery thriller for art houses-Titles-UMPO
 FIRE UNDER HER SKIN-D-90m.-Giselle Pascal, Raymond Pellegrin-4523 (10-15-58)-Mediocre art house fare-Titles-Union
 FLESH AND THE WOMAN-D-102m.- (TC)-Gina Lollobrigida-4489 (7-9-58)-Sell Lollobrigida for best results-Dubbed-
 Dominant
 FOLIES BERGERE-MU-90m.- (TC)-Jenmarie, Eddie Constantine-4490 (7-9-58)-Import has angles-Dubbed In English-
 Films Around The World
 FOXIEST GIRL IN PARIS-C-100m.-Martine Carol-4523 (10-15-58)-Cute Import-Titles-Times
 GATES OF PARIS-D-103m.-Pierre Brasseur, Henri Vidal-4443 (3-5-58)-Entertaining art fare-Titles-Lopert
 GERVAISE-D-116m.-Maria Schell-4423 (1-8-58)-Art house triumph-Titles-Continental
 GIRL IN THE BIKINI, THE-D-76m.-Brigitte Bardot-4550 (1-14-59)-Bardot strikes again-Titles-Atlantis
 GRAND MANEUVER, THE-C-107m.- (EC)-Michele Morgan, Gerard Philipe-4495 (7-23-58)-Light weight Gallic love spoof
 -Titles-UMPO
 INSPECTOR MAIGRET-MD-110m.-Jean Gabin-4519 (10-1-58)-Highly interesting mystery-Titles-Lopert
 LOVERS AND THIEVES-CD-81m.-Jean Poiret-4511 (9-3-58)-Highly amusing import-Titles-Zenith
 MAN IN THE RAINCOAT, THE-C-97m.-Fernandel-4516 (9-17-58)-Cute import for art and specialty spots-Titles-Kingsley
 MAM'ZELLE PIGALLE-C-77m.- (CS; EC)-Brigitte Bardot-4474 (5-28-58)-Typical Bardot with a little less exposure-Titles
 Films Around The World
 MITSOU-D-92m.- (EC)-Danielle Delorme-4462 (4-30-58)-For the art spots-Titles-Zenith-Int.
 MY UNCLE-C-110m.-Jacques Tati-4537 (11-26-58)-Highly entertaining import for discriminating audiences-English dubbed
 or titles-Continental
 NIGHT HEAVEN FELL, THE-D-80m.- (CS; EC)-Brigitte Bardot, Stephen Boyd-4511 (9-3-58)-Bardot drawing power still
 potent-Titles or dubbed-Kingsley-Int.
 NO SUN IN VENICE-MD-97m.- (CS; EC)-Francoise Arnoul-4490 (7-9-58)-Has exploitation possibilities-Titles-Kingsley-Int.
 ROUGE ET NOIR-D-145m.- (TC)-Gerard Philipe, Danielle Darrieux-4470 (5-28-58)-Sophisticated fare for art houses-Titles
 -DCA
 SENECHAL, THE MAGNIFICENT-C-78m.-Fernandel, Nadia Gray-4538 (11-26-58)-Funny French farce-Titles-DCA
 THERE'S ALWAYS A PRICE TAG-D-102m.-Michele Morgan, Daniel Gelin-4487 (7-9-58)-Slow moving import-Titles-Rank
 WHAT PRICE MURDER-D-105m.-Henri Vidal, Mylene Demongeot-4538 (11-26-58)-Good entry for art spots-Titles-UMPO
 WITCHES OF SALEM-D-140m.-Simone Signoret-4555 (1-28-59)-Excellent import for art houses-Titles-Kingsley-Int.
 WILD FRUIT-D-97m.-Estella Blain-4490 (7-9-58)-Slow-moving import for art houses-Titles-UMPO

GERMAN

AFFAIRS OF JULIE, THE-C-90m.- (EC)-Lilo Pulver-4543 (12-10-58)-Cute comedy for art spots-English titles-Bakros Int.
 BALLERINA-D-91m.-Elizabeth Mueller-4489 (7-9-58)-For art or German houses-Titles-Baker
 BIG BARRIER, THE-D-87m.- (C)-Edith Mill, Albert Lleven-4510 (9-3-58)-Exploitable for art houses-Titles-Baker
 CAPTAIN FROM KOEPENICK, THE-D-93m.- (TC)-Heinz Ruhmann-4523 (10-15-58)-Entertaining import-Titles-DCA
 CIRCUS OF LOVE-D-93m.- (TC)-Eva Bartok, Curt Jurgens-4515 (9-17-58)-German version of "Carnival" has interest for art
 spots-Titles-DCA
 CONFESSIONS OF FELIX KRULL, THE-C-107m.-Henry Bookholt, Lisa Pulver-4458 (4-30-58)-For art and German houses
 -Titles-DCA
 DANCING HEART, THE-MU-91m.- (C)-Gertrude Kueckelmann-4462 (4-30-58)-Lively musical for art spots-Titles-Baker
 DEADLY DECISION-D-103m.-O. E. Hasse, Barbara Ruting-4511 (9-3-58)-For German houses-Dominant
 DREAMING LIPS-D-86m.-Maria Schell, O. W. Fischer-4537 (11-26-58)-Interesting import for art spots-Titles-DCA
 FLYING CLASSROOM, THE-C-92m.-Paul Dahlke, Heliane Beie-4489 (7-9-58)-Good comedy for art, German spots-Titles
 -Baker
 FORBIDDEN PARADISE-NOV-67m.- (EC)-Ingeborg Schoner, Jan Hendriks-4516 (9-17-58)-For exploitation and art spots-
 English narration-Colorama Features
 GUITARS OF LOVE-MU-90m.- (EC)-Vico Torriani, Montovani and Orchestra-4537 (11-26-58)-Tuneful musical-Titles-
 Sam Baker Associates
 LIANE, JUNGLE GODDESS-MD-85m.- (EC)-Marion Michael, Hardy Kruger-4531 (11-12-58)-Exploitable programmer-
 Dubbed in English-DCA
 LOVE STORY, A-D-94m.-Hildegard Neff, O. W. Fisher-4551 (1-14-59)-Could fit German houses-Titles-Casino
 MY NAME IS TOXI-D-80m.-Elfie Fiegert-4547 (12-24-58)-Okay programmer, especially for colored houses-Dubbed in English
 -Grand Prize
 REACHING FOR THE STARS-D-102m.-Erick Schuman, Lisa Pulver-4516 (9-17-58)-For German and art houses-Titles-
 Baker
 ZERO 8/15-C-94m.-Joachim Fuchsberger-4451 (4-2-58)-Amusing import-Dubbed-Times

INDIAN

PATHER PANCHALI-D-112m.-Hindu cast-4548 (12-24-58)-Prize-winning drama is art house natural-Titles-Harrison

ITALIAN

ATTILA-MD-83m.- (TC)-Anthony Quinn, Sophia Loren-4474 (5-28-58)-Has exploitation possibilities-Dubbed-Embassy
 AWAKENING, THE-D-97m.-Anna Magnani-4462 (4-30-58)-For art, Italian houses-Titles-Kingsley-Int.
 BIGAMIST, THE-C-84m.-Vittorio De Sica, Franca Valeri-4469 (5-28-58)-For Italian and art spots-Titles-DCA
 CABIRIA-D-110m.-Giuletta Masina-4423 (1-8-58)-Okay for art houses-Titles-Lopert
 GUENDALINA-D-95m.-Jacqueline Sassard-4490 (7-9-58)-For art, Italian houses-Titles-Lopert
 LAST PARADISE, THE-NOV-87m.- (CS; TC)-4443 (3-5-58)-Fascinating South Pacific tour-English narration-Aldart
 POOR BUT BEAUTIFUL-C-103m.-Marisa Allasio-4487 (7-9-58)-Dull Italian comedy-Titles-Trans-Lux
 ROOF, THE-D-93m.-Gabriella Pallotti-4462 (4-30-58)-For art houses-Titles-ISL
 SHAMELESS SEX, THE-D-73m.-Yvonne Sanson, Frank Villard-4531 (11-12-58)-Strictly for the sex-ploitation spots-Dubbed
 in English-Screenorama
 TEN COMMANDMENTS, THE-D-146m.-Rossano Brazzi, Valentina Cortesa-4444 (3-5-58)-For Italian spots-Titles-Rosen

MEXICAN

ADAM AND EVE-D-76m.- (EC)-Christiane Martel, Carlos Baena-4474 (5-28-58)-Highly exploitable Biblical story-Com-
 mentary-Horne
 ROOTS, THE-COMP-96m.-Non-professional Mexican Indians-4519 (10-1-58)-Fine art house fare-Harrison

PHILIPPINES

BLOOD OF BATAAN-MD-76m.-Leopoldo Salcedo, Mona Lisa-4537 (11-26-58)-Exploitable war film-Spoken In English-
 Brenner

SPANISH

LOVEMAKER, THE-D-99m.-Betsy Blair, Jose Suarez-4442 (3-5-58)-Good art entry-Titles-Trans-Lux

SWEDISH

TIME OF DESIRE, THE-D-86m.-Barbaro Larsson, Margaretha Lowler-4495 (7-23-58)-Artistic exploration of the varieties of
 love-Titles-Janus
 VICIOUS BREED, THE-86m.-Arne Ragneborn, Maj-Britt Lindholm-4490 (7-9-58)-For art and Swedish spots-Titles-Brenna

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astor
GIANT FROM THE UNKNOWN—MD-77m.—Edward Kemmer, Sally Fraser—4467 (5-14-58)—Mild horror entry for lower half—Astor
GIRL WITH AN ITCH—D-78m.—Kathy Marlowe, Robert Armstrong—4531 (11-12-58)—Sexy programmer has selling possibilities—Howco
GOLDEN AGE OF COMEDY, THE—COMP-78m.—Laurel and Hardy, Harry Langdon—4421 (1-8-58)—Nostalgic comedy has exploitation possibilities—DCA
JUVENILE JUNGLE—MD-69m.—(NA)—Corey Allen, Rebecca Welles—4446 (3-19-58)—For the lower half—Republic
LIGHT IN THE FOREST, THE—MD-93m.—(TC)—Fess Parker, James MacArthur, Carol Lynley—4457 (4-30-58)—Fine Indian yarn—Disney—Buena Vista
LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco
MADMAN'S WOMEN—MD-64m.—No credits available—4462 (4-30-58)—Lower half filler—Friedgen
MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor
MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco
NAUGHTY HOLLYWOOD—COMP-57m.—No credits available—4463 (4-30-58)—Poor filler—Weiss
NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Marl Blanchard—4539 (11-26-58)—Interesting action programmer—Republic
NOTORIOUS MR. MONKS, THE—MD-70m.—(NA)—Vera Ralston, Don Kelly—4449 (4-2-58)—For the lower half—Republic
PETER PAN—CAR-77m.—(TC) (RE)—Produced by Walt Disney—4485 (7-9-58)—High rating Disney—Buena Vista
PLAN 9 FROM OUTER SPACE—MD-76m.—Gregory Wolcott, Mona McKinnon—4531 (11-12-58)—Okay science fiction programmer—DCA
PROUD REBEL, THE—D-102m.—(TC)—Alan Ladd, Olivia de Havilland—4454 (4-16-58)—Excellent for family, small town audiences—Goldwyn, Jr.—Buena Vista
SHE DEMONS—MD-78m.—Irish McCalla, Tod Griffin—4467 (5-14-58)—Unbelievable lower half filler—Astor
SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista
SNOW WHITE AND THE SEVEN DWARFS—CAR-80m.—(TC)—Walt Disney—4449 (4-2-58)—Cartoon classic—RE—Buena Vista
SOUTH PACIFIC—171m.—(Todd-AO; TC)—Rossano Brazzi, Miltzi Gaynor—4451 (4-2-58)—Entertaining hit—Magna
SOUTH SEAS ADVENTURE—DOC-120m.—(Cinerama; TC)—Produced by Carl Dudley—4495 (7-23-58)—Latest in travelogue series is highly interesting—SW-Cinorama
STAGE STRUCK—D-95m.—(TC)—Henry Fonda, Susan Strasberg—4441 (3-5-58)—Well made, interesting drama—RKO—Buena Vista
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista
UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama
WHITE WILDERNESS—DOC-73m.—(TC)—Written and directed by Winston Hibler—4485 (7-9-58)—Very good "True Life Adventure"—Buena Vista
WINDJAMMER—DOC-129m.—(CineMiracle; EC)—Officers, men and boys of the Oslo Schoolship S/S Christian Radich—4455 (4-16-58)—Impressive entertainment—National Theatres
YHO, THE SORCERER'S VILLAGE—DOC-70m.—(C)—Captain Hassold David—4491 (7-9-58)—Interesting visit to little known African spots—Film Rep.
YOUNG AND WILD—MD-69m.—(NA)—Gene Evans, Carolyn Kearney—4449 (4-2-58)—Programmer on juvenile delinquency—Republic

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The Shorts Parade

1958-59 Season

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

NOTE: This Short listing is carried in every second edition of THE SERVISECTION—Alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUE!		
Columbia		
TWO REEL		
CINEMASCOPE MUSICAL TRAVELARKS (3)		
3441	(Dec.) Wonders of Puerto RicoG	20m.
COMEDIES		
THE THREE STOOGES (8)		
3401	(Sept.) Sweet and HotF	17m. 4539
3402	(Oct.) Flying Saucer DaffyG	17m. 4539
3403	(Dec.) Oil's Well That Ends Well . . .	
3404	(Feb.) Triple Crossed	
ONE REEL		
MAGOOS (10)		
(Technicolor)		
3751	(Sept.) Magoo's CruiseE	6m. 4539
3752	(Oct.) Love Comes To MagooG	6m. 4539
3753	(Nov.) Gumshoe MagooE	6m.
3754	(Jan.) Bwana MagooG	6m.
HAM AND HATTIE CARTOONS (2)		
(Technicolor)		
3511	(Oct.) Spring and SaganakiG	7m. 4540
3512	(Jan.) Picnics Are FunE	7m.

WORLD OF SPORTS (10)			
3801	(Sept.) Aqua-RomoG	9m. 4540	
3802	(Oct.) Rosslin' Ref'F	9m. 4540	
3803	(Dec.) Sportsmen's ParadiseG	9m.	
3804	(Feb.) Aquatic CarnivalF	9m.	
COLUMBIA REISSUES			
ASSORTED AND COMEDY FAVORITES			
TWO REELS			
3421	Happy Go WackyF	16 1/2m. 3225	
3422	Trapped By A Blonde		
3423	The Awful SleuthG	16m. 3072	
3424	The Mayor's Husband		
3431	Two Rooming ChampsF	16 1/2m. 2964	
3432	Andy Plays Hookey		
3433	Off Again, On Again		
SERIALS			
TWO REELS			
	Wild Bill HickokE	15EP. 170	
	Coptoin VideoG	15EP. 3209	
	Tex GrongerG	15EP. 2369	
COLOR FAVORITES CARTOONS			
(Technicolor)			
3401	Gerold McBoing BoingE	6 1/2m. 2998	
3602	FloraG	6m. 2352	
3603	Kitty CaddyF	6m. 2287	
3604	Willie The KidE	7m. 3311	
3605	Short Snorts On SportsF	6 1/2m. 2422	
3606	Rooty Toot TootE	8m. 3266	
3607	Bon Bon ParadeG	8m. 2375	
3608	The Emperor's New Clothes G	7m. 3527	
3609	The Untrained SealF	7m. 2436	
CANDID MICROPHONES			
3551	Number 3, Series 5F	10m. 3473	
3552	Number 4, Series 5F	10m. 3527	
3553	Number 5, Series 5F	10m. 3562	

ANIMAL CAVALCADES			
3951	Chimp-AnticsG	10 1/2m. 3418	
3952	Jungle MonarchsF	10m. 3473	
3953	Greyhound CopersF	9m. 3585	
FILM NOVELTIES			
3851	Rhapsody On IceG	9m. 2557	
3852	A Lass In AlaskaF	10 1/2m. 2497	
3853	Aren't We AllF	10 1/2m. 2328	
MGM			
REISSUES			
ONE REEL			
GOLD MEDAL REPRINT CARTOONS			
(Technicolor)			
C-31	Jerry's DiaryG	7m. 2734	
C-32	Slicked-Up-PupE	6m. 3167	
C-33	Nitwit KittyG	7m. 3167	
C-34	Cat NappingG	7m. 3194	
C-35	The Flying CatG	7m. 3154	
C-36	The Duck DoctorG	7m. 3172	
C-37	The Two MusketeersE	7m. 3200	
C-38	Smitten KittenG	8m. 3259	
C-39	Triplet TroubleG	7m. 3167	
C-40	Little RunawayG	7m. 3177	
C-41	Fit To Be TiedG	7m. 3235	
C-42	Push-Button KittyG	7m. 3279	
W-61	Cruise CatG	7m. 3387	
W-62	The DoghouseG	7m. 3392	
W-63	The Missing MouseE	7m. 3418	
W-64	Jerry and JumboG	7m. 3458	
W-65	Johann MouseE	7m. 3465	
W-66	That's My PopG	7m. 3519	
W-67	Car Of TomorrowE	7m. 3136	
W-68	Magical MaestroF	7m. 3200	
W-69	One Cob's FamilyE	8m. 3164	
W-70	Rock-A-Bye BearF	7m. 3333	
W-71	Cabollero DroopeyF	7m. 3342	
W-72	Little Johnny JetG	7m. 3499	
W-73	TV Of TomorrowE	7m. 3534	
W-74	Droopy's Double TroubleG	7m. 3129	
W-75	Little WisequockerG	7m. 3402	
W-76	Busybody BearG	7m. 3418	
W-77	Barneys' Hungry CousinF	7m. 3425	
W-78	Cobs and RobbersF	7m. 3488	

Paramount		
TWO REEL SPECIAL		
(VistoVision; Technicolor)		
VistaVision Visits Spain	E	18m. 4532
ONE REEL CASPER CARTOONS		
(Technicolor)		
B17-1 (Nov. 15) Boo Bop	G	7m. 4431
B17-2 (Jan. 24) Heir Restorer	F	6m. 4463
B17-3 (Feb. 28) Spook and Spon	F	6m. 4475
B17-4 (Apr. 25) Ghost Writers	F	7m. 4467
B17-5 (May 2) Which Is Witch	F	6m. 4512
B17-6 (Sept.) Good Screem Fun	G	7m. 4532
B-18-1 (Jan.) Doing What's Fright	F	6m.
HERMAN AND CATNIP (4)		
H18-1 (Jan.) Owly To Bed		
H-18-2 (Feb.) Felineous Assault		
NOVELTOONS (6)		
(Technicolor)		
P18-1 (Oct.) Stork Raving Mad	G	6m. 4540
P18-2 (Dec.) Dawg Gawn		
P18-3 (Jan.) Animal Fair		
MODERN MADCAPS (6)		
M18-1 (Nov.) Right Off The Bat	G	7m. 4539
M18-2 (Feb.) Fit To Be Toyed	G	7m.
PARAMOUNT REISSUES		
POPEYE CHAMPIONS		
E18-1 Quick On The Vigor	G	7m. 2953
E18-2 Riot In Rhythm	F	7m. 2975
E18-3 Farmer and The Belle	G	7m. 3004
E18-4 Vacation With Play	G	7m. 3005
E18-5 Thrill Of Foir	G	7m. 3056
E18-6 Alpine For You	G	7m. 3080
CARTOON CHAMPIONS		
S18-1 Voice Of The Turkey	F	6m. 2975
S18-2 Party Smorty	F	7m. 3129
S18-3 Case Of The Cockeyed Canary	G	7m. 3448
S18-4 Feast and Furious	G	6m. 3448
S18-5 Starting From Hatch	G	7m. 3483
S18-6 Winner By A Hare	F	6m. 3499
S18-7 Boo Hoo Baby	G	8m. 3035
S18-8 Casper Comes To Clown	G	7m. 3154
S18-9 Casper Takes A Bow Wow	F	7m. 3209
S18-10 Ghost Of The Town	G	7m. 3285
S18-11 Mice Capades	G	7m. 3410
S18-12 Of Mice And Magic	F	7m. 3491
S18-13 Herman The Cartoonist	F	7m. 3519
S18-14 Drinks On The Mouse	F	7m. 3585

20th Century-Fox		
(195B)		
ONE REEL CINEMASCOPE		
(Color)		
7801 (Jan.) High Divers and Dolls	F	8m. 4463
7802 (Feb.) The Jumping Horse	G	9m. 4463
7803 (Mar.) Wild Race For Glory	G	9m. 4463
7804 (Apr.) Transcontinental	F	9m. 4463
7806 (Mar.) Fortress Formosa	G	9m. 4475
7807 (June) Inside Poland Today	G	10m. 4512
7808 (July) Snow Fun In College	G	9m. 4540
7809 (Aug.) Dance Beat	G	9m. 4540
7810 (Sept.) Rockets Roar	G	10m. 4552

7811 (Oct.) Blue Water Sports		
7812 (Nov.) Undersea Adventure		
7813 (Dec.) Fireworks For Freedom		
7901 (Jan.) Alaska		
7902 (Feb.) Football Roundup		
TWO REEL CINEMASCOPE SPECIALS		
7805 (Jan.) Queen Elizabeth Hoiled By U. S. And Canada	G	15m. 4463
SPECIAL		
7350 (May) Colorful Courtship (DC)	G	15m. 4532
ONE REEL CINEMASCOPE TERRYTOONS		
(Technicolor)		
5801 (Jan.) Springtime For Clobber	F	6m. 4463
5802 (Feb.) It's A Living	F	6m. 4463
5803 (Mar.) Gaston's Baby	F	6m. 4463
5804 (Apr.) The Juggler of Our Lady	E	9m. 4423
5805 (May) Gaston, Go Homel	F	6m. 4491
5806 (June) Dustcap Doormat	F	6m. 4491
5807 (July) Comp Clobber	F	7m. 4495
5808 (Aug.) Sick, Sick Sidney	G	7m. 4495
5809 (Sept.) Old Mother Clobber	F	7m. 4512
5810 (Oct.) Goston's Easel Life	F	6m. 4520
5811 (Nov.) Signed, Sealed and Clobbered		
5812 (Dec.) Sidney's Family Tree		
5901 (Jan.) Clobber's Ballet Ache		
5902 (Feb.) Tale Of A Dog		
20TH CENTURY-FOX REISSUES		
TERRYTOON TOPPERS		
5831 Witch's Cat	F	7m. 2444
5832 Woodman Spare That Tree	F	7m. 3013
5833 Mysterious Stronger	F	7m. 2497
5834 Happy Landing	F	7m. 2625
5835 Lazy Little Beaver	F	7m. 2352
5836 Hula, Hula Lond	F	7m. 2667
5837 Love's Labor Won	F	7m. 2444
5838 Golden Egg Goosie	G	7m. 3120
5839 Feudin' Hillbillies	F	7m. 2403
5840 A Truckload Of Trouble	F	7m. 2724
5841 The Hoppy Cobblers	G	7m. 3279
5842 Happy Valley	G	7m. 3326
5931 The Racket Buster	F	7m. 2590
5932 The Super Solesmon	F	7m. 2297

Universal-International		
TWO REEL SPECIALS IN COLOR		
3901 () Island Empire		
3902 () Venice Of The East		
ONE REEL COLOR PARADES (8)		
3971 (Nov.) Venezuela Holiday	G	9m. 4540
3972 (Dec.) Down The Magdalena	F	10m. 4540
3973 (Jan.) Round-Up Land	G	9m. 4544
3974 (Mar.) Safori City	G	9m.
WALTER LANTZ COLOR CARTUNES (13)		
3911 (Nov.) Jittery Jester	G	6m. 4539
3912 (Dec.) Little Teleவில்loin	F	7m. 4539
3913 (Jan.) Truant Student	G	6m. 4544
3914 (Feb.) Robinson Gruesome	F	6m.
3915 (Mar.) Tomcat Combat		

VARIETY VIEWS		
3891 (Jan. 20) Barnyard Frolics	F	9m. 4436
3892 (Feb. 24) Between The Continents	F	9m. 4495
3893 (Mar. 31) Cycle Mania	G	9m. 4512
3894 (Sept.) Tragedy, U. S. A.	E	9m. 4532
3895 (Oct.) Up and Over	F	9m. 4532
UNIVERSAL-INTERNATIONAL REISSUES		
WOODY WOODPECKER CARTUNES		
3931 Termites From Mars	G	6m. 3459
3932 What's Sweepin'	F	6m. 3459
3933 Buccaneer Woodpecker	F	6m. 3499
3934 Operation Sawdust	F	6m. 3562
3935 Wrestling Wrecks	F	6m. 3562
3936 Belle Boys	F	6m. 3603
Warners		
ONE REEL BUGS BUNNY SPECIALS		
(Technicolor)		
6721 (Nov.) Pre-Hysterical Hare	G	7m. 4539
6722 () Botton Bunny		
6723 () Hare-Avian Nights		
6724 () Apes Of Wrath		
MERRIE MELODIES-LOONEY TUNES		
(Technicolor)		
5701 (Nov. 16) Mouse-Take Identity	F	7m. 4412
5702 (Nov. 30) Gonzales' Tamales	F	7m. 4412
5703 (Jan. 4) Don't Axe Me	F	7m. 4431
5704 (Jan. 18) Tortilla Flaps	F	7m. 4432
5705 (Feb. 22) A Pizza Tweety-Pie	G	7m. 4463
5706 (Mar. 8) Robin Hood Daffy	G	7m. 4463
5707 (Apr. 12) Whoa, Be Gone	F	7m. 4463
5708 (Apr. 26) A Waggily Tale	G	7m. 4475
5709 (May 10) Feather Bluster	G	7m. 4475
5710 (June 28) To Itch His Own	F	7m. 4512
5711 (July 26) Dog Tales	G	7m. 4512
5712 (Sept. 6) Weasel While You Work	G	7m. 4532
5713 (Sept. 27) A Bird In A Bonnet	G	7m. 4532
5714 (Oct. 11) Hook, Line and Stinker	F	7m. 4532
6701 (Nov.) Gospher Broke	F	7m. 4539
6702 (Dec.) Hip-Hip-Hurry!	F	6m.
6703 (Dec.) Cot Feud	F	6m.
6704 () Mouse Placed Kitten		
6705 () China Jones		
6706 () Trick Or Tweet		
6707 () The Mouse That Jock Built		
WARNERS' REISSUES		
BLUE RIBBON HIT PARADE CARTOONS		
6301 Bowery Bugs	F	7m. 2650
6302 An Egg Scramble	F	7m. 2865
6303 Wise Quackers	F	7m. 2557
6304 Two's A Crowd	G	7m. 3013
6305 Canary Row	G	7m. 2953
6306 Dog Collared		
6307 Fox In A Fix		
6308 My Bunny Lies Over The Sea		
6309 Golden Yeggs		
6310 Scent-imental Romeo		

Miscellaneous		
Grand Canyon (CS;TC) (Bu-Disney)	G	26m.
Coronation of Pope John XXIII (TC;VV) (Rank)	E	18m. 4539
Miracle Of Todd-AO, The (TC) (MAGNA)	E	15m. 4551
N.Y., N.Y. (TC) (UA)	G	15m. 4552
Scotland (CS;TC) (BV-Disney)	E	25m. 4539
Wales (BV-Disney) (CS;TC)	G	25m. 4532

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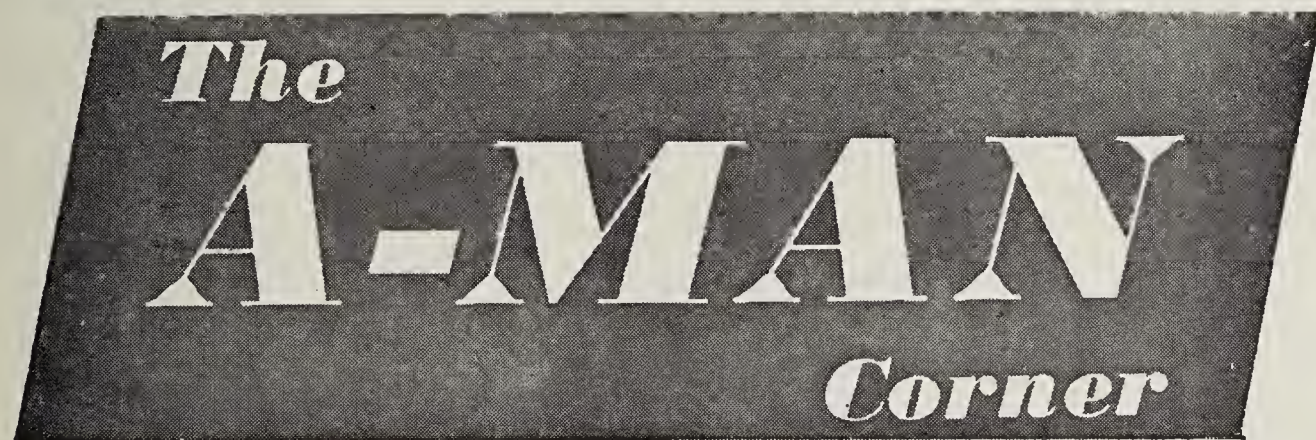
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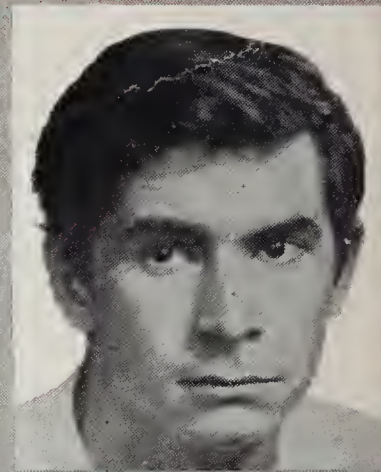
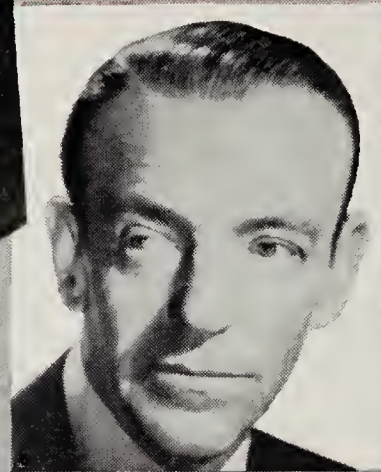
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EXHIBITOR

FEBRUARY 25, 1959

Volume 61

Number 16

IN THREE SECTIONS • THIS IS SECTION ONE

Plus...

**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS



Exhibs Must End Film Shortage

(See Page 9)

ACE Prepares To Meet Distribs

(See Page 10)

Ray David, manager, Pace, Chadron, Neb., was honored by the local Chamber of Commerce recently with its annual Distinguished Service Award. Heading the Chamber, president of the Nebraska section of the Interstate Highway Association and active in other civic endeavors, he provides our industry with the best sort of public relations.

editorial: Censorship Advocate s Please Note . . . See Page 5

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Strand (2nd Week)
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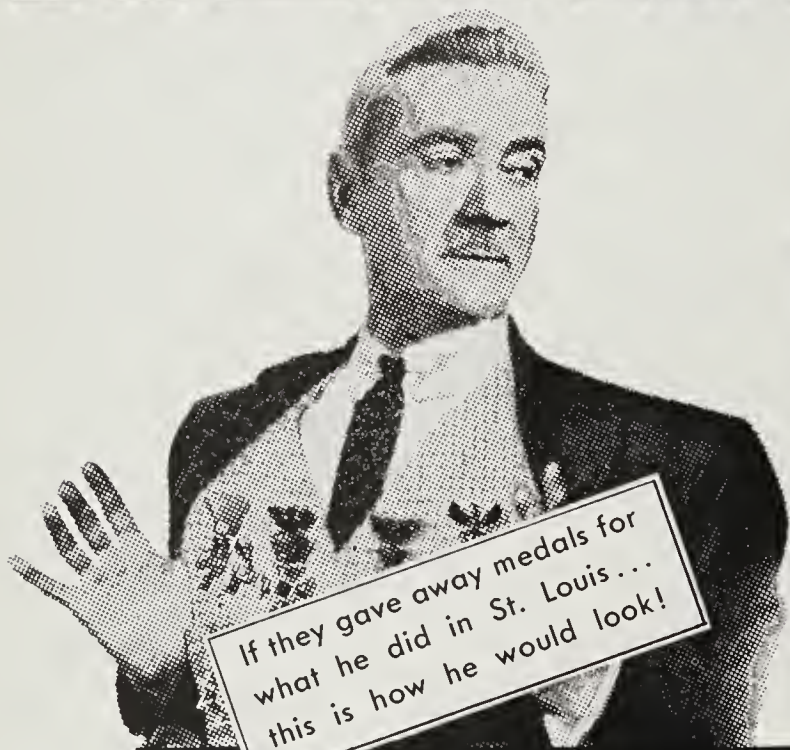
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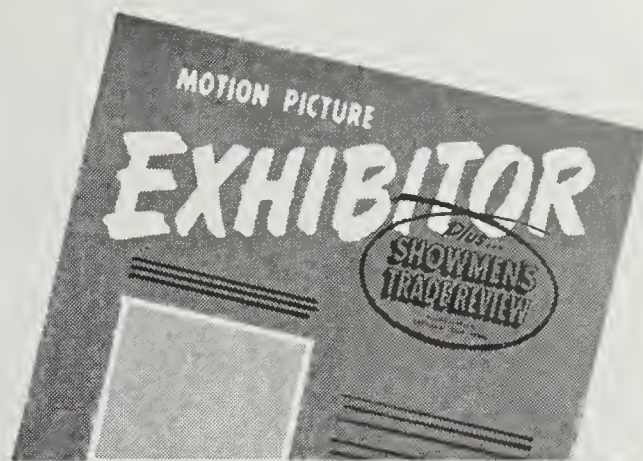
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VOLUME 61 • NO. 16

FEBRUARY 25, 1959

WHAT DO YOU KNOW ABOUT PERCENTAGE BUYING?

JUST THE OTHER DAY, the owner of a small midwest circuit, who had attended the Allied Drive-In Convention in Pittsburgh, forwarded to us a possibly too-briefly-explained Sliding Scale Formula that he had received at that convention, and asked us to test it. We did. And we had to advise him that, unless he was content with approximations and odd "breakages," it wasn't an accurate scale.

But this brought to mind the complete survey that MOTION PICTURE EXHIBITOR had prepared and carried in its entirety back in November, 1955. We just wonder how many subscribers would like to see it re-edited and re-published as a current guide to profitable film buying?

When published originally, it was titled: *"THE SLIDING SCALE METHOD . . . of arriving at A FAIR FILM PRICING FORMULA."*

It was broken into seven different chapters headed:

1. **CURRENT CONDITIONS . . . and the Need Which Exists for a NEW Film Pricing Formula.**
2. **ALLOWABLE OVERHEAD . . . What it is . . . and Why an AUDIT is Necessary.**

3. **PLAYING TIME UNITS . . . and Their Application to OVERHEAD and GROSS.**
4. **SLIDING SCALE . . . Its Theory, Objectives and Adaptability to Arbitration.**
5. **EXPLANATION AND CONSTRUCTION . . . of Three Different SLIDING SCALE Methods.**
6. **"ROBOT CHARTS" . . . that Any Theatreman Can Apply to His Particular Theatre.**
7. **OTHER PERCENTAGE FORMULAS . . . and Their Weaknesses as FIXED Instruments.**

We sincerely believe, and hundreds of theatremen have told us, that this is the *only* careful analysis of percentage buying by someone who understands it, that has ever been prepared. We know, for example, that much that it teaches can be applied to judging the profit or loss on "flat buys" and on "straight percentage" deals, as well as to constructing "slides." And we're content to do the work of re-editing, if enough subscribers would find it of interest or use.

What do you say?

Just a postcard or a brief note will suffice.

CENSORSHIP ADVOCATES PLEASE NOTE:

THE ZEALOTS and do-gooders are so wild-eyed right now in their clamoring for movie censorship in many different states, that you may never be able to be heard over their wails and platitudes, but it is reassuring to learn that there is some scientific opinion to back our industry's belief that movies are *not* a major contributor to juvenile delinquency.

Dr. William C. Kvaraceus, director of the Juvenile Delinquency Project, National Education Association, Washington, D. C., told assembled educators at the 43rd annual convention of the National Association of Secondary School Principals at a luncheon meeting at the University of Pennsylvania on Feb. 9, that the shocking rise in juvenile delinquency across the country is traceable to "society." He then delineated eight "causes," with one of the principal ones: *"A rash of uninformed opinions based on legend and folklore, with little or no facts to back up reasons for juvenile*

delinquency."

Not once, in his carefully prepared and authoritative analysis, does Dr. Kvaraceus even mention movies, except for a passing reference to: *"Instead of exploiting the delinquency phenomenon as is done frequently via the printed page, the movie film, and the TV screen, we need to take a positive look and to offer a helping hand."*

This is the sort of fact that should be put into the hands and the files of your state legislators, to offset some of the "rash of uninformed opinions based on legend and folklore," or based on nothing more tangible than a cop's desire to get off the spot, or a politician's desire to please some local clergymen or vociferous voters. Failing in this, we are going to have censorship laws passed that we will then need to fight in the courts.

It should be worth the effort!

THE VALUE OF ORGANIZATION

WE LIKE this recent observation published in the Service Bulletin of The Independent Theatre Owners of Ohio:

"If you are not a member of your local state (theatre owner) organization, you are doing yourself an injustice. If you are, talk to your fellow exhibitor and point out to him that organization is the best insurance available for your business. In no other way can you formulate plans and carry out projects that will represent your interests in legislative matters, in tax matters, and in various other things that can mean a great deal to you in the future of your business."

To this we say, "Amen!"

But we would like to point out the fact that there are

numerous states and film distribution territories where no theatre owner organizations exist. In such places, the only alternative is to start one. And you owe it to yourself, and to other local men-of-good-will, to do just that.

Eventually, such groups might affiliate with Allied, with the T.O.A., or with one of the other sectional bodies. Or they might retain their rugged independence, and just have a working arrangement with one of the other bodies. But, in their very organization, they would pick up strength and representation, and would gain respect, that no single theatreman can acquire.

Otherwise, you "hang" alone!

**"ALL HELL
BREAKS
LOOSE!"**

—Variety

"Ticking excitement of
a time bomb!"

—Film Daily

"Blazing flaming violence!"

—M. P. Herald

"Packs excitement!"

—Hollywood Reporter

HE'S
TOUGHER
THAN
"BABY FACE
NELSON"!

**MICKY
ROONEY**
as **Killer Mears**

THE LAST MILE

with ALAN BUNCE • FRANK CONROY • LEON JANNEY • FRANK OVERTON • Screenplay by MILTON SUBOTSKY

Directed by HOWARD W. KOCH • Produced by MAX J. ROSENBERG and MILTON SUBOTSKY

THRU
UA

From LONDON, ENGLAND

I think the efforts of MOTION PICTURE EXHIBITOR to encourage exploitation are most praiseworthy indeed, and it has given me great satisfaction to observe the interest our Managers are taking in the possibility of obtaining recognition for their campaigns in your feature "EXPLOITATION" section.

D. J. GOODLATTE, Manager-Director,
Associated British Cinemas, Ltd.

EDITOR'S NOTE: While more than 100 important theatre circuit executives are now busy judging the FIVE BEST exploitation campaigns for 1958, a brand new 1959 contest is being recorded with each every-second-week edition of the separate EXPLOITATION supplement. Each of these contests will have its own \$1000 in prizes — plus a handsome ACHIEVEMENT CITATION for the office wall of each manager who has a campaign published.

From SPRINGHILL, NOVA SCOTIA, CAN.

I am particularly interested in the recent accomplishment of the reported merger of the various exhibitor associations in the U.S.A. into the one strong American Congress of Exhibitors (A.C.E.), for the mutual benefit of all.

As president of the Maritime Motion Picture Exhibitors Association of the Maritime Provinces: Nova Scotia, New Brunswick, Prince Edward Island and Newfoundland; and also as an executive officer of the Motion Picture Industry Council of Canada, I would like very much to be placed on the mailing list of your C.O.M.P.O., and on that of your A.C.E., so that I may receive copies of all bulletins, reports of annual meetings, etc.

Won't you carry this request to the attention of the proper authorities.

A. J. MASON, President,
Maritime M.P. Exhibitors Assn.

EDITOR'S NOTE: Done! And such an exchange of information between friendly neighbors should be helpful to all.

From BROOKLYN, N. Y.

During my recent illness, the pink REVIEWS sections from MOTION PICTURE EXHIBITOR were brought to me at the hospital, and somehow or other I seem to have lost pages 4541 to 4544 from the issue of Dec. 10, 1958.

Could you please duplicate this section so that my file will remain complete? I have every copy since April, 1955, when I took over this theatre, and I find them an invaluable reference. Thanks for a swell job!

AL KLEIN,
Eth-Lee Amusements, Inc.
Rogers Theatre

EDITOR'S NOTE: The particular section has been forwarded. We're happy you are again back on the job.

From STAYTON, ORE.

As a faithful weekly reader of MOTION PICTURE EXHIBITOR, I would like to add my bit on how to get this business back on its feet.

Enclosed find the Feb. 5 issue of our local newspaper, THE STAYTON MAIL, the feature front-page story in which is my having been chosen as Senior Citizen of the Year. This is our answer to the best way to promote the local theatre, and it brings lots of good publicity and good will to the theatre. We

work hard at all civic and church functions, and our people reciprocate by staying with us in a social as well as in a business way. We definitely are here to stay, TV or no TV, if we have good clean pictures, good clean theatres, coupled with good friendly public relations.

I just thought I'd let your trade paper know how Stayton was doing.

M. VAN DRIESCHE, Owner
Star Theatre

EDITOR'S NOTE: To use the newspaper's words: "The letter of endorsement mentions (MR. VAN DRIESCHE's) activity in the various civic organizations and the fact that he has taken an active part in the Lions Club, the Chamber of Commerce, fire department, etc., and has worked continually for civic betterment." To have your local townsmen and theatre customers regard you so highly is an accomplishment indeed. Congratulations to a first-string showman.

Look

... at the
separate, saveable,
pink REVIEWS part
in this Issue.

•
You'll find MORE reviews ...
and MORE FACTUAL reviews
... than in any other paper.

{ 448 Features in 1958. }
{ Other papers had only }
{ 372, 377, and 317 each. }

SEE FOR YOURSELF!

From PHILADELPHIA, PA.

I think you may be interested in this little incident reported in one of our church papers regarding a pastor's embarrassment. It is clipped from the Rev. Fred B. Ackley's PARISH PAPER, published by Woodbury Union Church, Presby., Conimicut, R. I. Here it is:

"The parson owes the congregation an explanation, which, somewhat red-faced, he makes. The moving-picture 'MARK OF THE HAWK' was a marvelous picture, and almost everything I said about it was true. The one thing that was not true was that it would be around for awhile. The very day after I made an impassioned plea for people to see the picture it was replaced with another, so that

people who trotted down to see 'MARK OF THE HAWK' found instead Brigitte Bardot in 'AND GOD CREATED WOMAN.' Our ever optimistic secretary said brightly the next day, 'Maybe they didn't remember the name of the picture you mentioned and, with a title like that, thought you were recommending the latter.'"

Pax Vobiscum!

JOHN CHARLES WYNN,
Presbyterian Life, A Journal
of Protestant Christianity.

EDITOR'S NOTE: Just another example that "virtue is its own reward," but often it is not very rewarding at the boxoffice. It is our feeling that the local theatremen wasn't alert to the help he was getting from the neighborhood pulpit; or, as a businessman, he would have held "HAWK" another day.

From MOREHEAD CITY, N. C.

Do you have, or can you suggest where I may obtain, some really worthwhile information and data that could be used as newspaper editorials, newspaper stories of public interest, or other material that the general public would like to read about motion pictures, motion picture stars, the motion picture industry, etc?

I have been writing a column for our local newspaper and I am running out of material to write about. Any information you can give me will be appreciated.

ODIS J. MORROW, Manager
Morehead City Theatres

EDITOR'S NOTE: With an exception or two, the publicity departments of all eight national distributors, plus such individual companies as Disney, Goldwyn, N.T.A., Rank, D. C.A., etc., still service the newspaper columnists, feature editors, radio and TV columnists, etc., with current topical "hand-outs." You'll need to use your own judgment on what is, and what is not, of interest to your local readership; but such "hand-outs" will certainly provide plenty of source material. Want a list of names and addresses to write to?

From VALDOSTA, GA.

God grant me the serenity to accept those things I cannot change, the ability to change those that I can, and the wisdom to differentiate the two.

J. D. BROWN, Owner
Sky-Way Drive In Theatre

EDITOR'S NOTE: Hm-m-m! The way we heard it, it was credited to Alcoholics Anonymous and went: "God grant me the serenity to accept the things I cannot change, the courage to change those I can, and the wisdom to know the difference."

From WHEATON, MINN.

Please keep pounding away at the plight of the small town theatre. I like your trade journal fine. Especially the condensed reviews.

JAMES P. GOGGIN, Owner
Gopher Theatre

NEWS CAPSULES

Loew's Circuit Ups Blackwell

NEW YORK—Jerry E. Blackwell, for the past three years assistant manager, Capitol, on Broadway, has been named manager of Loew's "new" State, also on Broadway. The new State, presently undergoing a million-dollar refurbishing program designed to make it one of the world's finest motion picture showcases, is scheduled for reopening in mid-March.



BROADWAY GROSSES

Openings, Holiday Boost Returns

NEW YORK — Several openings and the holiday boosted returns in Broadway first-runs last week-end.

"THE REMARKABLE MR. PENNYPACKER" (20th-Fox). Paramount (\$39,435)*—The opening session was estimated at \$35,000.

"THE JOURNEY" (MGM). Radio City Music Hall \$147,610* — Thursday through Sunday accounted for \$98,000, with the opening week sure of \$165,000. Stage show.

"THE HANGING TREE" (Warners). Roxy (\$55,405)* — Wednesday through Sunday hit \$50,000, with the week bound to top \$70,000. Stage show.

"NEVER STEAL ANYTHING SMALL" (U-I). Capitol (\$33,350)* — The second week was claimed at \$30,000.

"SEPARATE TABLES" (UA). Astor (\$25,630)* — The 10th week was expected to tally \$20,000.

"BELL, BOOK AND CANDLE" (Col.) Odeon expected the ninth week to reach \$11,000.

"RALLY 'ROUND THE FLAG BOYS" (20th-Fox). RKO Palace stated that the ninth week would be \$14,000.

United Artists' "The Last Mile" opened at the Victoria, and Buena Vista's "The Sleeping Beauty" opened at the Criterion. Figures are unavailable at press time due to the holiday.

*Figures in parentheses reveal 1958 averages as compiled by MOTION PICTURE EXHIBITOR.

Industry's Most Complete Saveable Review Section

IN THIS ISSUE

1. Al Capone (AA)
 2. Arson For Hire (AA)
 3. Gunmen From Laredo (Col.)
 4. Helen Of Troy (Reissue) (WB)
 5. I Was Monty's Double (NTA)
 6. Land Of The Pharaohs (Reissue) (WB)
 7. The Light Touch (U-I)
 8. Lovers Of Paris (Continental)
 9. The Mating Game (MGM)
 10. The Milkmaid (Brenner)
 11. Miracle of Saint Therese (Ellis)
 12. The Mistress (Harrison)
 13. A Place In The Sun (Reissue) (Par.)
 14. Some Like It Hot (UA)
 15. Stalag 17 (Reissue) (Par.)
 16. The Truth About Women (Continental)
- and 10 SHORT SUBJECTS

A Quick Summary of All Important Industry News . . . Condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., FEB. 23

National Training Plan To Improve Projection

NEW YORK—Responses from the half-dozen organizations asked to participate with it in the formation of a nation-wide training program to improve motion picture projection, will result in that project having a top spot on the agenda of the mid-winter meetings of the board of directors and executive committee of Theatre Owners of America, at the Mayflower Hotel in Washington, D.C., on March 1-3, George G. Kerasotes, TOA president, announced last week.

Methods of securing exhibitor support for the program, so that it may be rapidly implemented, will be discussed at the meeting by TOA's theatre equipment committee, headed by John B. Schuyler of Butler, Wis.

Kerasotes declared he had been assured of cooperation in the development of the program by RCA Service Company, Altec Service Company, the Theatre Equipment Dealers Association, the Theatre Equipment and Supply Manufacturers Association, and the International Alliance of Theatrical Stage Employees and Motion Picture Operators. Offers of cooperation had also come unsolicited from the Motion Picture Research Council and the Society of Motion Picture and Television Engineers.

Kerasotes issued the call for organization of a nation-wide training program to enable theatre owners, managers, and projectionists to recognize and correct sub-par projection, after the Motion Picture Research Council released a two-year study of 700 first and second run theatres in 100 U.S. cities, which found that 74 per cent of theatres visited had inferior projection due to mechanical misalignment of optical equipment.

Kerasotes said that Mr. Schuyler's committee felt that a program could be developed quickly and put into operation at minor or no cost to theatre owners, as soon as it could be determined that theatres would cooperate effectively with such a program.



Allied Artists recently held two special screenings of "Al Capone" in Washington, D. C. On the left are seen those who attended the showing for the entire House Judiciary Committee held at the Motion Picture Association with producers John Burrows and Leonard Ackerman and Allied Artists' Joseph Rivkin in attendance. On the right are seen William Lawrence, president, National Press Club, with Burrows, Ackerman and Rivkin at the screening held at the National Press Club.



FILM FAMILY ALBUM

Sick Call

S. R. Baskin, Bailey circuit, Atlanta, was recovering from surgery in a hospital there.

Sam Kennedy, Atlanta exhibitor, was recuperating at home from surgery.

Obituaries

Paul R. Aust, former Seattle exhibitor, died recently at Palm Springs, Calif. He had also owned a theatre at Santa Barbara, Calif.

Harold M. Brown, Jr., president, United Detroit Theatres, died from a heart attack on Feb. 22 while in California.

Mrs. Francine Henry, owner and operator of the Grand, Seattle, died.

Clayton Riley Lusk, 86, New York state senator who sponsored the 1921 motion picture censorship bill at Albany, died in Cortland, N.Y.

Lester I. McJannet, 68, Orpheum stage manager, Seattle, and veteran industryite, died.

John Mortenson, theatre concession supplier, died of a heart attack on a train approaching Chicago.

George C. Nungesser, Sr., 64, Allied Artists branch manager, New Orleans, and Variety Club, Tent 45, chief barker, died Feb. 15 after a brief illness. Mrs. Nungesser died four months ago.

Arrivals

Lars McSorley, Allied Artists eastern advertising and publicity representative, became the proud father of a second boy last week, weighing in at six pounds or a little better. He's named Brandon Padraic.

Carr Heads Para. Gulf

NEW YORK—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced yesterday (Feb. 24) the appointment of Kermit Carr as president of Paramount Gulf Theatres, Inc., a subsidiary of AG-PT operating theatres in the principal cities in an eight-state southern region with headquarters in New Orleans.

Carr succeeds Henry G. Plitt, who was recently elevated to head A.B.C. Films, Inc.



Exhibs Must Relieve Film Shortage

NT Names Directors, Reelects J. B. Bertero

HOLLYWOOD—At the annual stockholders meeting of National Theatres, Inc., last fortnight, three new directors were named. They are Charles A. Barker, Jr., board chairman of Lockheed Aircraft Corporation and Pacific Finance Corporation; A. J. Gock, retired board chairman of the Bank of America and now member of that bank's executive committee; and Eugene V. Klein, board chairman of Auto Imports, Inc., president of Sports Cars, Inc., and one of NT's largest stockholders.

Two long time incumbents were eliminated. They are Elmer C. Rhoden and Alan May. All other board members were reelected.

Following the stockholder meeting, the newly elected board reelected John B. Bertero to the presidency, and elected B. Gerald Cantor to chairmanship of the board. The board also elected incumbent secretary T. H. Sword to vice-presidency in charge of Fox West Coast Theatres.

President Bertero stated that while weekly attendance in theatres had dropped, with neighborhood houses in a bad way, the big first-runs using big, successful pictures were doing handsomely and will do better as time goes on if producers maintain a sufficient supply of top-quality product.

He said NT will speed up its program of disposing of unprofitable theatres.

In referring to the Department of Justice's continuing restrictions, he said that NT will not produce any films under them.

Bertero told the stockholders the company's investment in WDAF and WDAF-TV, Kansas City, is paying a nice profit, and its investment in attractions at the Pacific Ocean Park is also yielding a profit. He voiced confidence in the future, both with respect to NT's own earnings and its earnings from diversification.

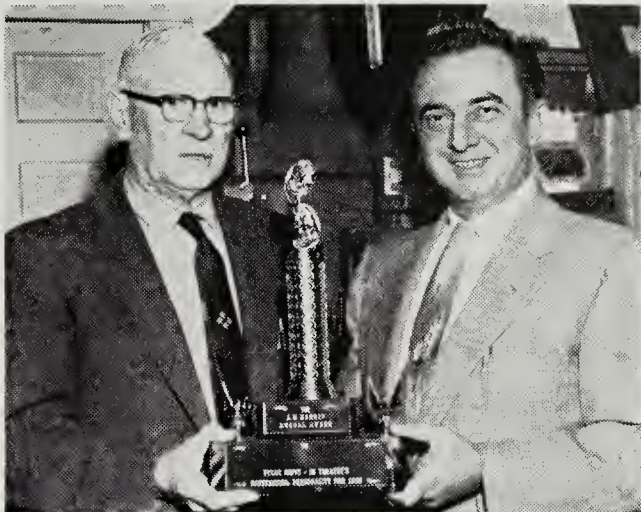
The offer of National Theatres to exchange its debentures and purchase of National Telefilm Associates is conditioned upon the acquisition of at least 51 per cent of all issued and issuable National Telefilm shares by March 16. NT has agreed to acquire 160,500 shares from Ely A. Landau, Telefilms board chairman; Oliver A. Unger, president; and Harold Goldman, executive vice-president.

National Telefilm shareholders will receive \$11 principal amount of the \$20,000,000 5½ per cent debentures offered by National Theatres, and a purchase warrant for one-quarter share of NT stock for each share of National Telefilm. For each outstanding warrant of National Telefilm, the holder will receive an exchange warrant for the purchase of \$11 in debentures and a warrant for the purchase of one-quarter share of National Theatres common.

Censors Eye TV, Ads

ANNAPOLIS, MD.—At a bill hearing last fortnight C. Morton Goldstein, chairman, State Board Motion Picture Censors, suggested several amendments to the controversial movie censorship bill so that TV films and film advertising would be included in the measure.

Goldstein said that movies banned by the board could be shown, with legal impunity, on Maryland TV stations. He also noted complaints received on newspaper ads for movies.



John H. Hardin, left, and Joe Joseph, Hardin Theatre Supply, Dallas, are seen with the award presented to Eddie Joseph, outstanding personality for 1958 in the Texas Drive-In Theatre Group. The award was made at the exhibitor group's Convention.

Roach Takes Helm; Buys Guterma's Stock

NEW YORK—It was announced last fortnight that Hal Roach, Jr., has bought Alexander L. Guterma's stock in F. L. Jacobs Company, and has become board chairman and president of the automobile parts firm which controls television and movie subsidiaries.

Guterma at the same time surrendered to federal authorities on a warrant charging him with violating SEC regulations in the sale of Jacobs stock. He previously resigned "all his posts" in the Scranton Corporation, Mutual Broadcasting System, and Hal Roach Studios, all Jacobs Company subsidiaries.

Roach said he acted to protest his own "substantial stockholdings" as well as the interests of other stockholders and some 6,000 employees. He said that the "first order of business will be the issuance of a complete report to the stockholders, which will include the annual financial statement."

Roach promised a "broadening" of the boards of Jacobs and its subsidiaries shortly. The Jacobs' presidency is being held open, he said.

Charles Meacham, treasurer and secretary, Hal Roach Studios, was named a Jacobs Company director.

Roach is vice-president and director of Scranton Corporation, board chairman of MBS, and president of Hal Roach Studios.

Fox Handles AIP In Mexico

HOLLYWOOD — American International Pictures has consummated a deal with 20th-Fox for distribution of 10 of its features in Mexico, it is announced by James H. Nicholson and Samuel Z. Arkoff.

The AIP features to be released in Mexico by 20th-Fox are "Motorcycle Gang," "Sorority Girl," "I Was A Teenage Frankenstein," "Blood of Dracula," "Viking Women and the Sea Serpent," "Astounding She Monster," "Jet Attack," "Suicide Battalion," "Dragstrip Riot," and "The Cool and the Crazy."

William Reich, general manager of American International Export Corporation, represented the company in its negotiations with 20th-Fox. AIP is also negotiating with Fox for distribution representation in South Africa.

Kerasotes Tells Texas Drive-In Meet Impetus For Production Increase Won't Come From Hollywood

DALLAS—Whatever relief from the product shortage America's exhibitors obtain, they must do themselves, George G. Kerasotes, president of the Theatre Owners of America, told the convention of the Texas Drive-In Theatres Association last week at the Adolphus Hotel here.

Declaring that the pioneers of the movie industry, who went into production to insure film for their theatres, are disappearing, and that Hollywood since the divorce decrees has no theatres which it must keep supplied with films, Kerasotes told the drive-in convention that the impetus for more production must therefore come from exhibitors.

"The means for more production must come from the united efforts of all exhibitors," Kerasotes declared. "We must formulate plans to assist financially in the production of pictures. We must be prepared to purchase some of the post-48 films for reissue purposes. We must, if necessary, buy some of the foreign films and distribute them ourselves."

"Need I say more about the outstanding re-release grosses of such pictures as 'At War With The Army,' 'Streetcar Named Desire,' and 'Tom Sawyer.' Many of us, as drive-in operators, would like to have some of the pictures for re-release today that are going to television."

He declared that while the nation's population is growing, the frequent moviegoer—who sees pictures two or three times a month in theatres—has dropped 41-million or 47 per cent between 1946 and 1958. But he declared, interest in movies is higher today than ever before. "Everytime a patron sees a film in one of our theatres," he told the drive-in convention, "four are at home watching a film on television."

He said that television is burning up film and that soon the approximately 7,000 theatrical films now on TV release will be consumed. When this supply is gone, the theatre industry can anticipate a better future.

Kerasotes reiterated his suggestion that theatre men buy \$1,000 worth of film company stock for every theatre they own, as a means of encouraging the film companies, to make their needs known to the film companies, and give the producers and distributors the direct benefit of their support and advice.

He also reviewed in detail the program of the American Congress of Exhibitors, urging exhibitor cooperation with ACE.

Inviting the Texas Drive-In Association to become affiliated with TOA, Kerasotes stressed that the progress to date in combatting Toll-TV, in seeking to force military post theatres to play pictures after commercial theatres, and the opening of Small Business Administration loans to drive-in theatres, were the results of programs initiated and conducted by TOA. "Through a national association," he told the Texas theatremen, "you could vastly broaden your effectiveness."

"TOA is growing stronger every year," he said. "There is a great need for TOA and a

(Continued on page 16)

ACE Seeks Ammunition From Field For Upcoming Talks With Distribs

NEW YORK—The American Congress of Exhibitors sought ammunition last week for its upcoming meetings with executives of distribution on a host of industry problems. Horace Adams, chairman, ACE committee on producer-exhibitor-distributor relations, called on all ACE area co-chairmen to provide detailed accounts of complaints against distribution on any one or more of the 15 points that the committee has been empowered to discuss with company executives.

Stating in his letter that the meetings would take place "soon—very soon," he stressed the need for specifics and called for factual reports of each complaint. As an example, he outlined the proper method of reporting a hypothetical complaint about "Price Fixing—Direct or Indirect," as outlined in Paragraph 9 of the committee's report.

The complainant should provide the name of the picture and the name and address of the theatre involved. How long after its previous run did the exhibitor play the picture? What is his normal run? How long did the picture play at the prior run? How much was the exhibitor compelled to charge as admission? What is his normal admission charge? What conversations were held with the film salesman or branch manager, aside from the language of the contract, that led exhibitor to sign for the picture affected?

Adams said it was factual reporting such as this that would aid his group in presenting to distribution executives possible violations of law. Adams added, "Please remember that this is the first time that united exhibition (through ACE) has been enabled to meet with the men whose decisions can affect the lives and livelihood of every one of us. We must be prepared with irrefutable facts—and you and other co-chairmen are the only ones who can supply us with these facts. Again I must impress upon you that the information we need is of vital importance, if you are to get relief from the practices that are strangling you."

Co-chairmen were asked to write, not later than March 1, 1959, to Irving Dollinger, Triangle Theatre Service, 234 West 44th Street, New York 36.

The approved agenda for the meeting with distribution includes the following subjects:

Marketing methods, including sales policies and terms; shortage of prints; modernization of clearance; clearances, runs, and availabilities; development of new stars; advertising; pre-release to armed forces; block selling; price fixing; competitive bidding; orderly release of pictures; arbitration systems; competition from 16 mm feature films; more films in color; and stereophonic sound prints.

Diana Dors Sues RKO

HOLLYWOOD—Diana Dors and Treasure Productions, of which she is president, filed suit last fortnight in Superior Court against RKO Radio Pictures seeking \$1,275,000 on grounds of defamation and breach of contract.

Miss Dors asks \$1,000,000 damages for defamation, and Treasure seeks \$275,000 for breach of contract.

It is claimed that RKO made only one picture on a three-picture contract and then notified the plaintiff that the contract was being cancelled because she had been publicly disgraced.

What's In A Name? Not Too Much, Rules Judge

GLEN COVE, N. Y.—Supreme Court Justice Courtland A. Johnson last week refused to direct the Glen Cove to find a new name for itself.

The change was sought by the Skouras Circuit, which has the Cove and the closed Glen. Skouras claimed that the name of the Glen Cove, which opened recently, is confusing to moviegoers and would enable it to trade on the advertising and reputation of the Cove.

The Judge, however, ruled that the average moviegoer goes to see a particular picture and would be just as apt to take his trade elsewhere if he found himself misled. He stated there was no need for a temporary injunction since a quick trial can be had to determine whether there is any loss of patronage to the older theatre.

Eagle, SW Veteran, Announces Retirement

PITTSBURGH—Show business veteran Charles K. Eagle will retire this week (Feb. 28) after 23 years as manager, Stanley, here.

The announcement was made by Stanley Warner Theatres' tri-state zone manager M. A. Silver, who appointed Lawrence Knee, currently at the Colony, Cleveland, to replace Eagle at the circuit's flagship theatre.

"We will all miss Charlie Eagle, whose long and faithful career has been an inspiration to all of us in the Stanley Warner organization," said Silver.

Dean of Pittsburgh's downtown theatre managers, Eagle was at the helm of the Stanley during the years when it was one of the nation's leading stage presentation houses. In recent years the Stanley has been on a straight picture policy—and the final attraction during Eagle's regime set the all-time record for a long-run, "Auntie Mame," which went into a ninth week.

Eagle, a native of New York City, began his show business career with the Keith-Albee Circuit in that city. He was with the vaudeville circuit for 16 years; his first managerial post was at the Broadway, 41st and Broadway, and he also managed several other K. A. houses, including Proctor's 86th Street.

Before joining Warner Bros. Theatres (now Stanley Warner), he spent several seasons on the road as company manager for various touring shows. His initial Warner Theatre assignment was the Earle, Philadelphia. Subsequently, he was transferred to Washington, Pa., and the Enright, Pittsburgh, before his assignment to the Stanley.

After his retirement, Eagle will live in the mountains of Kentucky, birthplace of his wife, Swannie.

Stanley Warner executives and fellow managers, together with members of the Downtown Theatre Managers Association, are planning a testimonial luncheon.

Larry Knee, incoming Stanley manager, has managed a dozen or more Stanley Warner theatres since he joined the circuit in 1941, among them the Warner and Squirrel Hill, Pittsburgh, the State, Washington, Pa., and the Virginian, Charleston, W. Va.

N. E. Drive-In Meeting Attracts 150 Exhibs

BOSTON—The fifth annual drive-in convention brought out nearly 150 owners and managers to the Hotel Bradford where Julian Rifkin was the moderator. The convention was under the auspices of the Drive-In Theatre Association of New England, a unit of National Allied.

Carl Goldman, executive secretary of IENE, was the coordinator. There were discussions from the floor on business building, double features, admission prices, concessions, advertising, films, and equipment.

It was agreed that charging admission for children was improper as the practice would defeat the purpose of the family trade. But there was some agreement that admissions might be raised five cents in some situations, which would be five cents under the conventional prices, and in other cases to equal them.

On the point of which feature should be shown first there was some dissension. Edwin Fedeli said he used the main feature first on every evening except Saturdays and found it a successful system. Paul Kessler, Rifkin Theatres, said he tried the main feature first on Tuesdays and Thursdays but discovered that much good business was lost in the concession stand as the patrons left immediately at the close of the first feature. Norman Glassman said that with extra long films, with which shorts were used instead of another feature, the shorts went on first, and an artificial intermission was built into the main feature. Jack Dempsey of ATC and Theodore Fleisher of Interstate Theatres agreed with him and admitted they used the same methods.

Julian Rifkin warned that before the 1959 season is completed there will be more extended run engagements in drive-ins due to the popularity of some of the big blockbusters which have played extended runs in the first-run conventionals. "Why not play good sound pictures a week instead of a split week?" he suggested. "Isn't it better to play one strong film seven days, than four and pull it for an inferior piece of product?" Edward Lider said that he is in favor of trying it as the number of good pictures are becoming fewer and fewer, and it's merely good business to stretch a good picture a week.

U-I Reports Net Loss

NEW YORK — Universal Pictures Company, Inc., reports consolidated net loss for the year ended Nov. 1, 1958, of \$1,220,340 after Federal income tax refund of \$2,045,000, but before \$799,715 of special write-off of studio overhead and story properties less federal income tax savings. After providing for dividends on preferred stock, such loss before special write-off amounted to \$1.53 per share on 927,254 of common stock outstanding, excluding shares in treasury of company.

After the special write-off, the loss amounted to \$2,020,055 equal to \$2.39 per share of common stock outstanding.

For the preceding year ended Nov. 2, 1957, consolidated net earnings were \$2,843,833 after provision of \$3,000,000 for Federal taxes on income. After dividends on the preferred stock, these consolidated net earnings amounted to \$2.83 per share on the 927,254 shares of common stock outstanding, excluding shares in the treasury of the company.

**“‘IMITATION OF LIFE’
WILL BRING IN
PLENTY OF THAT
GREEN STUFF. I
WISH I OWNED
10 PER CENT”**

— LOUELLA O. PARSONS

**MR. SHOWMAN
SCREEN IT...
BOOK IT
FOR EASTER!**

UNIVERSAL-INTERNATIONAL presents

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Universal
International

UA Production Pacts At All-Time High; \$70 Million Budget For '60

LOS ANGELES—With United Artists independent production associations now at an all-time high, the company will invest between \$65,000,000 and \$70,000,000 for production in 1960, it was announced last week by vice-president Max E. Youngstein at the company's Fortieth Anniversary Sales Convention in Los Angeles.

The sales meeting, to map distribution for the greatest product lineup in UA's 40-year history, is being presided over by William J. Heineman, vice-president in charge of distribution, and James R. Velde, general sales manager.

"Our commitments with producers and star-producers now number almost 70," Youngstein told the convention delegates. "Our success in attracting the outstanding creative artists is a result of our proven ability to promote and to sell."

"Our goal for the coming year is to create new strength and new growth. We recognize no fixed limits to our potential. We're very confident and very excited about the program we've assembled for 1959. We expect to continue to attract production and performing talent in growing numbers."

Underscoring UA's newly-won primacy in the motion picture industry, Youngstein recalled that eight years ago when the new management group headed by president Arthur B. Krim and board chairman Robert S. Benjamin took over the reins, United Artists had not received a single new film from an independent producer in nine months.

"Today," he said, "our long-range production program encompasses projects through 1962. Properties on the schedule include many of the most sought-after books and plays. Films for UA are shooting on three continents."

As an illustration of UA's product strength in its Fortieth Anniversary Year, Youngstein listed 34 films that are now editing, shooting, and in active preparation.

Lewis Promises Fight Against Ad Censorship

With a record concentration of big films to merchandise during its anniversary year, United Artists does not intend to be ham-

pered or intimidated by the new wave of "backstairs" censorship that is being directed against motion picture advertising.

The promise of uninhibited, un-self-conscious promotion was made by Roger H. Lewis, national director of advertising, publicity, and exploitation.

Citing recent rejections by newspapers of motion picture ads, Lewis declared, "It's about time the industry stopped being sheepish and supine. It's time that we called for an end to the double standard—one unrealistically rigid measure for film promotion, another more lax and liberal standard for competing entertainment media."

Further documenting his charge of a double standard, Lewis told convention delegates that the very newspapers that turn down film ads splash their front pages with lurid stores and stills of sex and violence that would never even be considered for movie production or promotion.

Lewis pointed out that no responsible industry organization would exploit the vulgar and obscene to stimulate boxoffice action.

"What we are unwilling to submit to," he said, "is the capricious and discriminatory censoring of movie ads on the basis of arbitrary and false standards, and by people who have no authority or special aptitude to determine what the public may find agreeable or disagreeable."

"In virtually every other field," Lewis stated, "the advertiser is free to reach the consumer in his own way. The film industry alone is traditionally handcuffed and hounded by self-appointed arbiters of public taste."

"This year United Artists is putting into distribution the very finest lineup of big pictures in its 40-year history. This demands a promotion program that's free and more flexible than anything we've ever used before. We don't intend to let this 'backstairs' censorship cramp our style and our product potential. If necessary, we'll go to the courts to protect our right to reach the public in our own way."

Sales Divisions Realigned In United States, Canada

United Artists is realigning its domestic sales divisions to afford maximum selling im-

pact for its product, it was announced by James R. Velde, general sales manager.

Under the new plan, the territorial United States and Canada will be divided into the following three major divisions: eastern and Canadian, central and southern, and western.

Milton E. Cohen, terminating his position as supervisor of sales for "Around the World in 80 Days," heads the newly-created eastern and Canadian division. Sidney Cooper, formerly central district manager, has been promoted to division manager of the newly-formed central and southern division. Al Fitter continues as western division manager.

Conforming with the new territorial realignment, William Marchese becomes eastern and Canadian division contract manager, and Phil Gettelson is appointed central and southern division contract manager. Arthur Reiman remains as western division contract manager.

John Hughes, formerly eastern and southern contract manager, is promoted to New York circuit contact in the new sales shifts.

Exchange areas falling under the supervision of the eastern and Canadian division, include Buffalo, Boston, New Haven, Philadelphia, and Cleveland, under eastern district manager Gene Tunick; Calgary, Montreal, St. John, Toronto, Vancouver, and Winnipeg under Canadian district manager Charles S. Chaplin.

Central and southern exchange areas and their district managers include Charlotte, Jacksonville, Atlanta, New Orleans, and Dallas, under southern district manager William Hames; Detroit, Cincinnati, Indianapolis, Pittsburgh, and Washington, under newly-appointed central district manager James Hendel.

Branches and district managers under the supervision of the western division include Seattle, San Francisco, Los Angeles, Salt Lake City, and Denver, under western district manager Ralph Clark; St. Louis, Omaha, Kansas City, Minneapolis, and Milwaukee, under midwest district manager F. J. Lee.

The New York exchange area falls under the direct supervision of the New York home office. The Chicago branch falls within the operations of the eastern and Canadian division headed by Cohen.

The second and concluding series of anniversary sales convention meetings were to take place at the Roney Plaza Hotel in Miami, Fla., with representatives of 19 U. S. and Canadian branches attending.

United Artists has set an anniversary sales drive, it was announced by Velde in Miami.



United Artists recent 40th anniversary sales convention in Los Angeles got under way, left, with an address by vice-president in charge of distribution William J. Heineman, who emphasized a record program of over \$65,000,000 in features in 1959. Seen, left to right, are Roger



H. Lewis, national director of advertising, publicity and exploitation; Max E. Youngstein, vice-president; Heineman; and James R. Velde, general sales manager. On the right, Velde is seen presiding over the sales conclave.

“**‘IMITATION
OF LIFE’**
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BLOCKBUSTER**”

---HARRISON'S REPORT

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Joint Committee On Toll-TV Plans All-Out Battle To Outlaw Medium

NEW YORK—The Joint Committee on Toll-TV, asked by the American Congress of Exhibitors to take over the anti-pay-TV campaign initiated by the Theatre Owners of America, will meet in Washington on March 1 to organize and continue the campaign without interruption, it was announced last week.

Philip F. Harling, who with Trueman T. Rembusch is co-chairman of the Joint Committee, has issued a call to 18 exhibitor leaders representing all the trade associations associated with ACE to attend a supper conference at the Mayflower Hotel.

The Joint Committee will now be comprised of the original members, plus TOA's pay-TV committee and members of ACE's pay-TV committee who were not members of the original Joint Committee.

Harling, also chairman of TOA's committee, said the Joint Committee will take over TOA's current grass-roots campaign, in which exhibitors have been asked to enlist the support of civic groups, women's organizations, labor unions, veterans' posts, and other groups interested in banning by legislation all forms of pay-TV, cable as well as broadcast, as being contrary to the public interest. Congressional support of the bill introduced by Congressman Oren Harris of Arkansas, chairman of the House Interstate and Foreign Commerce Committee, which would accomplish this, will be sought by the Joint Committee.

The Joint Committee will also review plans for financing the campaign, Harling said. Members of the new Joint Committee who have been invited to the Washington meeting, are Rembusch Franklin, Ind.; George G. Kerasotes, Springfield, Ill., president of TOA and chairman of ACE's toll-TV committee; E. LaMar Sarra, Jacksonville, of Florida State Theatres; Sumner M. Redstone, Boston, of Northeast Drive-In Theatres; Wilbur Snaper, New York City, of Snaper Theatres; Julius Gordon, Beaumont, Tex., of Jefferson Amusement Corporation; Solomon M. Strausberg, New York, of Interboro Circuit; Morton Sunshine, New York City; Ralph McClanahan, Irvine Theatre of Irvine, Ky.; James Arthur, Long Beach, Cal., of Arthur Theatres Corporation; Arnold Childhouse, San Francisco, Cal., of United California Theatres; Mitchell Wolfson, Miami, Fla., of Wometco Theatres; Albert M. Pickus, Stratford, Conn., of the Stratford Theatre; Julius F. Tuchler, Los Angeles, Cal., of Pacific Drive-In Theatres; William Namenson, New York City; Samuel Rosen, New York City, of Stanley Warner Corporation; and Edward Fabian, New York City, of Fabian Theatres.

Marcus Cohn, of Cohn and Marks, Washington law firm, who was retained by TOA's committee as counsel for the campaign, will also attend.

Miss Haeger Joins Filmack

CHICAGO—Phyllis Haeger, former director of public relations, Popcorn Institute, has been named director of the newly created Concession Promotion Department of Filmack Trailer Company, according to the announcement made by Filmack president Irving Mack.

Miss Haeger formerly headed the publicity and promotion activities of the Popcorn Institute, actively working with concessionaires and theatre owners.

Selznick Sues Loew's For Share In TV, 16mm

HOLLYWOOD—David O. Selznick last fortnight filed suit in Santa Monica Superior Court against Loew's, Inc., for an estimated \$1,000,000, claiming that he owns a half-interest in a group of films that he believes will gross \$2,000,000 via television and 16mm. showings.

The court is asked to impress a trust of one-half the current earnings of the pictures, estimated at \$1,000,000, and to issue an order awarding the producer a half-interest in future profits.

Claims were made on the basis of asserted terms of contracts with regard to loan-out of performers by Vanguard Films, a Selznick Company liquidated by MGM over a six-year period.

The suit maintains that original contract prohibited reduction of Selznick-loaned performers' pictures to 16mm.

"Oscar" Night Ballyhoo Planned By Committees

NEW YORK—At a meeting last fortnight at the MPAA, promotional projects for the Academy Awards telecast were outlined by the New York Exhibitors' Committee.

Suggested were a newspaper contest based on "Oscar" winners; "Oscar" night proclamation by Mayor Robert F. Wagner; tie-in lines on the telecast in all exhibitor and distributor newspaper advertising; contacting school newspapers, teachers, etc.; tie-in announcements in churches; Gotham promotion on the closed circuit telecast NBC will hold about 10 days prior to awards night with local press in some 200 cities.

Preliminary plans for television, newspaper, distribution and theatre participation in the pre-Academy Awards show publicity also were drawn up at a meeting of the Philadelphia area members of the committee.

Those in attendance were Edward Emanuel, exhibitor chairman, and Mike Weiss of Paramount, Milton Young of Columbia, and Ed Gallner of MGM, co-chairmen.

Among the items of publicity discussed was one calling for an "Oscar" derby with television and a newspaper participating. Readers and viewers will be asked to pick the winners of eight categories, and those compiling the best records will receive prizes.

A second stunt will find newspaper critics and representatives from distribution, exhibition, and a trade paper participating in a round-table discussion on the merits of the various nominees.

Ohio Cities Repeal Tax

NEW YORK — COMPO's continuing survey of state and local admission taxes reveals that five more Ohio cities—Ashtabula, Kent, Sidney, Steubenville, and Wooster—have repealed their local three per cent admission taxes within the past year, Charles E. McCarthy, COMPO information director, reported last week. The number of Ohio communities imposing local admission taxes has dropped from 56 to approximately 40 in the last two years.

Academy Nominates Documentaries, Shorts

HOLLYWOOD—The Academy of Motion Picture Arts and Sciences shorts subjects branch, together with three members from each of the nine other branches, last fortnight announced the shorts nominations for "Oscar" awards.

In the cartoon class, the nominations are Warners' "Knighty Knight Bugs," Walt Disney's "Paul Bunyon," and Terrytoons-20th-Fox's "Sidney's Family Tree."

In the live action class are Disney's "Grand Canyon," Ian Ferguson's "Journey Into Spring," a British Transport Film, Cohay Production's "The Kiss," New Zealand Screen Board's "Snows Of Aorangi," and James A. Lebenthal's "T Is For Tumbleweed," a Continental Distributing release.

Nominations for the documentary awards were also announced. In the feature class, over three reels, are James Carr's "Antarctic Crossing," Worldwide Pictures; Robert Snyder's "The Hidden World," Small World Company; Nathan Zucker's "Psychiatric Nursing," Dynamic Films; and Walt Disney's "White Wilderness."

In the documentary short subjects class are "Journey Into Spring"; "The Living Stone," National Film Board of Canada; "Overture," United Nations Film Service; Walt Disney's "The AMA Girls"; and Hughes Aircraft's "Employees Only."

Films nominated in the Foreign Language Film Award class were "Arms and the Man," German; "La Venganza," Spanish; "My Uncle," French; "The Road A Year Long," Yugoslavian; and "The Usual Unidentified Thieves," Italian.

Col. Opens Studios To TV

HOLLYWOOD — Columbia Pictures last fortnight opened its studios and ranch, with all their facilities, to television film producers. Arthur Jacobson was named studio coordinator on all rental deals.

This makes available to TV film producers the 15 stages of the company's Gower Street studio, the five stages of its Sunset Studio, and the 36 acres of its Valley Ranch, with all standing sets, etc.

The offer to TV producers includes executive office space, all departmental services, wardrobe, makeup, editing, projection rooms, carpenter shop, laboratory, etc.

Cinerama Profit Holds

NEW YORK—In a report to stockholders last fortnight it was revealed that Cinerama Productions Corporation had a net profit of \$354,351.45 in the year ended Oct. 31, 1958. This compares with net profit of \$324,035.83 the year before.

Net income for the 1957-58 year was \$493,414.42 as compared with \$438,394.48 for 1956-57.

President Milo J. Sutliff reported that Stanley Warner Corporation has advised the CPC that it no longer will solely finance production of Cinerama pictures.

U-I Ups Thompson

HOLLYWOOD—Foster Thompson was appointed last fortnight as Universal production manager, succeeding George Golitzin, who resigned after 13 years to become an associate producer at the Walt Disney Studio.

Thompson, who joined U-I in 1946, will function under the supervision of Morris Weiner, U-I studio general manager.

**“IMITATION
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--- HOLLYWOOD REPORTER

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The NEW YORK Scene

By Mel Konecny

ANATOLE LITVAK, producer-director of "The Journey," an MGM release starring Yul Brynner and Deborah Kerr, last week reported at a luncheon press conference at Sardi's the Russians had asked the Austrians to halt the making of the film on their side of the border. The request was ignored.

He claimed that people were amazed to see Americans make a picture with the Russians or at least some of them put in a sympathetic role. He opined that pictures should be entertaining, but at the same time, it doesn't hurt to get across a message. Even in pure entertainment, said he, you have to have a point of view, although many times it's best if you don't let the public know you are giving them a message at the same time.

Litvak is personally supervising the foreign versions of "The Journey," his first MGM release, as he considers these most important. Most foreign versions are dubbed "in a horrible way," and this can have a terrific impact on the larger pictures seen abroad. A lack of attention can ruin the presentation of a film in other parts of the world where there is resentment to a slipshod job. Careful attention thereto can even improve the receipts, said he.

"The Journey" was shot in 13 weeks in Austria where the studios and organization were not too good. It is no longer advisable to shoot a film abroad strictly for the sake of economy, but rather this should be done because it is necessary to develop the story fully. Regarding cost, he was able to make the film for two-thirds what it would have cost in Hollywood. Brynner was his partner, while MGM put up the money.

These days, opined he, the story is the prime asset of any film, and the greatest star of any venture. Incidentally, he doesn't think good talent is wrong in asking too much money to make films these days—it's just that producers are wrong in paying it. A share-the-profits-plan is a good idea if there are any profits to share. If you have to pay too much to a star, we'll soon be out of business. Litvak also thought that distributors are charging too much to distribute films.

Wither goest the industry? The future looks brighter than ever, said he, if we make the best possible pictures we can. The fewer the better, he added, with the emphasis on quality rather than quantity. TV is not doing too well these days which is encouraging. On the other hand, if pay-TV gets in we'll really be trouble, according to Litvak, who thought it will never be the same as seeing a film in a theatre. The production end will be in good shape when this happens, but even they will have trouble supplying pictures for TV consumption of a quality equal to theatre presentations.

Litvak plans on taking about eight months off to develop several properties he has so that the waiting time between future pictures will be reduced. His next may be "The Mad King," with Yul Brynner, for United Artists, and this could roll in 1960. He also has an old commitment to do one picture for 20th Century-Fox.



LONDON Observations

by Jock MacGregor

C. J. LATTA has revealed himself as a "Dr. Jekyll and Mr. Hyde." He admitted in his capacity as managing director of the Associated British Picture Corporation that he had the dual headache of trying to get people to go out to the cinema one night and stay home and watch television the next. He was speaking at an Elstree Studios celebration to mark the conversion of one of the four big sound stages into two smaller ones to meet modern requirements and the inauguration of the new dining suite.

Chairman Sir Philip Warter announced that they had had foresight in maintaining production so that their 400 theatres should not go short of product. Currently, they have five top features readying for release and one shooting. Eight important subjects will be shot over the next few months. First of these will be Hal E. Chester's production of "School For Scoundrels," based on Stephen Potter's well known works and featuring a top box-office cast. A 39 part "Flying Doctor" TV series is also being shot.

All the Associated British higher echelon were present, and what a friendly and hospitable crowd they are. Latta is now taking more and more interest in production, and Jack Goodlatte, head of the very successful ABC theatre operations, confirmed to me that he would work closely with the distribution set-up. Representing ABC-TV was its chief, Howard Thomas. Also well in evidence were most of the group's producers and directors. Missing through illness were Eric Fletcher, MP, and publicity chief David Jones.

FOLLOWING the London premiere of "Separate Tables," Harold Hecht threw a lavish supper party at the Society Restaurant. Though it must have the smallest dance floor in London—you certainly couldn't park even a British baby car on it—I found myself at one period jostling for space beside Lauren Bacall, David Niven, Jack Hawkins, Vivien Leigh, Stanley Donnen, Ann Todd, Leo Genn, Richard Greene, and Patricia Medina. It was a fitting climax to a great evening. . . . The Rank group is turning its attention to TV film production. Shooting has started on 39 half hour films in the "Calling Interpol" series which will star Charles Korvin and cost \$1,400,000. Further series budgetted at \$2,800,000 are planned for the summer by which time half the Pinewood stages will be devoted to TV activities.

Drive-In Convention

(Continued from page 9)

great need for ACE, because our future is dependent entirely upon unity."

"I believe in the future of this business," he concluded. "I will fight through TOA. I will fight for it through ACE."

Drive-In Convention Proves Most Successful Affair

DALLAS—The Texas Drive-In Theatre Owners Association's seventh annual convention held at the Adolphus Hotel proved a most successful affair.

Tim Ferguson was toastmaster and program chairman. Eddie Joseph gave the keynote address and the president's report.

Featured speakers were Richard McKay, advertising-publicity director, American International Pictures; Melvin T. Munn, public relations director of Blue Cross-Blue Shield of Texas; and George G. Kerasotes, Theatre Owners of America head. Also, R. J. O'Donnell, vice-president general manager of Interstate Theatres and Texas State Senator Charles F. Herring.

The National Association of Concessionaires conducted a clinic with president Philip L. Lowe speaking on "Food Is Your Fortune"; Lee Koken, NAC board chairman, speaking on "New Ideas In Concessions and Vending"; and William E. Smith, of the Popcorn Institute, speaking on "Popcorn Merchandising Aids." A sandwich making clinic was held by Mary Kuhlman, American Institute of Baking while other speakers were Thomas J. Sullivan, NAC executive vice president; Augie J. Schmitt, Houston Popcorn and Supply Company; and Charles E. Daren, Charles E. Daren Company.

Drive-in panel discussion groups were led by Brandon Doak and Adrian Upchurch, on "Film Buying," and by Herald Goodman, on "Increasing Boxoffice by Promotion."

Joseph, president, Eddie Joseph Theatres, Austin, Tex., was given the first annual John H. Hardin award as "outstanding personality in the drive-in theatre industry." He has headed the TDITOA for three years.

A testimonial luncheon was held at the local Variety Club for general counsel Edwin Toblowsky, retiring chief barker, Tent 17.

Alexander Film Company hosted a cocktail party; Pepsi-Cola sponsored the banquet grand ball and floor show at the suburban Dallas Athletic Club; while Coca-Cola Company sponsored the closing presidential banquet.

Six resolutions were passed by the convention and called for increase in production; opposition to all forms of toll-TV; opposition to the release of post-1948 films to TV; improvement of relationship between exhibition, production, and distribution; recognition of the need for more film research; and a pledge to improve customer relationship.

Walter Armbruster, Universal, was named "branch manager of the year."

Tim Ferguson, Downs Drive-In, Grand Prairie, Tex., was named president succeeding Eddie Joseph. Also named were Skeet Noret, vice-president; Bob Davis, second vice-president; Wayne Long, third vice-president; A. J. Valentine, treasurer; and M. K. McDaniel, secretary.

UA Circuit Names Directors

NEW YORK—Leo G. Shaw and Lawrence Wren were elected last week to the board of directors of United Artists Theatre Circuit, Inc., it was announced by George P. Skouras, president.

STOP!

Here Comes the Funniest
Shaggy Dog Story Ever Told!

Walt Disney's
The **SHAGGY DOG**

starring

FRED **MACMURRAY** • JEAN **HAGEN**

TOMMY KIRK • ANNETTE FUNICELLO • TIM CONSIDINE • KEVIN "MOOCHIE" CORCORAN
with

CECIL KELLAWAY • ALEXANDER SCOURBY • ROBERTA SHORE
JAMES WESTERFIELD and JACQUES AUBUCHON

Directed by CHARLES BARTON

Screenplay by BILL WALSH and LILLIE HAYWARD

Associate Producer BILL WALSH

 FILM DISTRIBUTION CO., Inc.
© WALT DISNEY PRODUCTIONS

YEP!
THE PICTURE'S ALL
WRAPPED UP AND
READY FOR RELEASE...
IT'S A BLAST!

Book
it NOW!
Call
BUENA VISTA!



TO BE UNLEASHED FOR EASTER RELEASE!

ALBANY

The General Stark, Bennington, Vermont, operated on lease by Jules Perlmutter, of Albany, was destroyed with estimated loss of \$400,000 in an early-morning fire that leveled a business block. . . . John Payton, formerly associated with Cinerama in New York City, was engaged to handle group sales during the scheduled eight week run of "South Pacific" in Todd-AO at the SW Ritz. . . . Warners has offered all or part of its exchange building for rent. If the entire building is rented, a change would be made to smaller quarters. . . . After six months of haggling, a compromise agreement for a new contract effective Feb. 27 was signed by Fabian and Stanley Warner and IATSE Local 324.

ATLANTA

Marie Pinkston, Universal booker, resigned to join MGM in a similar capacity. . . . William (Bill) Kelly, Exhibitor Service Company, resigned to go with Universal as branch manager in Kansas City. . . . Tina Louise was in for a round of personal appearances in connection with "The Trap," due at the Fox soon. . . . Oscar Kilgo, operator, 85 Drive-In, Fayetteville, Ga., has joined the staff of Earle Humphries at Program Printing Company. . . . The Tom Jones Agency has taken over the booking for the Five Points, Marysville, Tenn. owned by John Hatcher. . . . H. P. Vinson, Jr., Sundown Drive-In, Columbia, Tenn., was the winner of the "lucky 50" given by the WOMPI at their monthly meeting Bingo party held for the benefit of the patients of Battle Haven. . . . Derek Hyman, partner of J. S. Silberstein, theatre owner in Oak Ridge, Tenn., and several theatres in Virginia, became the proud father of a baby boy. . . . The anti-trust suit of William Greene, former owner Palmetto, Palmetto, Ga., and owner of the Glenn, Atlanta, got under way in U.S. District Court here. Defendants are the eight major distributors, Lam Amusement Company, Rome, Ga., and the Newman, Newman, Ga.

BUFFALO

Co-chairmen George H. Mackenna, general manager, Basil's Lafayette, and Andrew Gibson, Dipson Theatres Circuit, with headquarters in Batavia, have called a meeting of the Buffalo territory, American Congress of Exhibitors, for Monday, March 2, in the clubrooms of Tent 7, Variety Club of Buffalo. The meeting will start at 2 p.m. . . . Phil Engel, 20th-Fox exploitation representative who headquarters in the Boston branch, was in Buffalo and Rochester assisting Paramount theatre executives in each city on tub-thumping for "The Remarkable Mr. Pennypacker." . . . Al Levy, northeast district manager, 20th Century-Fox, was in for a sales conference with branch manager Charlie Kosco. . . . Colonel Bill Shirley, one time Schenectady theatre owner and for many moons a United Artists exploitation representative, has recently been described by one New York state newspaper as an "ageless" publicist. Bill's age has been estimated all the way from 50 to 90. The colonel has been in Buffalo recently assisting Shea city manager Ed Meade on advance campaigns for some big UA attractions.

CHARLOTTE

The Uptown, Durham, N. C., was emptied of about a dozen patrons shortly after it opened on Feb. 9 when some film in a projector caught fire. Firemen were called, the



Paul McNamara, 10, son of Raymond T. McNamara, Allyn, Hartford, Conn., recently adapted this pirate motif for the promotion of Paramount's "The Buccaneer."

blaze was extinguished in a few minutes with only slight damage, and the program was resumed. . . . The Paramount, Kinston, N. C., was gutted by fire on the early morning of Feb. 8 with the loss estimated at \$100,000. The blaze was discovered at 2:05 a.m., and apparently started from a short circuit in a generator room under the projection room. It spread quickly into the six-foot cockloft between the ceiling and the roof. Before the fire was extinguished, a portion of the roof and balcony had collapsed. W. T. Roberson, manager, said work of rebuilding the structure will begin immediately. Until the work is completed, Paramount will show its movies in the vacant Carolina building at Kinston. It was the second time that a movie house had burned on the same site, the old Grand, predecessor to the Paramount, having been destroyed by fire in the early 1930's. The building is owned by Mrs. Oscar Green. Heaviest damage was in the generator room, and the projection room also was destroyed.

CINCINNATI

Goodwill Industries, featuring its occupational workshop for mentally retarded, which is supported by Tent Three, Variety, was featured on a TV program sponsored by the American Medical Association Council on Industrial Health as its convention here. . . . Membership in the Golden Age Movie Club here has increased afternoon patronage at downtown houses. . . . Milton Blachschlager, formerly UA salesman, has taken over the Palace, Dayton, O., from Miles Theatres, Columbus, O. . . . Chakeres Circuit, Springfield, O., opens its seven drive-ins on March 28. . . . Rank's "A Night To Remember" is scheduled for mid-April screening in this area. . . . In recently were Abe Weiner, Rank's assistant general sales manager; Grover Livingstone, Warners divisional manager; and William Brown, UA publicity man, for "Separate Tables."

CLEVELAND

Robert Martin, who has been in show business for the past 33 years and manager of Publix Theatres in Altoona, Pa., and for the past 11 years as manager, Shaker, suburban Shaker Heights, has tendered his resignation to the owners, Associated Theatres Circuit, effective March 1. Martin has made plans to go into another business for himself in Daytona, Fla. . . . Variety Club Tent 6, has definitely set March 9 as the date for the testimonial for outgoing chief barker David Rosenthal and installation of the new officers, headed by chief barker Jim Levitt. International president George Eby and international

representative Ralph Pries have indicated they will attend the affair to be held in the Tudor Arms Hotel club rooms.

DALLAS

Hollywood Pictures Corporation started filming its second feature length film on Feb. 16, under a working title of "The Gila Monster." Budgeted at \$300,000, Don Sullivan has the male lead, with no female lead set to date. Ken Curtis, a vice-president of the local based organization, will again have Ray Kellogg as director and Ben Chapman as production manager. Kellogg and Chapman are also vice-presidents of Hollywood Pictures, headed by Barton R. McLendon and his son, Gordon McLendon, who also own and operate Tri-State Theatres and several independent radio stations in Texas and Louisiana. The first film by Hollywood Pictures was completed on Jan. 30 and was titled "The Killer Shrews". . . . Sheilah Graham, Hollywood columnist and author of her autobiography, "The Beloved Infidel," will arrive in Dallas on Feb. 26 to talk about plans which the 20th-Fox studio has for turning the book into a motion picture. Jerry Wald will be the producer. . . . Bobby O'Donnell of Empire Pictures returned to his office after a tour in New Mexico and West Texas. . . . Lou Walters has moved his office to his new home where he will be equipped to handle motion picture equipment repair work.

DETROIT

In Windsor, Ontario, Joe Lafave has handed in his resignation after managing the Capitol for 20 years. He has accepted a similar post with the Windsor Municipal Auditorium, now being built, and scheduled for completion in about a year. . . . George Eby, international chief barker, and George Hoover, executive director, Variety Clubs International, were in Detroit to conduct a regional meeting of the Tents in this area. . . . The Barkerettes, women's auxiliary of Detroit Variety held its first birthday party. . . . Visiting was Sam Seplowin, formerly branch manager for Republic here, and later in Chicago. He is now district manager for Essanjay Films, Inc., based in Chicago.

HOUSTON

Two men who were arrested last August for showing alleged indecent films in four Houston area theatres sued a Chicago film distributor for \$150,000. Marvin Bell of Brady, Tex., lessee of the theatres, and Jesse A. Dodson, manager, claimed their contract with Modern Film Distributors guaranteed that the company would "clear" the films with any local censorship body. Dodson was arrested in Galena Park last Aug. 16 by a posse led by Justice of the Peace Dave Thompson and charged with displaying lewd and indecent movies. He was acquitted of the misdemeanor charge Dec. 8 in Judge Jimmie Duncan's county court at law. The petition filed said Bell was also arrested, although local court records showed no action against him. John O. Kain, attorney for Bell and Dodson, said the incident caused Bell to forfeit his leases on the Galena Park, Venus, and Grand, indoor theatres, and the Hi-Nabor Drive-In. . . . Art Katzen, publicist for the Interstate Theatre Circuit, was reported improved following an appendicitis operation. . . . Emanuel Newton, manager, Village, was back at work after several weeks of illness. . . . George Lee Marks, operator, Avalon, presented a second successful opera film festival, drawing a little better than it did last year despite some obstacles such as weather and mid-term exams at local schools.

A REPORT FROM THE NATION'S CAPITOL

A message of vital interest to the entire industry
from Senator John L. McClellan...

JOHN L. MCCLELLAN, ARK., CHAIRMAN
IRVING M. IVES, N. Y., VICE CHAIRMAN
JOHN F. KENNEDY, MASS.
SAM J. ERVIN, JR., N. C.
FRANK CHURCH, IDAHO
KARL E. MUNDY, S. DAK.
BARRY GOLDWATER, ARIZ.
CARL T. CURTIS, NEBR.
ROBERT F. KENNEDY, CHIEF COUNSEL

United States Senate

SELECT COMMITTEE ON
IMPROPER ACTIVITIES IN THE LABOR
OR MANAGEMENT FIELD
(PURSUANT TO S. RES. 221, 85TH CONGRESS)

February 5, 1959

Mr. John H. Burrows
Mr. Leonard Ackerman
Allied Artists Pictures Corporation
4376 Sunset Drive
Hollywood 27, California

Dear Messrs. Burrows and Ackerman:

Last night through your courtesy I was privileged to see the AL CAPONE motion picture. You were most kind indeed to arrange this showing of it for the convenience and enlightenment of the Senate Select Committee and its staff. We all greatly enjoyed it.

I was forcefully impressed with its penetrating and powerful portrayal of an era of gangsterism and crime in our nation's history that should never be permitted to recur. This picture should be shown throughout the land. Every citizen of this country should have the opportunity to see it. In my judgment it will have a potent influence for the maintenance of law and order and for the preservation of decent society in our country.

Sincerely yours,


John L. McClellan
Chairman

"AL CAPONE"...one of the year's most important
motion pictures will be available soon from ALLIED ARTISTS

MINNEAPOLIS

Ted Mann, Twin Cities exhibitor, and George Granstrom, who operates several St. Paul neighborhood houses, will take over operation of the 800-seat Strand in the St. Paul loop on April 1. The two men bought the house from Axelrod and Metzger, St. Paul attorneys, who also operated the Tower, St. Paul, which will be razed. Mann also operates the Academy, World, Suburban World, and Westgate, in Minneapolis; World and Lyceum in St. Paul, several Twin Cities drive-ins; The Skyline Drive-In, Duluth; and owns various real estate in the Twin Cities. . . . John A. Branton, vice-president, Minnesota Amusement Company, and his family have returned from a 10-day trip to Los Angeles, Palm Springs and Las Vegas. . . . "Day of Triumph," a revival, broke all-time box office records for a single day's receipts on a Sunday in three of the four neighborhood theatres in which it played. In the fourth, it came close to the record set by "The Ten Commandments." Film played the Edina,

Hollywood, Hopkins, and Richfield. . . . Wally Weber, shipper, Independent Film Service, is wearing a cast on his arm as he recuperates from an operation. . . . Edna Nyberg is the new branch manager's secretary, Columbia, replacing Kathy Falvey, resigned. . . . Bill Doebl, booker, 20th-Fox, was transferred to Omaha as booker. . . . Carol Richardson is the new branch manager's secretary, Paramount, replacing Lauramae McGuire, who left to study nursing.

NEW HAVEN

Parkway Theatres, Inc., of Massachusetts, new owner of the Lord's Indoor-Outdoor Theatre, Plainfield, Conn., has acquired 55 acres adjacent to the property as part of a long range expansion program designed to make the theatre the region's entertainment center. Towards this goal, the company intends to present outdoor and indoor acts, including circus entertainers, name bands and wrestling shows. Donat Blain has been retained as resident manager. Edward L. Lord

of Norwich, Conn., sold the 1951-constructed facility for a reported \$90,000. . . . Richard Cromwell has been named assistant manager, Stanley Warner Strand, Hartford, succeeding Robert Edwards, who has gone into a non-industry post. . . . The Feb. 10 Connecticut premiere of "South Pacific" at the Stanley Warner Strand, Hartford, benefitted local charities, through arrangements by theatre manager Jack Sanson. . . . Although no hearing date has been determined for State Senate Bill 44, relating to Connecticut motion picture advertising practices, chairmen of the state legislature's judiciary and governmental functions committee have received support for the measure from religious organizations. The bill would ban advertising containing pictures or accounts of methods of illicit sex, horror, terror, physical torture, or brutality; partly denuded figures posed or presented in a manner likely to provide or arouse lust or passion, or any exploitation of sex, lust or perversion for commercial gain. . . . Nicholas Zeo, Sr., new owner of Lord's Indoor-Outdoor Theatre, Plainfield, Conn., has changed theatre's name to Parkway Drive-In. Zeo's parent company is known as Parkway Theatres Corporation. . . . F. H. McGraw and Company, engineers and constructors, has elected New York financier Philip A. Roth, a director of Lowe's, Inc., to its board of directors. . . . The Pike Drive-In, Newington, Conn., has been sold for a high bid of \$85,000 at a public auction in Hartford Superior Court. The foreclosure action was brought by the First National Bank of Boston against the Turnpike Theatre Corporation. Purchaser is Theodore Poland, Swampscott, Mass., owner of Sudbury Footwear Inc., Boston shoe manufacturer. The acquisition marks his first venture into exhibition. Poland intends to re-open the theatre.

Film Exchange and Dealer Listing for the DENVER FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• Film Distributors

- ALLIED ARTISTS, 2144 Champa St.—AComa 2-3841**
Br. Mgr.: Jack Felix. Office Mgr.: Joe Lomb. Sales: Joe Howard. Emerg. Phone: Lomb, SHermon 4-2173.
- AMERICAN-INT'L., 2145 Broadway—TAbor 5-2263**
Br. Mgr.: Chick Lloyd. Office Mgr.: Bill Loy. Booker: Don Spolding. Emerg. Phone: Spolding, SKyline 6-3334.
- AZTECA, 2075 Broadway—AComa 2-8920**
Br. Mgr.: Ed Noonon. Emerg. Phone: Nor.
- BAILEY, 828-21st St.—ALpine 5-7970**
Br. Mgr.: Gertrude Bailey. Booker: Helen Bowers. Emerg. Phone: Bailey, SPruce 7-7B29.
- BUENA VISTA (Disney), 737-21st—ALpine 5-2867**
Dist. Supervisor: Morvin Goldforb. Office Mgr.: James Ecker. Booker: Frank Monoco. Emerg. Phone: Goldforb, DExter 3-7630.
- CLASA-MOHME, 2065 Broadway—CHerry 4-2313**
Br. Mgr.: Gilbert Martinez. Emerg. Phone: Martinez, WEstwood 4-4B12.
- COLUMBIA, 2140 Champa St.—KEystone 4-6341**
Br. Mgr.: Robert Hill. Office Mgr.: Tom Robinson. Sales: Borney Shooker, Som Dore, Bruce Morsholl. Booker: Betty Morr. Emerg. Phone: Robinson, Glendole 5-7447.
- IVY, 2075 Broadway—MAin 3-0373**
Mgr.: Ivy Tullos. Emerg. Phone: Tullos, SUNset 1-B303.
- METRO-GOLDWYN-MAYER, 2100 Broadway—TAbor 5-8166**
Br. Mgr.: Henry Friedel. Sls. Mgr.: Mike Cromer. Sales: James Micheletti, Jerry Bonto. Bookers: Claude Newell, James Ludwig. Coshier: Jeonette Kovonough. Emerg. Phone: Newell, SPruce 7-1163.
- PARAMOUNT, 2100 Stout St.—KEystone 4-8246**
Br. Mgr.: J. R. Ricketts. Office Mgr.: Wm. Peregrine. Sales: John Vos, John Thomas. Booker: Frank Corbone. Coshier: Tillie Chalk. Emerg. Phone: Peregrine, BELmont 7-309B.
- RANK, 2116 Stout St.—ALpine 5-2853**
Regional Mgr.: Al Kolitz. Office Mgr. and Booker: Quintin Horn. Emerg. Phone: Horn, SUNset 1-467B.
- 20TH CENTURY-FOX, 2101 Champa St.—TAbor 5-5331**
Br. Mgr.: R. E. Fulhom. Office Mgr.: C. A. Lorson. Sales: George Towson, Poul Snoddy, Sebastin Amoto. Booker: Thos. Porr, Jr. Coshier: Jone Mulcohy. Emerg. Phone: Porr, MAin 3-3656.
- UNITED ARTISTS, 807 21st St.—TAbor 5-2325**
Br. Mgr.: M. R. Austin. Sls. Mgr.: Earl Peterson. Sales: Wm. Sombor, Joy O'Molin. Head Booker: Gordon Pearce. Booker: Dominic Linzo. Coshier: Edith Musgrove. Field Exp.: Bill Pross. Emerg. Phone: Pearce, PYromid 4-149B.
- UNIVERSAL-INTERNATIONAL, 801 21st St.—MAin 3-3281**
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- WARNER BROS., 2062 Stout St.—KEystone 4-6178**
Br. Mgr.: Don Urquhart. Office Mgr.: Hermon Reule. Sales: Wm. Hoeffiger, Bill Hobson. Bookers: Gene Vitole, Art Apodoco. Emerg. Phone: Vitole, GE 3-4198.

• Supply Dealers

- NATIONAL THEATRE SUPPLY, 2111 Champa St.—TAbor 5-0201**
- SERVICE THEATRE SUPPLY CO., 2054 Broadway—ALpine 5-1597**
- WESTERN SERVICE & SUPPLY, 2134 Broadway—KEystone 4-1979**
Emerg. Phone: S. R. Langwith, BELmont 7-2274

• Screen Trailers

- NATIONAL SCREEN SERVICE, 2136 Champa St.—CHerry 4-4413**
Br. Mgr.: Jock Lustig. Office Mgr.: Nellie Segelstrom. Emerg. Phone: G. Hazelwood, DExter 3-21B9.

• Signs, Advertising and Printing

- ART NEON CO., 2565 Curtis St.—AComa 2-7915**
- MILLER PRESS, 2033 Welton St.—KEystone 4-5868**
- NATIONAL SCREEN SERVICE, 2136 Champa St.—CHerry 4-4413**
- NATIONAL THEATRE CALENDAR, 2165 Broadway—TAbor 5-6288**

• Film Delivery Service

- DENVER SHIPPING AND INSPECTION BUREAU, 2118 Stout St.—AComa 2-5616**
Air Dispatch: Mgr., Frank Norris. Emerg. Phone: Norris, BRoomfield 93.
- SOUTHWESTERN FILM SERVICE, 2118 Stout St.—CHerry 4-2287**

• Service Companies

- ALTEC SERVICE CO., 212 Colorado Bldg.—CHerry 4-2577**
- RCA SERVICE CO., 728 15th St.—KEystone 4-5494**
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NEW ORLEANS

The neighborhood Fox was robbed of \$100 in small coins. . . . Four teenagers were arrested for having in their possession two reels of film allegedly stolen from the Avenue. . . . Robert Lawson closed the Lincoln, Laurel, Miss., indefinitely. . . . The Joy, Cottonport, La., is also closed. . . . So is the Rex, St. Martinsville, La. The Rose Drive-In, Bastrop La., closed temporarily. . . . The New Ren, Yazoo City, La., is now on weekend operation. . . . Mrs. Farita Wood, Pike Booking and Supply, McComb, Miss., resigned to join her husband in Mobile, Ala. . . . Roy DeNeve, son of Jim DeNeve, Pike Booking and Supply executive, completed a stretch in the Marines and has entered Mississippi State University. . . . Mr. and Mrs. Vernon Cooper, York, Ala., have reassumed management of the Ritz, Livingston, and the Sumter, York. . . . Variety Club held open house on Mardi Gras Day. . . . Mrs. Frank Lais took over as chairman of the Ladies Auxiliary of Variety Club Tent 45. . . . Henry G. Plitt, president,

Watch for them!

NEXT!

Buffalo Territory

Issue of March 4

Minneapolis Territory

Issue of March 11

Save Them!



The problem of the PAINTED GRASS

How to photograph grass in December so that it had June's tender green. That was the problem. That and—the producer hastily added—how to do it on a limited budget. How this problem was solved is a complete story in itself. Needless to say, it fell within the scope of the Eastman Technical Service for Motion Picture Film, an organization devoted to the service of the industry. Offices at strategic centers. Inquiries invited.

For more information write: Motion Picture Film Department
EASTMAN KODAK COMPANY, Rochester 4, N.Y.

East Coast Division
342 Madison Avenue
New York 17, N. Y.

Midwest Division
130 East Randolph Drive
Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd.
Hollywood 38, Calif.

Paramount Gulf Theatres, was honored by Local 589 IATSE, Jackson, Miss., at a buffet supper in the Hotel Heidelberg. He was presented with a gold life-time honorary membership. . . . Appreciable revenue was garnered at the recent WOMPI minstrel and variety show. . . . Maurice F. Barr, New Orleans, Paramount Gulf executive, and Lloyd Royal, Meridian, Miss., head of the A. L. Royal Circuit, head the exhibitor committee of Louisiana and Mississippi for the promotion of the Academy Awards telecast. . . . WOMPI's February luncheon meeting

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**PROGRESSIVE ELECTRIC
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**Theatre Installations
and Maintenance**

was held at Variety quarters with hosts the staff members of Masterpiece, National Screen, Arrow Theatre, Allied Theatre Owners of Gulf States, and Delta Theatres.

PHILADELPHIA

Milgram Booking and Buying Service is now handling the Valley Drive-In, Hometown, Pa. . . . Patterning after the SW Warner, Reading, Pa., which was granted a cut in its tax assessment recently, other theatres there have also filed appeals. . . . Tri-State Booking and Buying Service is now handling the Park Drive-In, Lock Haven, Pa. . . . Jack Harris was back from his trip to Hollywood in the interest of his new production, "The 4D Man" . . . Label Cohen, Vine Street Screening Room, was on vacation. . . . The 43rd Street, formerly the Commodore, closed after a brief try as an "off Broad Street" legit house.

PORTLAND

Exhibitors, the press, radio, television, and civic leaders learned of the dangers of toll-TV at a special meeting at the Hotel Benson called by Albert Forman, president, Theater Owners Association of Oregon, an affiliate of Theater Owners of America. More than 150 attended the meeting which included a showing of a special TOA film, produced as a public service. Forman urged a public campaign that would flood Senators, Congressmen, and the Federal Communications Commission with letters of protest.

ST. LOUIS

Theatres and drive-ins of St. Louis and St. Louis County came through the recent tornado with comparatively little damage. The Brentwood, Brentwood, St. Louis County, and the Regal, St. Louis, suffered some minor damage. . . . The Laclede escaped with water damage when trunk sewers backed up, and the drive-in in Robinson, Ill., suffered some damage. . . . A number of theatre owners of Southern Illinois and Missouri visted the Rollamo, Rolla, Mo., and saw a demonstration of the process for one-camera and one-projector motion pictures that obtain an effect similar to that of Cinerama that has been perfected by Rowe E. Carney, Jr., Rolla, and Tom Smith, Ozark, Mo. The opinion was that the illusion of audience participation in the pictures was remarkable. After the screening, Bev Miller, Kansas City, Mo., told of plans for the Heart-Of-America Show-A-Rama to be staged March 24-25-26 in the New Hotel Muehlebach, Kansas City. Missouri-Illinois Theatre Owners will participate. Arthur L. Manheimer, midwest sales manager, National Screen Service, also spoke on the company's new institutional trailers in color and the "Add-A-Clip" refreshment trailers. . . . Some 8,000 men, women and children enjoyed free motion pictures at Loew's State, downtown deluxer, as guests of Down Town in St. Louis, Inc., as part of the "Lincoln Day In Downtown St. Louis" celebration. . . . The Roxy has been leased by Spectacular Films, Inc., and will be operated as an art house. . . . The State, O'Fallon, Ill., has closed indefinitely.

SALT LAKE CITY

Ted Palitz has taken over as manager at the Centre, and Bill O'Brian at the Studio. . . . Dan Kostopulos, veteran local showman and benefactor to the city's underprivileged, opened his recently repurchased Broadway. . . . Lynn Ott is now managing the Capitol. . . . Tom Snyder is the new manager of the Murray for Fox Intermountain Theatres.

SAN ANTONIO

Bill Elder, manager Laurel, is looking for the owner of a wedding band he found embedded in the asphalt of theatre's new parking lot. . . . Hollywood's Leo McCarey is due in town to beat the drums for his new movie, 20th-Fox's "Rally Round the Flag, Boys." . . . Sparks and flame from a fuse box in the Majestic caused about \$200 in damage to walls of a cloak room, firemen reported. A light smoke filled the theatre, bringing five fire trucks to the scene in the heart of the downtown business section. . . . John Santikos, manager, Olmos, had patrons register in the lobby for a three day free trip for two to Mexico City, courtesy of CMA Airlines and the Del Prado Hotel during the run of "Viva Zapata." . . . An installation crew was erecting a new outdoor sign for the Aztec as well as a new marquee. The old sign has been in use for some 30 years. . . . Theo Miller has closed the Gem, Quitman, Tex. The closing came as a surprise to the citizens of the town. The local paper in an editorial stated that it would be hard to imagine the town without a theatre. . . . Mr. and Mrs. Will Darden and their son, C. G. Darden, have purchased the Nu Vue, indoor, and the Antelope Drive-In, Abernathy, Tex. The new owners plan to reopen the Nu Vue.

SEATTLE

Favorite Films hosted a luncheon at the Rendezvous, and for the first time on Seattle Film Row all bookers from all theatre circuits were invited. John Cummins, branch manager, and L. C. Tomlinson, of the exchange, participated. Theatre circuit buyers and bookers attended from Fox-Evergreen, Hamrick, Sterling, United Theaters, and the Lathrop Circuit. Present from Evergreen were Frank Christy and Barbara Somes; from Hamrick, Clint Wineholt and Doug Forbes; from Sterling, Fred Danz, Jerry Vitus, Ron Crowe, and Saley Record; from United Theaters, Jim Bonholzer and Walter Thayer; and Mrs. Miriam Kinsey and Elizabeth Berg represented the Lathrop Circuit. Bud Saffle and Helen Reynolds attended from Saffles Theatre Service. Others on hand included Norris Hunt and Mary Fey, from B. F. Shearer; Frank Millspaugh and Howard McGhee, from Midstate; Keith Beckwith, from North Bend; and Art Gallofon from Concrete. Bob Cleveland represented the Alaska accounts. Brief speeches by John Cummins, Frank Christy, and Keith Beckwith highlighted the event. . . . Ed Walyer, Selah, has been inducted into the Air Force.

Seattle Tent 46, Variety Club, elected its officers for the coming year recently, with Lee Schulman, program director for King-TV, named chief barker. Other officers elected were Frank Christy, buyer and booker for Evergreen Theatres, as first assistant chief barker; B. C. Johnson, owner of North Coast Theatres, second assistant chief barker; Dick Colbert, Universal branch manager, property master; and C. B. Johnson, operator of an accounting service, dough guy.

WASHINGTON

Linda Cristal, star of UI's "The Perfect Furlough," was in Washington on tour in connection with the picture. While in town, Linda was judge of a "laughing contest" held in the lobby of Keith's. In addition to making the radio, press, and television rounds, Linda made a personal appearance at the Seven Corners Shopping Center to sign autographs. . . . Herv Keator, manager, Lee Hiway Drive-In, spent his vacation in Kingston, N. Y. Jack Keegan, district manager, replaced Keator while he was away.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season. Combined, the every second week yellow paper SERVICEINDEX indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO FEBRUARY 25, 1959
Vol. 61 No. 16

ALLIED ARTISTS

Al Capone

MELODRAMA
104M.

Allied Artists

ESTIMATES: Well-done crime entry.

CAST: Rod Steiger, Fay Spain, Murvyn Vye, James Gregory, Nehemiah Persoff, Lewis Charles, Joe De Santis, Martin Balsam, Louis Quinn, Raymond Bailey, Robert Gist, Peter Dane, Al Ruscio. Produced by John H. Burrows and Leonard J. Ackerman; directed by Richard Wilson.

STORY: Just as prohibition was to become law, Chicago saw the arrival of strong-arm mobster Al Capone from Brooklyn, played by Rod Steiger. From body-guard, bouncer-assistant to Nehemiah Persoff, he becomes a partner. Ruthlessness, ambition and shrewdness, as well as a willingness to get rid of enemies of friends, no matter how close, soon gives him control of a sizeable part of Chicago and its underworld. During one of these escapades, a waiter is killed. Honest police sergeant James Gregory can do little against phony alibis. Gang war makes living a feat but Steiger accomplishes it. Persoff is wounded and decides to get out of the rackets, turning it all over to Steiger. The latter is intrigued by the wife of the murdered waiter especially since she's not impressed by his money or threats. He has her witness a phony confession which she believes, and they become more than friends. He branches out, and his operations depend on getting the right people in high office. While down in Florida, he orders the infamous Valentine's Day massacre of the opposition. Another major killing is that of newspaperman Martin Balsam, who turned on Steiger and went to the opposition. This brings about front page headlines as well as a crackdown by federal investigators, who go after his income tax returns. Steiger is sentenced to prison where relations of those he ordered murdered beat him badly. Not long afterwards, he is taken seriously ill and dies, soon after being freed, of an incurable illness.

X-RAY: A dynamic and forceful presentation is this tale of one of America's most powerful underworld figures. It packs a wallop and can be sold for better returns with its interest-holding story, fine performances with that of Rod Steiger deserving of special tribute, and better direction and production. Steiger makes the screen image come alive with intrigue, ruthlessness, and criminal cunning and his capability is instrumental to a large degree in getting the entry across to the extent that it does. Audiences will be held absorbed, and the potential is present that can put this in the big hit category. The screenplay is by Malvin Wald and Henry Greenberg.

TIPS ON BIDDING: Higher bracket in many situations.

AD LINES: "The King Of The Underworld—His Rise And Fall"; "His Name Struck Terror In The Hearts Of All In Chicago"; "He Had The Power Of Life Or Death . . . No One Dared Stand In His Way."

Arson For Hire (5904)

MELODRAMA
68M

AA

ESTIMATE: Routine lower half filler.

CAST: Steve Brodie, Lyn Thomas, Tom Hubbard, Frank Scannell, Reed Howes, Wendy Wilde, Antony Carbone, John Merrick, Lari Laine, Lyn Osborn, Jason Johnson. Produced by William F. Broidy, associate producer, Erwin Yessin, directed by Thor Brooks.

STORY: Arson squad inspector Steve Brodie and his assistant, Tom Hubbard, are plagued with a series of incendiary fires which Brodie suspects is the work of a ring hired out to collect on insurance claims. The latest takes place in a warehouse inherited by actress Lyn Thomas from her father. She is contacted by crooked attorney Jason Johnson, who had the fire set by Frank Scannell, and ordered to hand over half the insurance money or else be blamed and framed for setting the fire. Scannell is blackmailed by Antony Carbone whom he has to kill to prevent his daughter from learning of his past. He commits suicide so that she can collect his insurance which would have been voided had he died at the hands of the state. Johnson tries to scare Thomas further as she meets Brodie, but is wounded by Brodie and hospitalized. At this point, Hubbard is revealed as the brains behind the arson operations, as he kills Johnson in the hospital. Brodie turns Hubbard over to the authorities.

X-RAY: The story, characterizations, direction, and production are more or less routine in this entry that is best suited as lower half filler. The only sequences offering some excitement are those showing fire fighters in action, and these are more or less limited. A few cast members really get carried away with their assignments. The screenplay is credited to Tom Hubbard and D. D. Beauchamp, based on a story by Louis Stevens.

AD LINES: "Crime's Deadliest Racket"; "Suspense To Set Your Nerves Afire!"

COLUMBIA

Gunmen From Laredo

WESTERN
89M

Columbia
(Columbia Color)

ESTIMATE: Mediocre western for the program.

CAST: Robert Knapp, Jana Davi, Walter Coy, Paul Birch, Don C. Harvey, Clarence Straight, Jerry Barclay, Ron Hayes, Charles Horvath, Jean Moorhead, X. Brands, Harry Antrim. Produced and directed by Wallace MacDonald.

STORY: Ex-gunfighter Robert Knapp and wife Jean Moorhead pass near Laredo on their way to ranch where they intend to settle. Old enemies Walter Coy and his brothers attack them and kill Moorhead. Knapp is framed on a murder charge by Coy and taken to a jail on the other side of the desert. Thirsting for vengeance, he escapes and starts the hazardous trek across the desert back to Laredo. He rescues Indian maid Jana Davi from a member of another

Indian tribe who had captured her, and she agrees to lead him across the desert. They survive storms and other hardships. Word of his escape panics Coy and his family, and they prepare an ambush in Laredo. Knapp kills his tormentors in a climactic gun fight. An understanding marshal lets Knapp and Davi escape to Mexico.

X-RAY: This mediocre effort has little to recommend it to any but the most avid western fans. The uneven color tones provide little aid, and production and direction are similarly undistinguished. A cast of relative unknowns does about as well as could be expected, and the familiar story unfolds in pedestrian fashion, livened only by occasional action sequences. Screenplay is by Clark E. Reynolds.

TIP ON BIDDING: Lower program rates.

AD LINES: "Blinded by Sand And By Hate . . . Led By A Fiery Indian Girl Back To Laredo And The Woman-Killing Keefers"; "Most Desperate Vengeance Trail In Southwest History As The Texas Desert Flames With Violence."

MGM

The Mating Game

COMEDY
96M

MGM
(CinemaScope)
(Metrocolor)

ESTIMATE: Highly amusing.

CAST: Debbie Reynolds, Tony Randall, Paul Douglas, Fred Clark, Una Merkel, Philip Ober, Philip Coolidge, Charles Lane, Trevor Bardette, Bill Smith. Produced by Philip Barry, Jr.; directed by George Marshall.

STORY: When Paul Douglas surreptitiously borrows Philip Ober's prize boar for mating purposes, Ober blows his stack at his carefree neighbor and his family, consisting of wife Una Merkel, eldest daughter Debbie Reynolds, plus a varied assortment of boys and girls. Ober has tried to buy Douglas' property for years, being tired of the display of tradeable merchandise such as used cars, refrigerators, mowers, etc., next door. The property has been in the Douglas family for more than a hundred years and he refuses to sell. Ober turns to the income tax department for assistance, and supervisor Fred Clark discovers Douglas has never paid an income tax. Agent Tony Randall is assigned to the case, and he visits the Douglas place to find that he just trades things, keeping no records and having no cash. Meanwhile, Reynolds is impressed with him, and Douglas and Merkel go out of their way to make him feel at home. He has a wonderful time after imbibing a number of Douglas specially mixed cocktails. Reynolds uncovers an old paper dating back to the Civil War promising to pay for horses adopted by the government. Clark is incensed by some of Randall's answers via the phone and arrives to take over. He finds that Douglas owes the government \$50,000, and he threatens to sell his property to Ober or at public auction if he can't pay. An angry Reynolds heads for Randall's office to get

him to help her collect the old claim from the government. When he insists there are channels, she takes off for the Treasury Department on her own with Randall following. After some trickery, they make their claim felt while Douglas is about to sign a bill of sale to Ober. He is interrupted by the arrival of a helicopter bearing news that the government owes Douglas 14 millions. Douglas doesn't want the money, but Randall insists that an agreement be drawn whereby future tax payments due from Douglas be drawn from this money. Randall and Reynolds go into a clinch.

X-RAY: When this amusing comedy was "sneaked," the audience seemed to have a most enjoyable time with the lightweight story that moved fast and to the point and with the cast that played its roles broadly and as if it were having lots of fun. The proper pace was maintained by quality direction and good production, and the entry shaped up as one that would be appreciated by all types of audiences, particularly by families. Even when events take a turn towards the slapstick, it's still funny; and of course, the people and events were never meant to be taken seriously. Two songs are heard, "The Mating Game" sung by Debbie Reynolds, which could be a big attention-getter for the film, and "I've Got You Under My Skin." Photography in CinemaScope and color provides an assist. The screenplay is by William Roberts, based on the novel, "The Darling Buds of May," by H. E. Bates.

TIPS ON BIDDING: Higher bracket.

AD LINES: "When Proper Boy Meets Forward Girl . . . What A Game"; "Dad And Mom Play 'The Mating Game' For All Its Worth."

PARAMOUNT

A Place In The Sun

DRAMA
122M.

Paramount
(Reissue)

ESTIMATE: High rating new version of Theodore Dreiser's "An American Tragedy"

CAST: Montgomery Clift, Elizabeth Taylor, Shelley Winters, Keefe Brasselle, Fred Clark, Raymond Burr, Herbert Heyes, Shepperd Strudwick, Frieda Inescort, Kathryn Givney, Walter Sande, Ted de Corsia, John Ridgely, Lois Chartrand, William R. Murphy, Douglas Spencer, Charles Dayton, Paul Freed. Produced and directed by George Stevens.

For complete review on this picture please refer to page 3113, July 18, 1951.

Stalag 17

COMEDY DRAMA
120M.

Paramount
(Reissue)

ESTIMATE: Comedy drama of prison war camp is headed for better grosses.

CAST: William Holden, Don Taylor, Otto Preminger, Robert Strauss, Harvey Lembeck, Richard Erdman, Peter Graves, Meville Brand, Sig Ruman, Michael Moore, Peter Baldwin, Robinson Stone, Robert Shawley, William Pierson, Gil Stratton, Jr., Jay Lawrence, Erwin Kalser, Edmund Trzcinski, Harold D. Maresch, Jerry Singer, Ross Bagdasarian, Svetland McLee, Lyda Vashkulat, Audrey Strauss. Produced and directed by Billy Wilder.

For complete review on this picture please refer to page 3515, May 6, 1953.

UNITED ARTISTS

Some Like It Hot

COMEDY
120M

UA
(Mirisch)

ESTIMATE: A riot of fun and femmes.

CAST: Marilyn Monroe, Tony Curtis, Jack Lemmon, George Raft, Pat O'Brien, Joe E. Brown, Nehemiah Persoff, Jean Shawlee, Billy

Gray, George E. Stone, Dave Barry, Mike Mazurki, Harry Wilson, Beverly Wills, Barbara Drew, Edward G. Robinson, Jr. Produced and directed by Billy Wilder.

STORY: In Chicago in 1929 a speakeasy owned by George Raft is knocked over by federal agents headed by Pat O'Brien after a tip by George E. Stone. In retribution, Raft and associates machine-gun Stone and associates. The event is accidentally viewed by two unemployed musicians, Tony Curtis and Jack Lemmon. They realize their escape is a temporary thing unless they can put distance between themselves and the killers. They manage to land jobs in an all-girl band by posing as girls and head for Miami Beach. Enroute, they share sleeping accommodations with the other girls, including Marilyn Monroe, ukulele player and vocalist, whose job is saved by Jack Lemmon. In Florida, millionaire playboy Joe E. Brown falls for Lemmon and tries to lure "her" out to his yacht. Meanwhile, Curtis dresses in men's clothes and poses as a millionaire, making Monroe fall in love with him. Raft and his mob arrive for a crime convention. National crime boss Nehemiah Persoff orders their elimination because of the Stone massacre. Again, Curtis and Lemmon are witnesses and again they have to flee to avoid being killed. The end result is that Curtis confesses all to Monroe, and they go off, with Brown and Lemmon bound for his yacht and safety despite attempts by Lemmon to confess all.

X-RAY: A sneak preview audience roared and roared during the surprise presentation of this amusing farce. The people enjoyed the light, fast-moving, at times nonsensical yarn; they loved the female impersonations by Tony Curtis and Jack Lemmon; they appreciated the gorgeous Monroe named Marilyn and her ability to get across a comedy line or a song; they seemed to understand that the direction and production values were superior; they went for a look into the past when liquor was prohibited and jazz ran rampant; all-in-all, a great time was had by all. Once the word gets around, the film will probably make nothing but money. As one exhibitor opined, it's very close to some of the burlesque shows of some years back—but funny and well-done. The screenplay is by Billy Wilder and I.A.L. Diamond, suggested by a story by R. Thoeren and M. Logan.

TIPS ON BIDDING: Higher rates.

AD LINES: "Hot Or Cold, You'll Love This Fun-Filled Film Farce"; "The Funniest Film In Many A Year."

UNIVERSAL

The Light Touch (5903)

COMEDY DRAMA
85M.

Universal
(Technicolor)
(English-made)

ESTIMATE: Superior import.

CAST: Jack Hawkins, Margaret Johnston, June Thornburn, John Fraser, Roland Culver, Alison Leggatt, Margaret Halstan, Henry Longhurst, James Hayter, Basil Dignam. An Ealing Studios, Michael Balcom production; directed by Michael Truman. A. J. Arthur Rank Organization presentation.

This film was first reviewed on page 4136, April 18, 1956, under the title of "Touch and Go." Since it has now been designated as a 1958-59 release this is being reprinted for the record. It was originally said of the picture that it is a "sensitive romance with humorous situations, touching drama and interesting story and should appeal to all kinds of audiences . . . The cast does a fine job and the direction and production are in the better category . . ."

THE SERVICESECTION is the only service of its kind giving a full coverage listing, and reviews of all features and shorts in the domestic market.

WARNERS

Helen Of Troy (811)

DRAMA
114M.

Warners
(Reissue)
(CinemaScope) (WarnerColor)
(Made in Italy)

ESTIMATE: Spectacle will need plenty of selling.

CAST: Rossanna Podesta, Jack Sernas, Sir Cedric Hardwicke, Stanley Baker, Niall MacGinnis, Nora Swinburne, Robert Douglas, Torin Thatcher, Harry Andrews, Janette Scott, Ronald Lewis, Brigitte Bardot, Eduardo Ciannelli, Marc Lawrence, Maxwell Reed, Robert Brown. Directed by Robert Wise.

For complete review on this picture, please refer to page 4080, Dec. 28, 1955.

Land Of The Pharaohs (812)

DRAMA
106M.

Warners
(Reissue)
(CinemaScope) (WarnerColor)
(English-made in Egypt and Italy)

ESTIMATE: Highly interesting entry of pyramid building in Egypt.

CAST: Jack Hawkins, Joan Collins, Dewey Martin, Alexis Minotis, James R. Justice, Luisa Boni, Sydney Chaplin, James Hayter, Kerima, Piere Giagnoni. Produced and directed by Howard Hawks.

For complete review on this reissue please refer to page 3988, June 29, 1955.

FOREIGN

I Was Monty's Double

DRAMA
100 M

NTA
(English-made)

ESTIMATE: Entertaining, different import.

CAST: M. E. Clifton James, John Mills, Cecil Parker, Patrick Allen, Patrick Holt, Leslie Phillips, Michael Hordern, Marius Goring, Barbara Hicks, Duncan Lamont, Anthony Sagar, Max Butterfield, Michael Oliver, John Gale, Kenneth Warren, others. Produced by Maxwell Setton; directed by John Guillermin.

STORY: British Intelligence seeks a way to convince Germany that the second front will be launched from Africa rather than in Normandy. John Mills and Cecil Parker concoct a wild scheme involving obscure finance officer and former actor M. E. Clifton James, who bears an amazing resemblance to General Montgomery. Clifton, willing but panic-stricken, is schooled in all Montgomery's mannerisms. He and Mills are off to Africa for an intensive inspection tour of military units there. The ruse is successful as German forces make several attempts to kill James. Finally, the job is done, and James is hidden in a small villa, there to be kept incognito until the war is over. A German squad infiltrates, however, and captures him. In a daring rescue attempt, Mills and a fellow English officer foil the kidnap effort. Germany holds considerable troops in Africa, and the second front is a successful operation.

X-RAY: Gaining much in the way of tension and excitement from the knowledge that it is based on a true incident of the war, this shapes up as a highly entertaining yarn of intrigue and high level military operations. There is action as well, and some good comedy as the befuddled masquerader tours the outposts as England's top military leader. Performances are uniformly good, with James delightful as the bogus general, and Mills and Parker also turn in top jobs. Direction keeps things moving, and the film should do well where war and spy stuff is appreciated. It is a refreshing change from the typical English war feature. Screenplay is by Bryan Forbes.



FEBRUARY 25, 1959

SECTION THREE
Vol. 61 No. 16

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1958 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the preceding 12 months. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

B. KIDS' MATINEES

NUMBER 25

A Premiere Just for the Small Fry

THEATRE: Fox Loyola

ADDRESS: Los Angeles, Cal.

MANAGER: Paul D. Flowers

It has long been our contention that the small fry wants and demands something above just average. They want something different. They want to be entertained and they want to feel important.

Consequently we recently held a "premiere" of the independent release, "Princess Cinderella" just for them.

We tried to have all of our publicity and exploitation aimed at them and we used their parents as our messenger carriers.

Our premiere itself consisted of the picture, a stage show with local celebrities and our contest of picking "Princess Cinderella" who received a wristwatch as prize.

In selling our show we utilized such stunts as having aides dress up as "Prince Charming" and "Princess Cinderella" and ride around the town in a pony cart bannered with signs and with a loud speaker; having the "Princess" arrive at the theatre in a helicopter; making appearances at department stores, markets, etc., and appearing on TV shows for children.

We had a juvenile accordion band in front of the theatre while the stage show featured a singing cowboy with his horse and a magician.

We handled the entire stunt in the same manner as we would have an adult premiere. We had advance sale hard-back tickets and disposed of about 900. The theatre seats 1000, so it just took 10 minutes to fill up. Over 800 boys and girls waited three and a half hours in line to see the second show that we had to run. And we sold over \$500 in candy at the special matinee!

Special handbills were distributed at all local schools and large markets; press releases were planted in all metropolitan and local newspapers, radio and TV stations; invitations and complimentary tickets were sent to all Parent-Teachers Association chairmen; in return for appearances on their radio and TV programs and in their stores of the "in person personalities" we obtained wonderful co-op newspaper and air advertising from merchants; while the usual lobby displays and badges worn by the house staff plugged the event at the theatre.

The result was a \$614.35 matinee!

NUMBER 26

Theatres Act as Baby Sitters for 10¢

THEATRE: RKO Keith's

ADDRESS: Syracuse, N. Y.

MANAGER: S. L. Sorkin

Recently I coordinated the efforts of this theatre, Loew's State and Schine's Paramount in running special cartoon shows from nine a.m. to 11 a.m. with admission to all chil-

Judges At Work

All entries in the 1958 EXPLOITATION "Showman-Of-The-Year" contest are now in the hands of the "Committee Of 100" theatre circuit executive judges for their selection of the best five, each of whom will receive MOTION PICTURE EXHIBITOR checks for \$200, or a total of \$1,000 in prizes as announced.

Approximately half of the judges have completed their task and returned their selections to the publication office. Just as soon as the rest of the selections are in, the results will be tabulated and announcement made of the winners.

As the old vaudeville performer said on a pay-day matinee, "We're getting close to the money!"

dren 10 cents on Lincoln's Birthday, one of "Downtown Syracuse Shopping Days."

The attendant publicity and newspaper plugging was terrific with photo coverage and write-ups galore in addition to a full page donated by the Herald-Journal and Herald-American in support of the retail merchants. This ad read: "Children's Movie Day. Mothers, where can you hire a baby sitter for 10 cents? Mothers can shop while the children go to the movies, etc."

Many mothers said they were delighted to take advantage of the kids' cartoon shows because the 10 cents admission charge was the best baby sitter bargain in the country.

Another recent stunt is a recording contest set for teenage singers. This is the national recording contest which may spin an unknown teenage singer to fame by Warners and Warner Brothers' Records in connection with "The Hanging Tree."

A trip to Hollywood and an audition are the prizes. To enter, singers must submit their tape or disc recording of the title song "The Hanging Tree" to radio station WFBL. Local



This most elaborate foyer display of the 46 promoted prizes in the "What A Bride (and groom) Should Be" contest recently attracted great attention at the Central, Reading, England, for manager A. H. Holloway.

judges will select their city's winner. Long playing albums will be presented to runners-up.

E. SCHOOL TIE-UPS

NUMBER 10

Co-op Window Cards

THEATRE: Crim

ADDRESS: Kilgore, Texas

MANAGER: W. G. Rike

We recently effected a most successful window card tie-up with Kilgore College. We found it both a good will builder and a business getter. Others may find it also helpful.

We contacted the college basketball coach and sold him on the idea of co-op cards featuring their big game plus copy of our current picture and playdates.

He not only agreed but offered help in distribution of the cards, which we paid for.

All merchants cooperated fully. In fact, we placed cards in spots that usually will not permit such advertising such as the public library, the college dorm, the college bulletin board, the high school, etc.

Both the coach and ourselves were well pleased with the results.

G. STUNTS-BALLY

NUMBER 47

What a Bride (and groom) Should Be Contest

THEATRE: Central

ADDRESS: Reading, England

MANAGER: A. H. Holloway

Seven full window displays were obtained in connection with our exploitation of "Happy Is The Bride." They tied in electrical appliances; tools; Singer sewing machines; a florist; a department store; a men's shop; a cooperative store, etc. The tieups were relatively easy to obtain due to the adaptability of the line "Happy Is The Bride Who . . ."

But the stunt that paid off was a "What A Bride (and groom) Should Be" contest co-operatively sponsored by four merchants and the theatre and which offered a total value of 400 Pounds in prizes and included a display in our foyer two weeks before playdate that was most attractive in size, layout and composition. This had five main display parts, with the film title in foot high letters suspended in the air. On each end was a large six foot poster, carrying scene stills and film credits, whilst in the middle was a poster announcing the contest. Four of the parts were given over to a display of the various prizes to be won in the contest whilst the fifth was a display of leaflets describing each product on display. Some 10,000 of these leaflets were distributed together with 3,000 copies of "Wedding Express," a mock newspaper giving editorial matter and competition details.

ABC Vending Provides Sales Tips For Exploitation Novelty Items

NEW YORK—Melvin L. Gold, sales manager, exploitation novelties division, ABC Vending Corporation, recently compiled some suggestions for selling exploitation novelties in connection with various film releases—an important adjunct to concession sales.

All theatre personnel should wear arm bands, badges, or some other attractive article to call attention to the items on sale; the windows of the boxoffice should have displays of balloons, cutouts, masks, other items, with a sign indicating that these items are on sale in the lobby.

The concession stand and all points of vantage should bear displays of exploitation novelties. If a good display case is available for the outer lobby or even for the front of the theatre, it should be filled with the novelties and so displayed.

The novelties should NOT be sold at the candy stand. A separate counter or booth should be built in the lobby to accommodate a display of merchandise, and the display should be adequately manned by sales-wise people who will "pitch" the merchandise to the crowd as they enter and leave the theatre.

Where a booth is built against a wall . . . high up on the back wall, a large peg board displaying each novelty item with a price and name of item indicated, will be helpful so that when the crowds mill around the booth to buy the merchandise, they can see over the heads of the people in front of them to select the merchandise they want, rather than have to depend on getting to the counter itself to see the items. This will be helpful in preparing them with their selection, so that when they reach the salesman or saleslady at the counter they are ready to make their purchase.

Balloons should be blown-up and used to decorate the lobby wherever possible.

A record player can be used in the lobby to play the records available. A record player can most likely be promoted from a local music shop, if they are given credit. Surrounding the record player should be a good display of the various records you have for sale.

Another means of accomplishing this is

The prizes included 14 from Morphy Richards including an Astral spin dryer, Derwent heater, Super suction cleaner, chrome toaster, steam iron, chrome Atlantic iron, six Gloucester chimes, and two Lincoln chimes; 16 prizes of "Happymaid Houseware"; a Singer electric sewing machine; six Singer electric irons; and prizes from Wolf "Quartermaster" Workshop kit—46 prizes in all.

All a contestant had to do was number in order of importance the things a BRIDE and a GROOM should be as enumerated on an entry blank.

The things a bride should be were listed as: good natured, a good cook, tolerant, economical, fond of children, attractive, intelligent, interested in husband's work, unselfish, and methodical.

The things a groom should be were listed as: generous, in a steady job, well groomed, ambitious, attentive, even tempered, punctual, handsome, good mannered, and reliable.

By arrangement with the Reading Standard, a composite feature on the contest and the film with co-op ads was published be-

to utilize a tape recorder. The record can be on the tape recorder along with a description of it, its recording artists, and its price. All of the records can be recorded on a single roll of tape and could, undoubtedly, be repeated on that roll of tape several times. In this way you can obtain at least a full hour of recording on a single roll of tape, and the need for changing the tape is infrequent. When this procedure is used you can intersperse with the records a pitch for the sale of other novelties on sale at the novelties counter.

Where space and facilities do not permit the building of a large novelties counter or booth, means should be taken to provide a display for the sale of these items in the most heavily trafficked part of the lobby or foyer. This can be accomplished by purchasing a folding table about twice the size of an ordinary bridge table. A one-by-two strip can be fastened to the back legs of the table. The strip should run approximately 10 feet in height. A peg-board can then be purchased and suspended between the two pieces of one-by-two, as backboard for the display. Peg-board hooks are easily obtainable; and can be inserted in the peg-board and from these hooks you can hang a variety of your novelties. On the table itself you can build steps of corrugated board or thin lumber so that you stagger the items and then the surface of the table can be filled with the various novelty items as well. This provides an adequate sales counter for small lobbies where more sizeable and substantial counters cannot be built.

If you have a vacant store next to your theatre you can set up an additional novelties center on your merchandise. Obviously, this store would have the advantage of being able to sell to people who have not attended the theatre, thereby, increasing the number of potential sales and at the same time encouraging people to attend the theatre, if they were not already so minded. Bear in mind, however, that your most effective traffic is in the theatre itself, and such a store should be used merely to supplement or augment your theatre sales and not to replace your lobby display and sales counter.

fore playdate. In addition, we displayed in the theatre foyer a group of wedding photographs which had appeared in the newspaper during a three month period. A panel of judges chose the "Happiest Reading Bride" from these and the couple received cash prizes given by the management of the theatre and the newspaper and were guests of the management as the opening of the film.

In addition, all of the usual film advertising media were used to plug the film.

H. LOBBY DISPLAYS

NUMBER 14

Real Thing as Front Display

THEATRE: Colonial

ADDRESS: Valdese, N. C.

MANAGER: Alvin Glasbrook

To exploit our recent engagement of United Artists' "Thunder Road" we obtained from the Sheriff's Department an authentic still and placed it on the sidewalk in front of the boxoffice several days before the



This genuine still was borrowed from the sheriff and used to exploit United Artists' "Thunder Road" by Alvin Glasbrook, Colonial, Valdese, N.C. That's mighty fine lookin' mountain dew, brother, and the gal pictured by the display is mighty fine lookin' too.

opening of the picture and during its engagement.

Being the real thing it created an amazing amount of interest and talk and contributed greatly to our successful engagement of the film.

The stunt could be easily duplicated in any "mountain dew" territory and is bound to be a most economical method of getting plenty of attention for the picture.

I. INSTITUTIONAL

NUMBER 30

How to Make Friends and Influence Movie Patrons

THEATRE: Landsun

ADDRESS: Artesia, New Mexico

MANAGER: Ray Bartlett

I have been in show business here in Artesia for 35 years. Just 12,000 population; but a good town. During that time and continuing now I have found that it is not just the exploitation of pictures that keep the people coming to our theatres.

When you or I go into a restaurant we like to be met by a pleasant waitress with a big smile and a friendly greeting. We like to have our water glass and coffee cup filled. When we go into a filling station we like to have the attendant wash our windshield, pass the time of day, etc. Any little act of courtesy in any line of business—that's what we like.

When I was a kid and mama sent me to the grocery store for a loaf of bread, I sure liked the grocer to give me a penny's worth of cookies, or the butcher who gave me a weinie. They are the ones that got my business.

So, in the entire 35 years of show business I have always followed that policy. You'd be surprised at the amount of candy I give the kids and how the youngsters all call me 'Pop.'

At Christmas time we send out free family passes in the form of season's greeting cards to our regular customers, about 600 family passes this year. These are good at any show of their choice upon presentation at the boxoffice. Certainly that costs us a lot of money in loss at the boxoffice; but we are not here for just today, we are here for tomorrow also.

When our local children reach 12 years of age we hike their admission to the student price. To take the edge off that increase we send the 12 year old a pass for himself AND HIS PARENTS. That makes them both feel a little more like paying the extra admission.

When we have an extra long show we do not expect our matinee customers to pay their admission and then have to pay a 50 cent overtime parking fine. We give them a courtesy parking ticket valued at 10 cents which gives them two extra hours of parking time; plenty of time to see even "The

Showmanship Pledge For Drive-In Exhibs

DALLAS—A 10 point "Pledge for Drive-In Showmen," proposed by Jonas Rosenfield, Jr., executive in charge of advertising and publicity for Columbia Pictures was presented to the convention of the Texas Drive-In Owners Association last week.

The text of the pledge:

1. I pledge to know my audience. I will meet my customers face to face and know at first hand their entertainment requirements.
2. I pledge to direct my programming to my audience. I will not guess at what they want. I will find out.
3. I pledge to find the best means of reaching my audience. This requires continual experimentation in media and budget.
4. I pledge to be a salesman of entertainment, of service, of comfort, and of community welfare.
5. I pledge to make my theatre a community force.
6. I pledge to make myself a community force. There will be no worthwhile community cause too large or too small which cannot look to me for my cooperation.
7. I pledge to remember that Hot Dogs do not sell tickets. The entertainment on the screen will be supreme and my food and amusement concessions will be maintained at the highest level but in proper relation to the business of entertainment.
8. I pledge to avoid "quick buck" attractions. I am in business month after month and I want always to look every one of my customers in the eye after he sees the picture.
9. I pledge to keep young and up-to-date. There is no better invitation to failure than to run my business according to yesterday's rules.
10. I pledge, above all, to think, act and be a showman. I will always consider this designation the highest honor which can be paid to me.

Ten Commandments" without leaving to put more money in their meters or get fined.

These are just a few of the many courtesies we extend our citizens and customers; and while other theatres are hollering "wolf" we go right along building business in face of television, bowling alleys, baseball, etc., etc.

The whole point I want to make is simply this: If the theatre managers will DO UNTO OTHERS AS THEY WOULD LIKE TO BE DONE UNTO this business would be better than ever. Of course, I do not mean they should not exploit their pictures. They should do both.

NUMBER 31

No Intermissions For Showmanship

THEATRE: SW DeWitt

ADDRESS: Bayonne, N. J.

MANAGER: Nyman Kessler

We saved an old 40x60 with Merry Christmas greetings—the type we get each year from National Screen Service. In certain sections of this we had printed "Christmas also celebrated here during July and August. Great shows Santa Claus is bringing for your enjoyment." Then we listed six of the big coming features during those two months. It attracted the desired attention as a lobby display.

Walt Disney's "Peter Pan" did better business here recently as a reissue than it did when played originally in 1953. We tied up with the local Sunshine Laundry, who have a very large drive-in place with plenty of room to advertise. We gave them 25 passes to give out to their customers and they mentioned this in coop ads. We had two 40x60's

DO IT YOURSELF!

This is a runner-up entry in last year's MOTION PICTURE EXHIBITOR'S SHOW-MANSHIP SWEEPSTAKES in which the publication paid out \$5,000 in awards.

These entries were judged as outstanding by a panel of experienced theatremen. They can be readily adapted on a "do it yourself" basis by you for your theatre. If you didn't save them originally—do so now!

MODEL AND FASHION CONTEST

Submitted by John G. Corbett
Grove, Gloversville, N. Y.

1200 seats • 65 cents top admission
City and rural patronage.

Here at the Grove seven leading women's clothing stores agreed to sponsor this big civic project. They gave \$100 in cash and prizes to winners.

To start it off a small ad ran in the want ad page of the local newspaper asking for girls interested in learning the art of fashion modeling; and over 40 answered by coming to the theatre. They were told they were going to be given the opportunity of being instructed at no charge and that the theatre would let them use the stage for four Saturday mornings of this purpose. For the advertising benefit, a local dancing teacher, a former New York City model, agreed to teach the girls. At the first class the 40 girls were told of the proposed model contest and all were interested in entering it. Application cards were filled out and their instructor told them of the interesting features of the coming contest.

Also, at no cost, a hair stylist; a cosmetics teacher, who advised on make-up; a florist, who decorated the stage weekly and awarded flowers to winners; a photographer, who took photos of the girls for display and newspaper use, were interested.

For three Thursday evenings the girls appeared on our stage and on a specially con-

and two 22x28's on display around their location which were quite attractive. They also bought and paid for their own "Peter Pan" hats which they gave to children. We displayed one of their signs on the window of our theatre. Our signs also were seen in the laundry as people entered and left, so it gave us quite a lot of away from the theatre advertising.

As this is a large Catholic community, I always play any picture that appeals to this segment of the local population. When we played "The Miracle Of Marcelino," we con-

structed runway. Each carried a number and the audience voted for whom they thought was the most perfect model. At the end of the third week, 14 leading girls were selected and the seven sponsoring stores adopted two girls each. The stores dressed the girls in the latest fashions for the final contest to select "Gloversville's Most Perfect Model." The first week the girls wore sports clothes; the second week, dressy clothes; the third week, evening gowns; and the fourth week, clothing of the sponsoring store.

The show was advertised two weeks in advance of first show and for the entire four weeks by a special trailer used at all performances. Newspaper and radio came through with plenty of mention due to the interest in the local lassies involved. Heralds were distributed by the stores in mailing lists, on counters of their fashion departments, and were also distributed at the theatre and house to house. A 40x60 was used in front of the theatre each Thursday and a huge lobby display giving credits to the sponsors remained on display in the lobby for the four weeks.

We found that this contest pleased everyone. The girls, because they were learning to wear clothes and obtaining modeling experience; the merchants, because they were in need of good models; mothers and fathers, because the girls were given free instruction, especially in poise and proper walking; and, last, but not least, the contest meant much at the boxoffice, as friends and relatives of the contestants, clerks in the various stores and the public in general attended.

tacted the nine parochial schools and churches inviting the monsignors, mother superiors, priests and nuns to see the picture as our guests. They announced our picture and play-date at their churches and schools. We did so well as a result that we repeated the showing of this picture at a later date.

NUMBER 32

Go Carts Racing at Drive-in

THEATRE: Chief Drive-In

ADDRESS: Austin, Texas

MANAGER: Glyn Morsbach

As a drive-in operator we are constantly searching for new sources of revenue. This is especially true for the daytime non-productive hours.

Here in Austin we saw a need and did something about it. Many of the Austin children were given mechanical carts for Christmas, namely "Go Carts," but with the dismal prospect of having no place to run them except on city streets, from which they are banned and forbidden to run, or on empty super-market parking lots whenever these could be found. There was a tremendous desire for these kids and their fathers to run these carts without endangering the kids' safety and the safety of spectators; but this running space was just not available.

Seeing this need we offered the Chief with its fine paving, tremendous area and other facilities to the "go cart" fans for their permanent home—a place where they could tune their carts during the week and have competitive races on Sunday afternoons.

The "go carts" vaguely resemble a stripped-down auto at first glance, but here the resemblance ends. Actually a go cart is a two-and-a-half to three horsepower motor

(Continued on page EX104)



This revamped Merry Christmas 40 x 60 got the desired attention when used as a lobby display at the SW DeWitt, Bayonne, N.J., by manager Nyman Kessler.

COMPANY ASSISTS

United Artists has set two major promotions for author Samuel Edward's book, "The Naked Maja," which is tied in with the release of the Titanus Films production of the same title. The McGraw-Hill Publishing Company is issuing a hard cover version of the romantic novel depicting the lives and love affair of the Spanish painter Goya and the Duchess of Alba portrayed in the film by Anthony Franciosa and Ava Gardner. In addition, Bantam Books will publish a pocket book of the novel. Both book promotions will include heavy dealer displays and intensive local level tie-ins and advance of key regional playdates. In conjunction with local playdates, McGraw-Hill dealers will work in close coordination with theatre owners in arranging displays and cross-promotions. The publishing company will also launch a series of trade ads designed to draw attention to the book and the UA release. The pocket book edition will carry full credits and the provocative portrait of the famous Goya painting. Rack cards and poster displays will be featured in major book stores and department stores throughout the country.

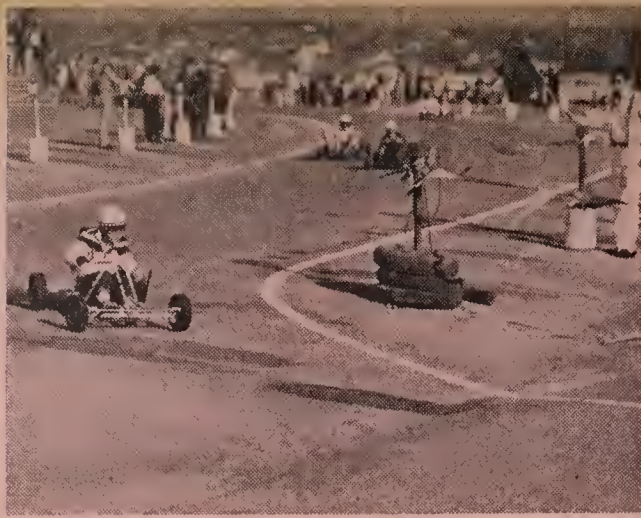
GO CARTS RACING

(Continued from page EX103)

mounted on a steel frame, and equipped with steering wheel, brakes and a throttle. Rear wheels about 11 inches in diameter and front wheels, about 10 inches, suspend the bodies two inches above ground.

The following was the procedure used to institute another first for our drive-in and probably a "first" for a drive-in anywhere—the introduction of organized "Go Cart" racing to the City of Austin.

We sponsored the organization of the Austin "Go Cart Club" with the Chief Drive-



Glyn Morsbach, manager, Chief Drive-In, Austin, Tex., recently furnished a "Go Cart" racing track at his theatre where enthusiasts may engage in their sport during daytime non-productive hours. Not only a good will builder and attention getter, it paid off handsomely at the concession stand.

In as its permanent racing ground. Facilities of the drive-in were made available to members of the club only. For our "kickoff" race we charged 25 cents admission for everyone entering the drive-in and gave the entire proceeds to the March of Dimes. This totaled \$273.00, an attendance of 1,092 people. We had close to 500 cars in the drive-in. Since the sport was so new and most people never heard of such a thing, station KTBC-TV cooperated fully by running spots and radio announcements the entire week before the races and the fact that the gate receipts would go to charity. Dan Love's "World Of Sports" program on TV ran filmed movies of the trial races held in advance and this acquainted the people with what to expect and the thrills to look forward to in seeing Go Cart racing at our drive-in.

The men and women of The March of Dimes also spread the word all week long and sold tickets in our boxoffice the day of the races. Go Carts were shown on live TV on "The Cactus Pryor Program."

Theatre ramps were swept clean of loose dirt and gravel by two large professional motorized sweepers free of charge. A race course was laid out between ramps by professional stripers and painted free of charge. The track measures 3/10 of a mile, running around three ramps. Firestone Tire stores donated 70 old tires to place over speaker posts to avoid injury to anyone accidentally hitting the posts. Checkered flags were donated by local racing fans and a sports car club. Trophies were promoted and awarded by local beauties. Judges and beauties were seated on a viewing stand which is permanently located on top of the concession stand. Master of ceremonies was "Cactus Pryor," of local radio-TV station. Ballyhoo flags donated by local market chain were used to help mark the course of the race and keep the spectators in line. Two private ambulances were on hand in case of an emergency. This is a good psychological feature even if we did not expect anything to happen to the racers. Crash helmets and goggles are required for safety and showmanship. A volunteer force of seven policemen assisted in controlling the crowd and supervising the event.

We are now making arrangements with contractors to repave corners of the track where ramps make racing a little too bumpy. This is to be done by donations and will not cost the theatre or the club anything.

The club now has its own organization with new members recruited each week and many interested in joining. Mothers and sisters are also interested in the races. At present only Class "A" carts are running, but several are building Class "C" and "B" carts which will be much faster. Class "A" run between 35 and 40 MPH. The average age of the "racers" is under 12 years.

Newspaper space with photos was proficient and a variety and toy store went for

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a co-op ad featuring one model of the go carts.

The races are now a regular Sunday afternoon feature and we expect the off-hours feature to grow considerably. The stunt keeps the name of our drive-in before the public; gets the people in the habit of going there; is a public service to enthusiasts of the sport; and naturally our concession business is open all afternoon to booming business.

DO SAVE . . . EXPLOITATION

Published at every-second-week intervals, these classified and indexed promotional stunts are cumulatively numbered and indexed, and are punched for permanent filing. Establish your own encyclopedia on exploitation!

THE NEW 1959

"Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

\$100000 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

AD LINES: "One Of History's Great Deceptions Turns The Tide In World War II"; "Laughs And Thrills As An Obscure English Actor Portrays His Country's Greatest Military Leader In A Death Defying Masquerade."

Lovers of Paris

COMEDY-DRAMA
115M.

Continental
(French-made)
(English titles)

ESTIMATE: Amusing import.

CAST: General Philippe, Danielle Darrieux, Dany Carrel, Jacques Duby, Anouk Aimee, Jane Marken, Henri Vilbert, Claude Nollier. Produced by Robert and Raymond Hakim; directed by Julien Duvivier.

STORY: Gerard Philippe arrives in uninhabited Paris at the end of the 19th century determined to make a business conquest of the city. His quarters are in a fancy apartment house where he meets and conquers a number of women. He goes to work for Danielle Darrieux, who owns a fabric shop and who resists his charms, preferring to remain faithful to an aged husband. Fellow tenant Jane Marken seeks to marry off her daughter, Dany Carrel, but when she discovers Philippe's intentions are other than honorable, Marken discourages him. A marriage is arranged instead with Jacques Duby, a sickly young bachelor who is Darrieux's competitor. After the wedding, Carrel and Philippe have an affair. He leaves Darrieux to work for Duby when Darrieux ridicules his amorous advances, and many customers follow. When Darrieux's husband dies, she feels free to attract Philippe to return. One of her methods is to slyly intimate to Duby that Philippe and Carrel are having an affair. Duby discovers them together and hastily challenges Philippe to a duel. Philippe realizes the only way to get Darrieux and her business is to marry her, and she accepts his proposal.

X-RAY: Art and specialty house audiences, who appreciate humorous situations based on and dealing broadly with sex, should like this import which is loaded with both. This glimpse into the manners and morals of the latter part of the last century also contains charm, Gallic wit, and mischievous cuteness. The satire holds interest although a tightening of the running time would have improved the overall presentation. Cast, production, and direction are good. The screenplay is by Henri Jeanson based on Emile Zola's novel "Pot Bouill." This bears a Legion Of Decency Condemned Rating.

AD LINE: "It's Nimble And Naughty"; "Everybody Loves The Lovers of Paris."

The Milkmaid

DRAMA
70M

Joseph Brenner Associates
(Made in Finland) (English titles)

ESTIMATE: For art spots.

CAST: Anneli Sauli, Saulo Haarla, Janno Palo. Produced by Vinod Pathak; directed by Toivo Sarkka.

STORY: Peasant girl Anneli Sauli is a milkmaid on a large dairy farm. Giant foreman Janno Palo, who numbers many farm girls among his conquests, finds her a beautiful though reluctant target for his advances. Comes summer and artist Saulo Haarla, and he falls in love with Sauli. Their idyll is short lived as Palo threatens to break up the romance and kill Haarla. They defy him. However, as summer ends, Haarla must return to Paris and resume his studies. Sauli knows the romance is over. Palo now tries to force his attentions on her once more, but having experienced true love, she will not have anything to do with him. She has a book of sketches Haarla made of her and dreams of a happier future.

X-RAY: This simple love idyll unfolds in unhurried, old fashioned cinematic manner with photography of natural elements and farm scenery frequently denoting human passions. There is a nude bathing sequence tastefully done and other scenes that are enhanced by the beautiful and buxom leading lady. Definitely on the arty side, this has

lovely pastoral photography by Kalle Peronposki and a "smaltzy" musical score by Harry Bergstrom.

AD LINES: "A Film Of Exquisite Beauty and Appeal"; "God, Purify My Body And Soul, Let Me Be Like I Was Before!"

Miracle of Saint Therese

DRAMA
97M.

Ellis Films
(French-made)
(Dubbed in English)

ESTIMATE: Religious drama strictly for art and specialty houses.

CAST: Frances Descout, Jean Debucourt, Suzanne Flon, Catherine Fonteney, Jean Yonnel, Valentine Tessier. Produced by Andre Haguet; directed by George Bernier.

STORY: On the eve of World War I, Pope Pius X presents his petition which leads towards eventual canonization of Little Sister Therese of the Child-Jesus, who died in France at the Lisseux Convent in 1897. Frances Descout, one of five sisters, vows at the age of 14 that she would become a saint. At the age of 15, she is refused admission to the convent, so she appeals directly to the Pope and eventually is admitted. She faces and overcomes all hardships, giving of herself more than duty requires. Eventually, she is taken ill and dies, vowing to return and do good. She does reveal herself in what some term "a number of miracles" after which she is canonized Patroness of Missionaries by Pope Pius XI on May 17, 1925. Her prophecy is fulfilled.

X-RAY: Limited in scope and reception is this religious biographical drama which should be well received where the off-beat and the unusual are sought—in the art and specialty spots. Through "saintly" performances, the story of a young girl taken with religion is a believable one which could deeply interest those viewers who appreciate religion, its signs, and symbols. The scope of reception has been widened a bit since the dialogue has been dubbed into English, and a little tightening of the running time might have improved it still more. Church approval and support should be sought by exhibitors booking this subject. The screenplay is by H. Andre LeGrand and Andre Haguet, based on an idea by H. Dupuy-Mazuel.

AD LINES: "A Tale Of Inspiration"; "The Girl Who Wanted To Help"; "The Story Of A Woman With A Mission In Life."

The Mistress

DRAMA
102M

Edward Harrison
(Japanese-made)
(English titles)

ESTIMATE: Okay import for specialty spots.

CAST: Hideko Takamine, Hiroshi Akutagawa, Eijiro Tono, Jukichi Uno, Choko Iida, Eiza Tanaka, Kumeko Urabe. Produced by Yuji Hirao and Kenji Kuroiwa. Directed by Shiro Toyado.

STORY: Young and attractive Hideko Takamine is persuaded by a matchmaker to become the mistress of a money lender. She is installed in a nice house with a maid, and her existence is bearable until she falls in love with a passing student. Her suffering is intensified when she discovers her patron's true marital state as well as his occupation, which is held in little esteem by the rest of the population. Her student thinks it's hopeless to even get involved, and he leaves to study further in Germany. Fed up with her life, she runs away from her master.

X-RAY: The difference in locale, background, situation, and story enhances this import with a certain amount of quiet charm which art and specialty house audiences may find reasonably attractive. The cast gives a fairly good account of itself, and direction and production are alright. The screenplay is by Masashige Narusawa, based on a novel by Ogai Mori. Some of the customs and settings are unusual, therefore interesting.

AD LINES: "She Knew The Way To A Man's Heart"; "An Unusual Story About An Unusual Woman."

The Truth About Women

COMEDY DRAMA
100M

Continental
(Eastman Color)

ESTIMATE: Satire has names to help.

CAST: Laurence Harvey, Diane Cilento, Jackie Lane, Eva Gabor, Julie Harris, Mai Zetterling, Michael Denison, Derek Farr, Catherine Boyle, Elina Labourdette, Balbina, Thorley Walters, Wilfred Hyde White, Marius Goring, Roland Culver. Written, produced, and directed by Muriel and Sydney Box. A Lion International Films, Ltd., production.

STORY: Laurence Harvey reminisces to Derek Farr about his long career of handling women all over the world. In order, they were modernist Diane Cilento; exotic Turkish beauty Jackie Lane; cuckolding French wife Eva Gabor, who leads him from boudoir to dueling field; artist and English girl Julie Harris; and finally Prague nurse Mai Zetterling. From these experiences, Farr, who has been having an argument with his wife, Catherine Boyle, gets a new understanding of women.

X-RAY: This plush production with elaborate costuming of the various periods and countries is told in flashback fashion and unreels for all the world like a series of cliché-ridden epigrams. The episodes for the most part are a lot of sophisticated froth and while they hold the interest are quite talky. The all star cast sports quite a few names, and the performers acquit themselves in fashion far superior to the material. The Eastman Color is lovely and it is evident that considerable time and money were spent on the film. It is a pity that the producers and directors did not come up with something a little more original in story line, or is there nothing more original about women?

AD LINES: "A Big Wide, Wonderful Whirl Of Women — And A Man's Undoing"; "Sophisticated, Absorbing and Gay."

The Shorts Parade

THREE REEL

CINEMASCOPE COLOR TRAVEL

GRAND CANYON. Buena Vista-Technicolor-CinemaScope. 26m. The Grand Canyon and all of its beauty have been captured by the CinemaScope cameras in Technicolor in a fine pictorial interpretation of Ferde Grofe's "Grand Canyon Suite," as conducted by Frederick Stark. The ever-changing moods of the Canyon as well as some scenes showing its wildlife inhabitants are caught. There is no narration or dialogue, with all of the sound completely musical. This subject would prove excellent for art and specialty houses where discriminating adults will really appreciate it. However, audiences of children may tend to grow impatient with the short. **GOOD.**

COLOR NOVELTY

GEISHA. Joseph Brenner. 30M. In beautiful color, this prize winning film produced by Steve Parker traces the training a modern Japanese girl must undergo to become a geisha. It was filmed in Kyoto, Japan. The Japanese girl is played by beautiful Nyoshi Numura. **EXCELLENT.**

TWO REEL

CINEMASCOPE COLOR NOVELTY

WONDERS OF PUERTO RICO. Columbia-CinemaScope Color Musical Travelark. 20m. George Jessel narrates as the camera visits this tropical isle, and Bill Hayes sings some special lyrics about the various subjects covered. The travel material is ordinary, but what

(Continued on page 4564)

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO. \$3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

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DRIVE-IN EQUIPMENT, Available on Time: E-7 Projectors. LL--1 Pedestals 18" Magazines, Simplex Soundheads, coated Series II Lenses, Magnarc Lamphouses, 80/160A Generator, rebuilt with new 200W Amplification all for \$3495.00. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

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SAVE MONEY WITH MASONITE MARQUEE LETTERS, fits Wagner, Adler, Bevelite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—\$1.00; 14"—\$1.50; 16"—\$1.75; 17"—\$2.00; 24"—\$3.00 (10% discount for 100 letters or over \$60 list). Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

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120 CAR DRIVE-IN theatre between Kenbridge and Victoria, Virginia. WINSTON TANNER, Kenbridge, Virginia.

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*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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MANAGER WANTED, experienced for specialized art theatre; real opportunity for aggressive man; take full charge; top salary; many benefits; write background and experience to BOX B211, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

FORMER OWNER desires managerial position. Age 37. Exploitation minded, conventional experience but interested in drive-in. Will relocate anywhere for job with future. BOX C211, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

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PROJECTIONIST, licensed non-union, motion picture film technician, also manager. Good ideas to improve business with right party. Over 20 years experience. Live in New York City. Salary open. BOX B218, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

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MANAGER AVAILABLE. 20 years experience all phases theatre operation. References. Will relocate. Indoor or drive-in. Write or call WALTER GARDNER, 5182 Eastern Ave., N.E., Washington 11, D. C. Phone: LAWrence 6-0122. (211)

EXPERIENCED PROJECTIONIST WANTED. Full time work. For details write JOHN DETRICK, Business Agent, 624 Spencer Road, Ithaca, N. Y. (211)

EXPERIENCED DISTRICT MANAGER wanted for Mid-West drive-in circuit. Must have thorough knowledge of all phases of theatre and concession operation. Salary arranged. Our employees know of this ad. Send complete resume to BOX D218, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

PROJECTIONIST, 10 years experience, married, sober, reliable, veteran. Age 41. Will take good care of your equipment. Write to ROBERT S. EARNHART, 49 Wilbur St., Weatherly, Pa. (218)

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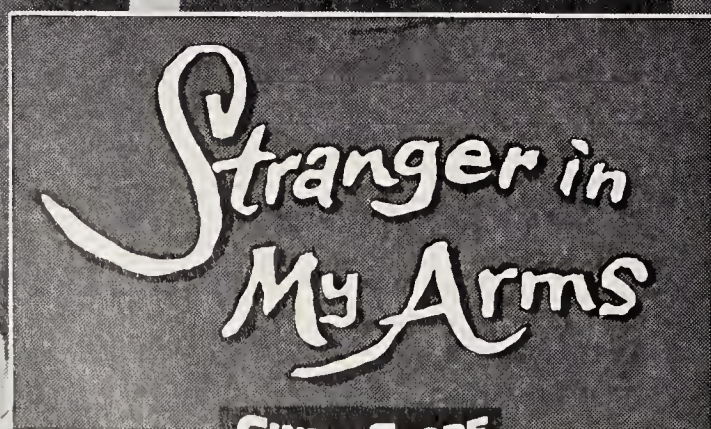
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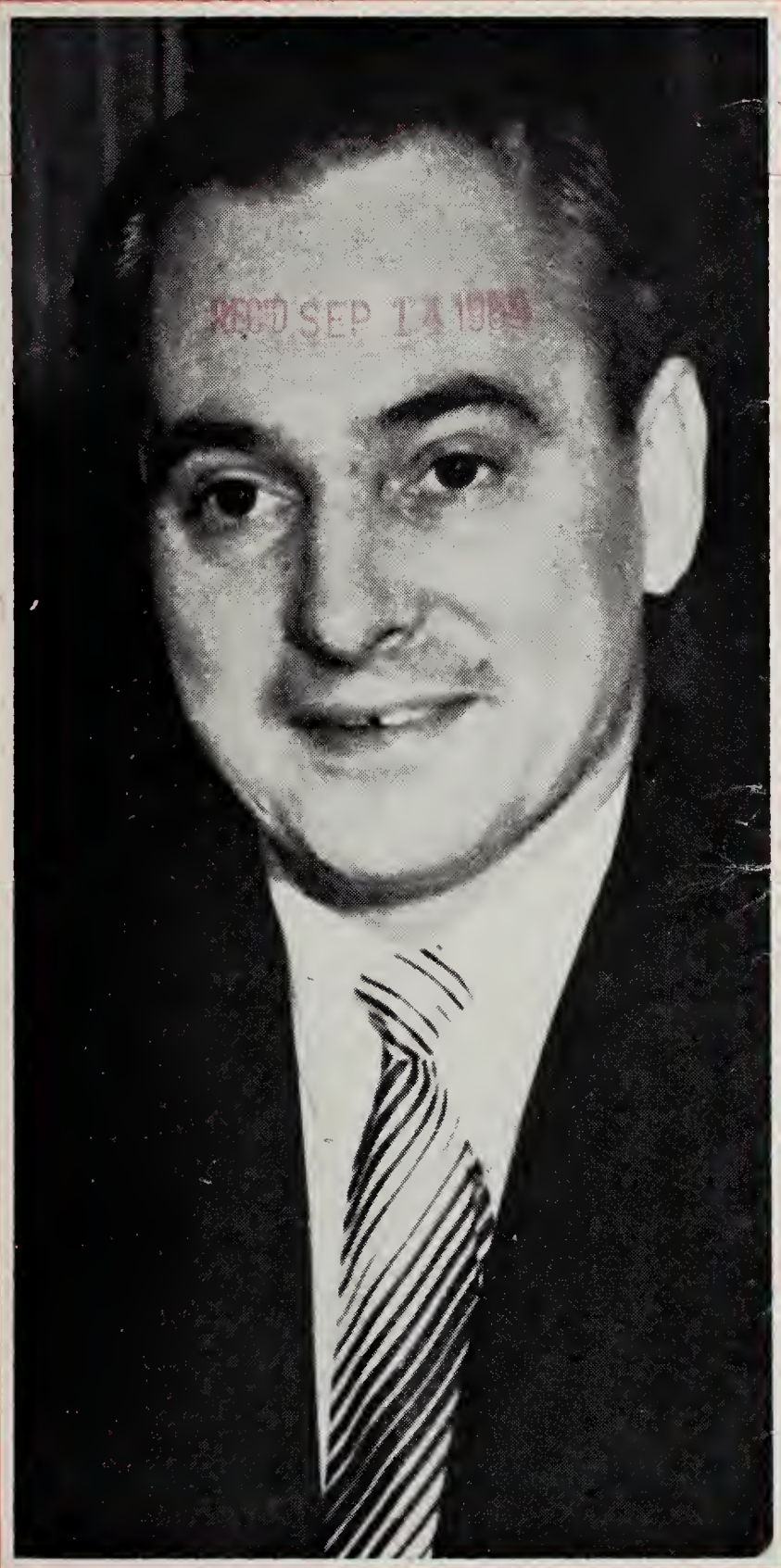
Number 17

IN TWO SECTIONS • THIS IS SECTION ONE

Plus...

**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS



"Oscar" Hopefuls Ready For Race

(See Page 9)

White Answers N.Y. Obscenity Search

(See Page 10)

BUNDLES FROM BRITAIN: James Carreras, Variety Clubs International property master, and Britain's leading independent film producer, arrives in New York March 14 to deliver "Hound of the Baskervilles" and "Ten Seconds to Hell" to United Artists; "Yesterday's Enemy" to Columbia; and "The Man Who Cheated Death" to Paramount. He will show U-I rushes for "The Mummy."

editorial: Horace Adams Says A Mouthful . . . See Page 5



**'I don't
care
about
the color
of her skin
... she's
mine!'**

M-G-M presents AN ALBERT ZUGSMITH PRODUCTION



The "TABOO THEME"
is on the screen!
Drama that dares to deal
with the explosive
issues we face today!



Night of the Quarter Moon

Starring JULIE LONDON · JOHN DREW BARRYMORE · ANNA KASHFI · DEAN JONES · AGNES MOOREHEAD
and NAT KING COLE

GUEST STARS CATHY CROSBY · RAY ANTHONY · JACKIE COOGAN · CHARLES CHAPLIN, JR. · BILLY DANIELS

Written by FRANK DAVIS and FRANKLIN COEN · In CinemaScope Directed by HUGO HAAS



LEFT:
*Advertising
pulls no
punches!*

LINCOLN!

COLUMBUS!

LAFAYETTE!

OKLAHOMA CITY!

TERRA HAUTE!

**NEXT! BROADWAY AT
THE BIG CAPITOL!**

Press-time Flash!

From Variety:

**"BIG, BOFFO!
OMAHA!"**

**BIG NIGHT IN
SAN DIEGO!**



**YOU
CAN
BANK
ON
M-G-M**

**TOP COMEDY
IN 3 YEARS!**

In Film Research Surveys' coverage of sneak Preview the audience voted it the best comedy in 3 years topping "Don't Go Near The Water" and "High Society."

MGM presents

**DEBBIE REYNOLDS
TONY RANDALL
PAUL DOUGLAS**

in
**"The
Mating
Game"**

Co-Starring **FRED CLARK** • With **UNA MERKEL** • Screen Play by **WILLIAM ROBERTS**
From the Novel "THE DARLING BUDD OF MAY" by H. E. BATES • In CinemaScope and METROCOLOR
Directed by **GEORGE MARSHALL** • Produced by **PHILIP BARRY, Jr.** • AN M-G-M PICTURE



Filmed on location
in the haystack!

TRADE PRESS URGES: **START DATING "MATING"!**

"With a memory that goes back to 'Tillie's Punctured Romance,' we still conclude this is one of the funniest ever! Preview audience felt the same. Not since M-G-M's 'Seven Brides For Seven Brothers' such a combination of human appeal and slapstick."

—HOLLYWOOD REPORTER

"Crackling box-office success."

—M. P. HERALD

"Figure a combination of 'You Can't Take It With You' and elements of 'Tobacco Road'! Racy as anything seen to date. Box-office!"

—VARIETY

"Audience responded with jubilation."

—FILM DAILY

"Sure to be solid box-office! Unconventional but so good humored. Solid entertainment!"

—M. P. DAILY

"A solid mass market entry. Sure bet to roll up strong grosses everywhere."

—FILM BULLETIN

"Tips on Bidding: Higher Bracket."

—M. P. EXHIBITOR

"Box-office tonic. Audience howled throughout."

—BOXOFFICE

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From BROOKLYN, N.Y.

Let's get organized! In MOTION PICTURE EXHIBITOR's pink REVIEWS section last year you reviewed two Dominant releases, "CRAWLING TERROR" (July 9 issue) and "CREATURES FROM ANOTHER WORLD" (Sept. 5 issue). Then, in a later pink REVIEWS section you reviewed two D.C.A. releases "THE CRAWLING EYE" and "COSMIC MONSTERS" (Feb. 11 issue). You certainly must have learned by now that the first combo and the second combo are the same two pictures. It seems that D.C.A. got them from Dominant, and merely changed the titles. Also there appears to have been some editing for the running time on one is different. You may want to alert your readers so they won't find themselves booking the same combo twice.

Other than that, I have a collection of MPE reviews back to 1947, and I would be lost without it. Your action-slanted REVIEWS are the best guide I have ever found for booking wisely.

FRANK MORRIS
Sumner Theatre

EDITOR'S NOTE: You seem to be 100% right! With different running time, different titles, little known casts, new paper, and no reference to former titles in the press books, it is relatively impossible to catch such a stunt unless it happens that the same reviewer catches all four pictures. Some back checking indicates that the first combo never played at all in some territories, so those theatre-men needn't worry. But this shouldn't excuse a distributor for not telling his retailers about it, even if it was kept from the public. You will note that bold face corrections will be run in the future in our several indexes.

From BEAUMONT, TEX.

I consider it a privilege to be one of the COMMITTEE OF 100 theatre circuit JUDGES and thank you for extending me this invitation.

SAMUEL B. LANDRUM
Jefferson Amusement Company

EDITOR'S NOTE: The above note accompanied and amplified Mr. Landrum's post card Ballot No. 54, and is typical of the sincere enthusiasm that most circuit executives demonstrated, and of their willingness to work in the cause of exploitation and merchandising in theatres everywhere.

From CHARLOTTE, N. C.

Your editorial "A \$22,812,500 STRAW . . . AIN'T HAY!" (Feb. 18 Issue) is so erroneous that for the first time in my life I am writing to a trade paper.

Minor misstatements and misleading information I have ignored, but this is ridiculous. Who ever told you there was an "irreducible minimum" film rental of \$12.50 per day? Small town and suburban runs all over the country are getting, and have been getting,

two and three day pictures for \$12.50. So, what's the point?

W. G. CARMICHAEL, Branch Manager
Allied Artists Distributing Corp.

EDITOR'S NOTE: We're afraid you missed our "let's suppose." It is certainly probable that many theatres among the 5000 that closed were paying more than \$12.50 per day. And it is certainly possible that the general average daily film rental for many of those 5000 theatres was \$20 or more. But, let's take your proposed figure of two days for \$12.50. That's still \$11,406,250 each and every year. Believe us, even to your Philadelphia manager Max Gillis, that still "AIN'T HAY!"

**The yellow SERVI-
SECTION is a separate
Section of this
Issue.**

**In it you'll find about
570 Features listed
ALPHABETICALLY . . . as
compared to 150 to 350
in other trade papers.**

SEE FOR YOURSELF!

look

From RADFORD, VA.

I've been in this business since 1943, but today I feel that I know less how to plan than ever before. Many folks seem to have suggestions, but I'm convinced that the answer goes deeper than many of us are aware. True, the print shortage is unbelievably bad, and the volume of production for the fellow who needs 200 good pictures a year is even worse. And the fact that many of the distributors are mentally writing off their small town customers presents an obstacle that most of us can't cope with.

Personally, I have no suggestions. Day by day I simply work a little harder, cut a corner here and there, and do more and more things myself. We still try exploitation, and we keep the theatre in its best possible condition. Our folks are interested in our theatre as an establishment and want it here for the too-few movies they really want to see, but they just don't get here often enough. Our economic

picture here is far from rosy, for we've been in a distress area for several years, with our labor market top-heavy with too few working in too low paid jobs.

Oh well! As long as we stay in business I'll need MOTION PICTURE EXHIBITOR. I frankly don't know how I'd keep shop without my favorite pink REVIEWS and yellow cross-index. Keep up the good work!

R. A. CARPENTER, City Manager,
Radford and Hi-Way Drive-In
Theatres

EDITOR'S NOTE: While Mr. Carpenter expresses himself better than most, this letter of his typifies literally scores of other letters, from other neighborhood subsequent run and small town theatres, that flow across our desk daily. When print and picture shortages and tougher and tougher distribution policies chase the Mr. Carpenters out of this business in wholesale lots, producers had better turn immediately to TV outlets, and let distributors start tending gas stations. For movie business, as we have known it over the past 50 years, will have died.

From ANNISTON, ALA.

I was delighted to note in the Feb. 18 issue that you are now entering in your Yellow SERVICESECTION the page numbers on which I can find reviews of reissued shorts in your pink REVIEWS section. MOTION PICTURE EXHIBITOR is the only source in which such information is available, and I am very grateful for your fine cooperation.

THOMAS G. COLEMAN
Coleman Theatres, Inc.

EDITOR'S NOTE: It was back in June, 1958, that Mr. Coleman initiated his campaign to have EXHIBITOR return the data on reissued shorts to our SERVICESECTION indexes. The others who found such data useful can thank Mr. Coleman for his alertness.

From OLGA, WASH.

Of all the trade papers, I think MOTION PICTURE EXHIBITOR is the best. I have looked them all over and have decided to continue with yours only. I would like to see more problems of western exhibitors, but I presume that they are the same everywhere.

With our short season, our biggest difficulty is getting films delivered at a cost less than the film rental. Last year we used air express, which worked out very well.

PALMER B. STEARNS, Owner
Orcos Drive-In Theatre

EDITOR'S NOTE: Bet that is a problem that many a theatre owner never thought about.

From LOS ANGELES, CAL.

Have just noticed in the Dec. 3 issue the plea by Wayne Walker for reprints of the pink REVIEWS sheets back to 1936. I fervently hope enough responses are forthcoming to convince you to reprint them. Suffice it to say that the pink sheets I have (back to Sept. 1948) are invaluable to this University of Southern California cinema major, and I wouldn't part with them even for an uncut print of "GREED."

SKIP SKALSKY

EDITOR'S NOTE: Its nice to be appreciated, and we can assure all comers that it isn't conviction so much as printing dollars that are important. Our files of all features and of all short subjects are complete.

41 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jack MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Konecny, New York editor; William Haddock, Physical Theatre and Extra Profits departmental editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: \$2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.



VOLUME 61 • NO. 17

MARCH 4, 1959

HORACE ADAMS SAYS A MOUTHFUL

WE MUST ADMIRE the straight-forward lay-it-on-the-line approach of Horace Adams, in his capacity as chairman of the ACE Committee on Producer-Exhibitor-Distributor Relations. In his Feb. 18 bulletin to area co-chairmen, he has exhibited a clear-headedness, and an honest challenging to his fellow theatremen that is commendable.

After assuring them that the "long awaited meetings with executives of distribution are expected to take place soon—very soon!" he asks for "ammunition of the kind that we can present to these executives in an orderly manner" and "specific cases of specific instances of complaints against distribution."

Mr. Adams then illustrates: "For example, if you have a complaint about 'Price Fixing—Direct or Indirect,' we need definite information—FACTS! Tell us the name of the picture, the name and address of the theatre affected. How long after its previous run did you play the picture? What is your run, normally? How long did the picture play at the prior run? How much were you compelled to charge as admission? What is your normal admission charge? What conversations did you have with the film salesman or branch manager, aside from the language of your contract, that led you to sign for the pictures affected?"

"In short, tell us every bit of detailed information you have about the entire transaction that will aid us in presenting to the executives of distribution, a factual report of what could be violations of the law.

"The information you give us will be compiled with that of theatres in other sections of the country so that we may be armed with FACTS—not generalities—when we present our case for improvement and changes to the heads of distribution. Please remember that this is the first time that united exhibition (through ACE) has been enabled to meet with the men whose decisions can affect the lives and livelihoods of every one of us. We must be prepared with irrefutable FACTS."

Spoken like a statesman! And an honorable statesman, too!

No one can refute—or quarrel with—supported FACTS. Al Smith used to say: "Let's look at the record!" And that is still the best test in the book for honesty and sincerity.

If Mr. Adams and his cohorts will stick to "FACTS" we're pretty sure the "executives of distribution" won't feel that the coming meetings are either a waste of time—or a selfish effort for an "edge." In that direction lies peaceful industry co-existence.

AN OFF-BEAT AD APPROACH

THERE'S SOME off-beat advertising coming up that promises to be interesting, on or off the amusement page.

We happened to catch an advance look at the press book on Jerry Wald's production of William Faulkner's "THE SOUND AND THE FURY," and it looks as though Fox has come up with something pretty unusual, and heavy in sales punch. Yet it is so simple that you wonder why its use hasn't become more common.

Against the square finished background of an unretouched still, of some one dramatic scene from the picture, they have reversed out pertinent pungent dialogue in bold poster type,

and it fairly screams. All of the credits, and incidental trivia about the supporting players, screen writers, etc., are down around the bottom, where they won't interfere with the interest in the still, or with the effectiveness of its punch line, so the very simplicity makes you look twice.

There are a couple in the 600 to 800 line category that should dominate any page. Even some of our dizzy, chicken-marked and no-text amusement pages. But it's on the fashion page, and on the TV-radio page where they'll really get in their licks. They pack a lot of "SOUND" and a lot of "FURY" for a modest investment!

A TRIBUTE TO THE "LITTLE PEOPLE"

CLIFF KNOLL, of the State Theatre, Sioux Falls, S. D., and one of the more alert managers of the Minnesota Amusement Circuit, has favored us with a photostat of a longhand letter he has received out-of-the-blue from one of his satisfied patrons. It's the kind of letter that makes you feel proud of our business, and of some of the "little people" who form our personal contact with our public. We want to share it with the dedicated showmen of America:

"Dear Sir:

"Mr. Albers and I would like to express our appreciation for the good shows we have enjoyed at the State the past few months. Also, may we express our gratitude for the friendliness, courtesy and kindness of the man who takes the tickets. He is so friendly, and enjoys people so much that we feel we have 'come home' when he greets us. We have known him to remind children to button their coats against the cold. To call attention to a dropped mitten. Or to kindly discourage some boy's dog from attending the show. We

have heard him caution an elderly person about ice, and ask them if they enjoyed the show. We have also seen faces light up because of his friendliness.

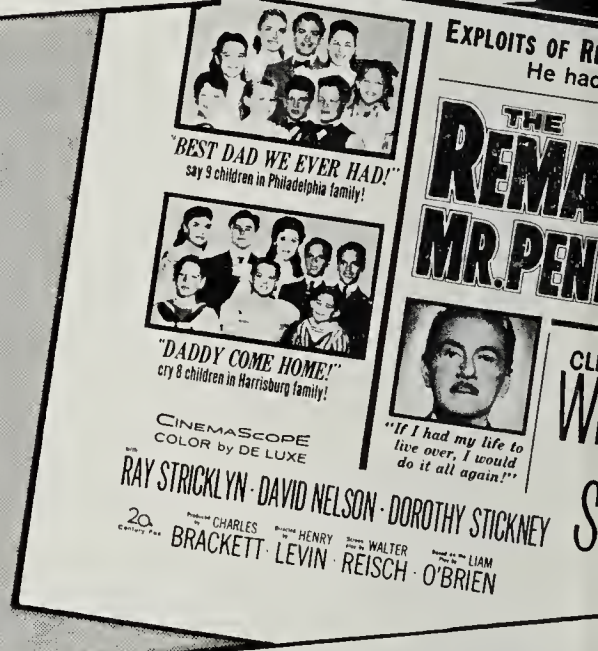
"The lady that sells tickets is also pleasant and patient and constantly courteous. The ushers are quiet, courteous, and considerate. We have lived in Sioux Falls for 30 years, but we never enjoyed the theatre as much as we do now. In this busy age it is a joy seldom experienced to be made welcome in any public place. We actually leave your theatre with a desire to return soon.

"Please accept our sincere appreciation for your well-trained and pleasant personnel. All theatre people would be wise to follow this good example."

It is too bad that this industry has no "Oscars" for doormen, cashiers, and ushers like these. They contribute more heart, and more effort, than many of the high-priced orchid-draped talent that will "sashay" down the aisle of the Pantages theatre on April 6. And they aren't nearly as well paid.

THIS IS THE SHOWMANSHIP CAMPAIGN NOW PRODUCING Remarkable RESULTS FOR MR. PENNYPACKER

run-of-paper **TEASER**
point the way to the



MAN-ABOUT-TOWN

He's a man about two towns...with one wife in Philadelphia...another in Harrisburg and with 17 kids who call him "Pop"! That's why...



He's **THE REMARKABLE MR. PENNYPACKER**
CINEMASCOPE
COLOR by DE LUXE



Starring CLIFTON WEBB · DOROTHY MCGUIRE · CHARLES COBURN · JILL ST. JOHN · RON ELY
S I G



get with 20th now...
get the picture that's
PENNYPACKING THEM IN!

ADS on news pages, sport pages, family pages
BIG ADS on the amusement page!

TEST BIGAMIST FAMILY MAN?



MR. PENNYPACKER EXPOSED!
 ...and led two lives!



THIS IS WIFE NO. 1
 who said: "He was a
 man who believed in
 following his instincts—
 all 17 of them!"

CHARLES COBURN
RON ELY

THIS IS WIFE NO. 2
 "In this endeavor
 one woman is
 never quite enough!"
 says Pennypacker!

HE HAD TWO
WIVES...
AND LED TWO
LIVES



20th CENTURY FOX **THE Remarkable MR. PENNYPACKER**

CINEMASCOPE
 COLOR by DE LUXE

CLIFTON WEBB · DOROTHY MCGUIRE · CHARLES COBURN
 JILL ST. JOHN · RON ELY

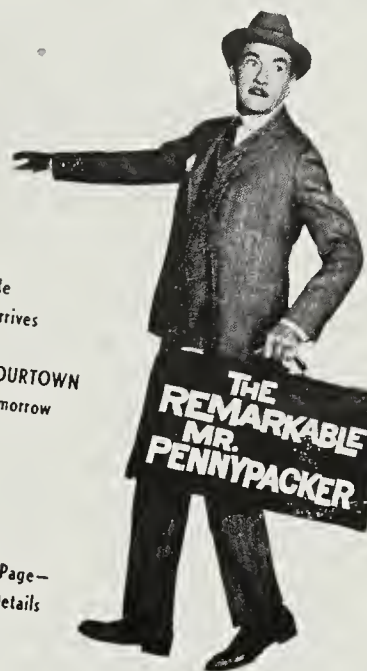
RAY STRICKLYN · DAVID NELSON
 DOROTHY STICKNEY · LARRY GATES
 RICHARD DEACON



Produced by
 CHARLES BRACKETT · HENRY LEVIN
 Screenplay by
 WALTER REISCH · LIAM O'BRIEN
 Directed by
 CHARLES BRACKETT · HENRY LEVIN
 Based on the Play by
 WALTER REISCH · LIAM O'BRIEN

S I G

He
Arrives
in
YOURTOWN
Tomorrow



See Page—
for Details

Get the Press Book
 for complete details
 and more
 information!

SENSATIONAL TELEVISION TRAILERS!

60-second and 20-second TV Trailers adapted from the sparkling Theatre Trailer (thru NSS) make a real sale!

BIG RADIO CAMPAIGN!

2 types of Radio campaign—one an advance teaser (like the teaser ads)—one a solid current campaign! Each kind of spot in 1-minute length! (Plus 30-second & 20-second spots)

BIG NEWSPAPER PUBLICITY!

Lots of breaks from our talk-it-up stunt: FAMILIES OF 17 OR MORE ADMITTED FREE! Ready-made for a big space pay-off!

NEWS CAPSULES

Universal Nominates Board

NEW YORK—N. J. Blumberg, Preston Davie, Albert A. Carthwaite, John J. O'Connor, Milton R. Rackmil, Budd Rogers, Daniel M. Schaeffer, Harold I. Thorp, and Samuel H. Vallance will be nominated for re-election as the board of directors at the annual meeting of Universal stockholders on March 11.



BROADWAY GROSSES

"Beauty" Leads Holdover Session

NEW YORK—With all hold-over product, business in the Broadway first-runs last weekend was below average with the exception of the Criterion, where Disney's "Sleeping Beauty" was continuing at a merry pace.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE REMARKABLE MR. PENNY-PACKER" (20th-Fox). Paramount (\$39,435)*—The second week was sure of \$23,000.

"THE JOURNEY" (MGM). Radio City Music Hall (\$147,610) — Thursday through Sunday hit \$88,000 with the second week bound to hit \$135,000. Stage show.

"THE HANGING TREE" (Warners). Roxy (\$55,405)—Wednesday through Saturday was claimed at \$34,000, with the third and last week sure of \$38,000. Stage show.

"NEVER STEAL ANYTHING SMALL" (U-I). Capitol (\$33,350)—The third and last week dropped to \$18,000.

"THE LAST MILE" (UA). Victoria (\$22,900)—The second week tallied \$13,000.

"SEPARATE TABLES" (UA). Astor (\$25,630)—The 11th week was reported at \$19,000.

"BELL, BOOK AND CANDLE" (Col.) Odeon announced that the 10th and last week would reach \$8,500.

"SLEEPING BEAUTY" (Disney - Buena Vista). Criterion was heading toward a \$50,000 second week after a \$60,000 opening session.

"RALLY 'ROUND THE FLAG BOYS" (20th-Fox). RKO Palace stated that the 10th week would reach \$13,000.

*Figures in parentheses reveal 1958 averages as compiled by MOTION PICTURE EXHIBITOR.

A Quick Summary of All Important Industry News Condensed for the Busy Executive.

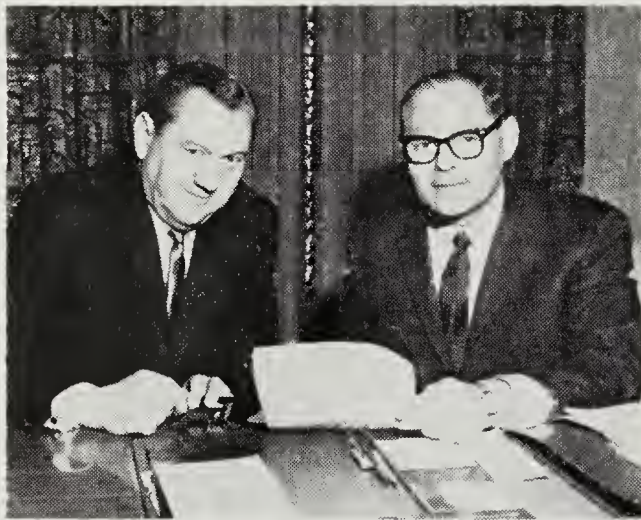
FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., March 2

F.L. Jacobs Restrained From Selling Assets

DETROIT—The Wayne County Circuit Court late last week temporarily restrained the F. L. Jacobs Company from selling any of its assets, in a suit filed by stockholders Victor H. Debacke and Edward P. Frohlich.

The move is one part of a suit seeking cash restitution from F. L. Jacobs officials for losses they allegedly caused the firm. Named as defendants are Alexander L. Guterma, former chairman, and Hal Roach, Jr., who replaced Guterma and took over the presidency as well as the board chairmanship recently.

The main charges of the suit are that defendants made certain loans and mortgages harmful to the stockholders and company, and the firm was late in paying employees; that the defendants are dissipating F. L. Jacobs Company assets and income and will continue to do so unless the court appoints a receiver; that the defendants used the assets and income for their own benefits and had a deficit of "earnings retained" of \$370,246 up to July 21, 1957; and that the firm paid preferred dividends out of capital in violation of the underwriting agreement. The case was to be heard March 2.



William Heineman, left, vice-president in charge of distribution for United Artists, and Eugene Picker, executive vice-president, Loew's Theatres, are seen signing the contract for the New York premiere of UA's "Some Like It Hot" at the newly renovated Loew's State.

Kansas Censors Okay 'Laurent'

NEW YORK—A signal victory over the forces of arbitrary state censorship was won for the motion picture industry this week when the Kansas State Board of Motion Picture Review lifted its eight-month ban on the Trans-Lux release, "The Case of Dr. Laurent," according to company president Richard P. Brandt.



FILM FAMILY ALBUM

Arrivals

Morris Jacobson, American, Rialto, and Strand, Bridgeport, Conn., became a grandfather twice in less than a month. Daughter-in-law (wife of Lou Jacobson, manager, American) gave birth today to a baby girl in Bridgeport, and another daughter-in-law (wife of Dr. Eugene Jacobson) gave birth to a baby boy in Syracuse, N.Y.

Obituaries

Joseph Conway, 61, former owner, Egyptian (now the Bala), Bala-Cynwyd, Pa., and operator of the Wayne Avenue Playhouse, Philadelphia, died last weekend after an illness in St. Joseph's Hospital. He was also connected with the distribution end of the business at one time. He is survived by his wife.

Sam Goldstone, former vice-president, Famous Pictures Exchange, died in his New York home after a long illness. He is survived by his wife, son, mother, a brother, and a sister.

Rex W. Kinne, exhibitor who operated and booked the Lyon and Lee Whitmore Lake theatres, passed away in South Lyon, Mich., where he lived. He is survived by his wife, a daughter, and a son.

Edward J. O'Keefe, 82, former vaudeville performer and theatre operator, died in Atlantic City, N. J. last fortnight. He managed the old City Square in Atlantic City from 1912 to 1920. He is survived by his wife and a daughter.

Eli M. Orowitz (Emo), 62, well known industry publicist and theatre manager in the Philadelphia area, died in Los Angeles last week. He was a pioneer in the fan publicity via radio field, and was at one time a departmental director of MOTION PICTURE EXHIBITOR. He is survived by his wife, son, and daughter.

Jay T. Reed, 72, pioneer Hollywood producer, and second president of the Academy of Motion Picture Arts and Sciences, died in San Diego, Cal., last night.

SPECIAL NOTE: Watch the Issue of March 11

The COMMITTEE of 112 theatre circuit executive Judges have completed their deliberations, and have balloted their selections of THE FIVE BEST exploitation campaigns of 1958. The resultant five "SHOWMEN-OF-THE-YEAR", and the first 20 runners-up, will be suitably announced in this NEXT Issue. Don't miss it!

\$1,000 IN CASH PRIZES!

FIVE PEPSI-COOLERS!

FRONT COVER ATTENTION reflecting industry-wide acclaim!

It's the Showmanship Story of the Year!

They're At The Post Again For "Oscar"

Heavy TOA Agenda For Mid-Winter Meet

WASHINGTON—More than 60 directors and executive committeemen of the Theatre Owners of America convened on March 1 for a three-day session here at the Mayflower Hotel for what president George G. Kerasotes said should be the most important mid-winter meeting in the organization's history.

Included on the heavy agenda are ACE, Department of Justice, Toll-TV, Army-Navy Pre-Release, film company stock purchasing, projectionist training, extended insurance coverage, ways and means of increasing product, the Russian-U. S. cultural film exchange, and Academy Award liaison.

President Kerasotes was to deliver his report to the board of directors and executive committee on the four months since TOA's annual convention in Miami. S. H. Fabian, TOA treasurer and first rotating chairman of ACE, was also to report.

Kerasotes said that he felt "that in the last four months TOA has achieved new stature in our industry." He said, "Our agenda will permit you to take time off to go to Capitol Hill to see your Congressmen and Senators and to entertain them at a cocktail party. Before, between and after this legislative approach, you have many things to consider. I urge your careful consideration to the following: guide us on how closely we should continue working with ACE; give new impetus to the grass-roots campaigns to outlaw pay-TV by legislation, and end the pre-release of films to military camps; tell us how far you want us to go in organizing projectionist training; let us know your reaction to the exchange area saturation advertising and release program; advise us how strongly we should push for standardized projection and new stereophonic sound; give us your reaction to the new program of travel insurance TOA could provide for you; help us chart a course that will continue the healthy growth of TOA; study the censorship problem and help us combat it; let us know if unfair 16mm competition is a problem for you so we may seek to move against such competition; assess for us proposed enlargement of our film company stock purchasing; and let us know if you find merit in the proposal to make it easier and cheaper for exhibitors to buy stock by massing their orders.

"I haven't mentioned some of the greatest problems facing us. How to get more pictures? What to do about easing the decrees? What progress is being made in preventing the sale of post-48 films to television? etc. because these vital questions will be included in the report on ACE that Si Fabian will give."

Henry G. Plitt, chairman, TOA's committee on new personality development and Academy of Motion Picture Arts and Sciences Liaison, reported that his committee was able to get the Academy Awards Committee to move the awards telecast to Monday, April 6, so that it would offer the least possible interference with normal theatre operation.

Progress was also reported in the continuing effort to build up new faces for the screen, with exhibitor aid.

Use Of U.S. Film Figures Seen Aid To Foreign Pix

NEW YORK—George G. Kerasotes, president, TOA, disclosed last fortnight that a recommendation made by the ACE Committee on Ways and Means to Increase Motion Picture Production that foreign film makers employ the services of U.S. stars and directors to win their product greater acceptance in the American as well as the world market has been placed before producer, distributor, and exhibitor organizations throughout the world.

Many of the foreign groups, the Cinematograph Exhibitors Association of Great Britain and Ireland among them, have declared themselves sympathetic to the idea, it was said.

Lippert, Zabel Head New Theatre Venture

HOLLYWOOD—Edwin F. Zabel and Robert L. Lippert, Sr., have been elected president and secretary respectively by stockholders of Scott Radio Laboratories, Inc., an Illinois corporation known for its electronic products since 1927.

Zabel and Lippert were also elected to the board of directors of Scott, together with J. H. MacIntyre, motion picture and television producer; Bruce Fowler, motion picture theatre executive; and Sanford I. Drucker, vice-president and director of Bingham, Walter, and Hurry, Inc.

Zabel announced the company plans to propose a change of name to the stockholders to Electrovision Corporation. The purpose for this change, according to the new president, is in keeping with the program to emphasize activities in electronics, video, and the motion picture theatre fields. In this regard, 10 theatres with other property in the Southern California area formerly controlled by the Fanchon and Marco chain were recently acquired.

The acquired theatre circuit includes the Paramount, Hollywood, one of the film capital's premiere houses. The other theatres are Imperial and Ritz, Inglewood; Bay, Pacific Palisades; and Balboa, Baldwin, Manchester, Rio, Southside, and AAA, all located in Los Angeles.

"We are currently negotiating for additional theatre chains," Zabel noted. "In addition we are contemplating diversification into the electronics field as well as possible purchase of television stations, producing of telefilms and the building of movie houses in newly populated areas and shopping centers springing up throughout the country."

Number of Scott shares outstanding are 1,956,185 in the hands of approximately 2,000 stockholders. There are 3,000,000 shares authorized.

Lippert and Zabel feel definitely upbeat about the future of exhibition. The Lippert Circuit, comprising 47 Pacific Coast theatres after the Fanchon and Marco acquisition, is bullish concerning the future. Zabel expects to increase the operation to 100 houses.

Lippert claims that 1958 was the best year of profit for his circuit. Over the past 10 years the profit margin of the Lippert Theatres has been in excess of \$500,000.

"Gigi," "Defiant Ones" Lead Way With 9 Nominations Each As Industry Prepares For Big Show On April 6

HOLLYWOOD—Academy Award nominations in the 31st annual "Oscar" derby as announced last week were MGM's "Gigi," United Artists' "The Defiant Ones," Warners' "Auntie Mame," MGM's "Cat On A Hot Tin Roof," and United Artists' "Separate Tables." "Gigi" and "The Defiant Ones" led the parade with nine nominations each, followed by "Separate Tables," with seven.

Vying for Best Actress honors are Susan Hayward for United Artists' "I Want To Live"; Deborah Kerr for United Artists' "Separate Tables"; Shirley MacLaine for MGM's "Some Came Running"; Rosalind Russell for Warners' "Auntie Mame"; and Elizabeth Taylor for MGM's "Cat On A Hot Tin Roof."

The five finalists in the Best Actor category are Tony Curtis for United Artists' "The Defiant Ones"; Paul Newman for MGM's "Cat On A Hot Tin Roof"; David Niven for United Artists' "Separate Tables"; Sidney Poitier for United Artists' "The Defiant Ones"; and Spencer Tracy for Warners' "The Old Man and The Sea."

Best Supporting Actress nominees are Peggy Cass in Warners' "Auntie Mame"; Wendy Hiller in United Artists' "Separate Tables"; Martha Hyer in MGM's "Some Came Running"; Maureen Stapleton in United Artists' "Lonelyhearts"; and Cara Williams in United Artists' "The Defiant Ones."

Best Supporting Actor nominees are Theodore Bikel in United Artists' "The Defiant Ones"; Lee J. Cobb in MGM's "The Brothers Karamazov"; Burl Ives in United Artists' "The Big Country"; Arthur Kennedy in MGM's "Some Came Running"; and Gig Young in Paramount's "Teacher's Pet."

Nominated for Best Directing were Richard Brooks for MGM's "Cat On A Hot Tin Roof"; Stanley Kramer for United Artists' "The Defiant Ones"; Vincente Minnelli for MGM's "Gigi"; Robert Wise for United Artists' "I Want To Live"; and Mark Robson for 20th-Fox's "The Inn Of The Sixth Happiness."

Nominated for the Best Song were "Almost In Your Arms" from Paramount's "Houseboat"; "A Certain Smile" from 20th-Fox's "A Certain Smile"; "Gigi" from MGM's "Gigi"; "To Love and Be Loved" from MGM's "Some Came Running"; and "A Very Precious Love" from Warners' "Marjorie Morningstar."

The winners will be announced at the 'Oscar' presentations April 6.

UA Predicts Biggest Year

MIAMI—William J. Heineman, United Artists vice-president in charge of distribution and James R. Velde, general sales manager, told the company's 40th anniversary sales convention here last fortnight that "this will be United Artists' biggest year."

Paying tribute to U.S. exhibitors, Heineman said it was their support and loyalty that helped make possible the \$65,000,000 feature lineup UA will release in 1959.

It was estimated that UA would roll up an \$82,000,000 world gross for 1958.

N.Y. Search For Obscenity Draws Sharp Industry Defense By White

NEW YORK—The Joint Committee studying the publication and dissemination of offensive and obscene material met here last week, and industry spokesmen were heard in opposition to proposed censorship measures regarding films and film advertising.

Gordon S. White, for the last 14 years director of the Advertising Code Administration, Motion Picture Association, said in connection with a bill which proposed to extend the scope of the New York Legislature Censor Board's authority to include newspaper or other advertising that "there are safeguards enough now."

"The majority of the newspaper ads are created in accord with the Advertising Code," he said, "and there are many other safeguards. The newspapers apply their own standards to advertising. And if these safeguards should ever fail, adequate laws apply."

"This same bill proposes a restriction against the showing of a 'scene or dialogue' purportedly but not actually in the motion picture advertised . . . This is a proposal which would lead to such complications as to make such a law probably impossible of enforcement . . . The Code says that advertising shall avoid misrepresentation and shall faithfully represent the picture. This is a fair and reasonable requirement . . .

"There is one other point in this bill to which I would like to refer. To the list of unacceptable characteristics in advertising is added the word disgusting. Disgusting to whom? . . . Can anybody think that courts which have found such words as "sacrilegious" and "immoral" too indefinite of meaning to be enforceable, would ever support the application of a ban on ads called simply disgusting."

Another bill would extend to advertising the amplified definitions of the word "immoral" and the phrase "tend to corrupt morals." The law now says these terms "shall denote a motion picture film or part thereof, the dominant purpose or effect of which is erotic or pornographic; or which portrays acts of sexual immorality, perversion, or lewdness, or which expressly or impliedly presents such acts as desirable, acceptable or proper patterns of behavior."

White said, "One cannot apply logically to a single picture . . . a single ad layout . . . a test which talks in terms of parts thereof or of dominant purpose or effect."

"My job requires me to review more ads than are likely to be reviewed by any other person in the industry. In my 14 years in this work I have never seen an ad layout which portrays perversion."

"I simply cannot understand how a static imprint of an ad could present any acts as desirable, acceptable or proper patterns of behavior."

"Assembly Int. 3249 sets up a threat of the suspension or revocation of the proposed theatre license for violation of the advertising rules set forth in Section 130."

"I know of no prosecution of any exhibitor in recent years for violation of Section 130 as it now stands. Would there be any likelihood of any more successful prosecution of exhibitors because of the addition of the word 'disgusting'?"

"And why is this threat necessary when Section 131 of the Education Law already makes violation of any of the other sections



Dore Schary, playwright-producer, was presented with a scroll by Alfred W. Schwalberg, first president, Cinema Lodge, B'nai B'rith, in tribute to his inter-group activities, at the recent Covenant breakfast of the Metropolitan Council of B'nai B'rith lodges at the Roosevelt Hotel, New York City.

a misdemeanor? Can't you already—under the existing law—send any man to jail that you can convict of being responsible for an obscene ad?

"As for the classification bill—here is a possibility of real harm. There is no provision for enforcement of a ban against children attending films classified as unsuitable for such children. But there is a provision under which the Motion Picture Division could require exhibitors to advertise the classification."

"Now, there is a very widespread belief that to label a picture as for adults only simply tends to prove a special appeal to the youngsters. We frequently are in receipt of complaints from the public when a theatre advertises a picture for adults only. Those who criticize seem to feel that the exhibitor is actually doing something unfair and underhanded by making this appeal . . .

"Without enforcement to prevent children from attendance, I say that forcing exhibitors to advertise a picture as for adults only is requiring them to do something which has a real potential for real harm . . .

"I am advised that while we will always have violence in films, there has been an enormous reduction in brutality in the last year. Sadism has been reduced in Code Seal pictures to the point where it is no longer an important problem. There has been a great drop in the last six months in the number of films dealing with juvenile delinquency. There has been no increase in the portrayal of sexual relationships; and where they have appeared, they have always been dealt with in a moral frame of reference; and there has been no nudity."

"Nobody, to my knowledge, has ever claimed that no film should be made under the Code which could be considered unsuitable for children . . . There has been no 'undesirable liberality' in the application of the Code."

"We are proud of a Code that can take the sometimes shocking best seller books and stage hits of today, preserve the best of their art and entertainment qualities, eliminating what might be seriously offensive to our broader public, and turn out pictures that are great art and great entertainment—and that are reasonably acceptable to reasonable

Penna. Legislators Join Censor Parade

HARRISBURG—Minors would be prohibited from viewing films that might incite them to violence under a new movie censorship bill before the State Senate. The measure would permit the state to disapprove films considered objectionable. It was introduced by Sen. William J. Lane (D-Washington).

The Supreme Court and U.S. Supreme Court ruled several years ago that the commonwealth had no authority to censor movies after mandatory viewing. Sen. Lane said he thought the change in emphasis from blanket "approval" of movies to "disapproval" of objectionable films would make the law constitutional.

His proposal would make it unlawful to exhibit films to minors under 18 years of age if the film suggests that crime pays or that use of narcotics "is pleasant, profitable, desirable, harmless, or acceptable behavior."

Rep. Charles J. Mills (D-Westmoreland) has introduced a bill in the House of Representatives that would make it unlawful for theatre owners to sell more tickets than there are seats.

The Senate is considering a bill that would make Bingo a legal form of gambling provided profits were used for community, charity or religious activity. It was proposed by Sens. Fred B. Rooney (D-Northampton) and Thomas P. McCresh (D-Philadelphia). Similar legislation has been introduced in practically every Assembly since World War II without gaining approval. The measure stipulates:

"Any charitable, religious, patriotic or civic organization duly organized under the laws of this commonwealth, is hereby authorized to conduct the game of Bingo from time to time when the proceeds thereof are to be used exclusively for charitable, religious, patriotic, or civic purposes." However, no organization would be allowed to conduct Sunday Bingo games.

Cinerama Houses Set

NEW YORK—B. G. Kranze, vice president of Stanley Warner-Cinerama Corporation, returned from Europe recently and announced that he negotiated contracts in London and Paris for three additional Cinerama theatres, two in Asia and one in South America.

The Shaw circuit in Singapore will open the 1000 seat Sky, especially built for Cinerama, at the end of April. The Capitol, at Kuala Lumpur in the Malay Peninsula, will open later.

Sascha Goron, head of Condor Films, and Messrs. Martinez and Sa Pinto, leading Brazilian exhibitors, will build for Cinerama the 800 seat Commodoro, Sao Paulo, Brazil to open in May.

people. This is something that no censor board, but only a system of self regulation such as ours, can possibly do."

Margaret G. Twyman, director of Community Relations, MPAA, said: "These bills are based on two erroneous and false assumptions: that motion pictures can be classified accurately for audience suitability; and that motion pictures cause juvenile misbehavior or delinquency. It is also a false assumption that a law can in any way substitute for parental responsibility; and these proposals represent one further step toward a totalitarian state, one which is diametrically opposed to our heritage as a government."

**'THE LAST BLITZKRIEG' BEAT
'TARAWA BEACHHEAD' 25-to-400%
WHERE EXHIBITORS USED FREE
'SPECIAL SHOWMAN'S CAMPAIGN KIT'!
ASK THE EXHIBITOR WHO PLAYED IT!**

CHECK THESE BLITZDATES!

SAN FRANCISCO, Paramount; AUSTIN, Capitol; WACO, Imperial;
BRIDGEPORT, Hi-Way; LYNN, Capitol; MANCHESTER, Strand;
PORTLAND, Empire; SCRANTON, Strand; SALEM, Paramount;
PARKERSBERG, Smoot; WILKES-BARRE, Comerford; SAN ANTONIO,
Texas; BROCKTON, Centre.

AMERICAN LEGION AND
V.F.W. BACKING OF
"BLITZKRIEG" MAKES
THE BIG DIFFERENCE!
THEY'RE WAITING FOR
YOU TO CALL THEM!

**VAN
JOHNSON
The Last
Blitzkrieg**

co-starring

Kerwin MATHEWS Dick YORK

with LARRY STORCH · LISE BOURDIN · LEON ASKIN

Written by LOU MORHEIM · Directed by ARTHUR DREIFUSS · Produced by SAM KATZMAN A CLOVER PRODUCTION
A COLUMBIA PICTURE

Played 1st run Mayfair Theatre B'way, N.Y. ... Now booked top-of-the-bill, long-half Loew's Circuit!

BOOK 'BLITZ' NOW

from Columbia!

N. Y. Exhibs Fight For Adjustment Of High Censorship License Fees

ALBANY—Detailed statements have been made apparently for the first time—to the State Budget Director and members of his staff, as well as to members of the Committee on Public Education in Senate and Assembly, of the effects on distributors, exhibitors, and the "business climate" in this state which the present schedule of film fee licenses exercises, and of the improvement to all three which would follow enactment of perennial legislation to modify the "censorship tax."

Entering the fight, the Commerce and Industry Association of New York, Inc., filed statements with Budget Director T. Norman Hurd, on the Marchi-Savarese bill, which increases the charge for licensing (by Motion Picture Division, State Education Department) of original films from three to four dollars per thousand feet, but decreases the rate for prints from two dollars per thousand feet to \$4 for "each additional entire copy."

For the first time, effective date for the bill has been changed—from July 1 to April 1, next. This move, recommended by the Commerce and Industry Association, would make the shift coincide with the start of a new fiscal year. It presumably would meet the objection which caused Averell Harri-man, as Governor, to veto similar legislation in 1956 and 1957—i. e., a loss to the state of \$270,000 to \$300,000 for which the solons had voted no replacement. The annual Budget had been approved both years before Harri-man could act on the film fees proposal.

If the Marchi-Savarese Act were adopted by the Senate and Assembly Governor Nelson A. Rockefeller might sign it, without feeling the budget had been tipped out of balance.

Of course, no one knows at this time of financial stringency what the Chief Executive's attitude would be. However, the Commerce and Industry Association believes the Budget Division has been convinced of the bill's fairness to the film industry and to the business climate of the state.

The second of two letters sent to Hurd—Association representatives also conferred with him and members of the Budget staff—pointed out the advantages which enactment would have in three areas: at the exhibitor level, among independent producers and for major distributors.

A memorandum in support of reduction in the state's "excessively high motion picture censorship fees" began with the declaration: "In the face of an economy which has been rising on all other fronts, the motion picture industry is in desperate financial straits. This is true of all branches, including distribution.

"Since 1954, for example, there has been a steady decline in the domestic distribution revenue of the member companies of the Motion Picture Association of America, comprising all major distributors in the nation. Revenue in this period decreased about \$70 million through 1957. There is no doubt this drop has been continued in 1958."

With one exception, the memorandum observed, the home offices of MPA members are located in New York City. The "one exception" has moved its principal offices to the west coast for economy reasons.

The memorandum asserted, "New York is also losing these firms via another route—

Prudential To Finance Expansion Of Cinerama

NEW YORK—Hazard E. Reeves, president, Cinerama, Inc., announced last fortnight "a far-reaching and unique financing arrangement" with Prudential Insurance Company of America, involving "multi-million dollar financing for a large expansion of Cinerama activities."

No details were available; but the Cinerama head also said that "substantial additional financing will also be made available from private sources for our expansion program."

L. Grant Leenhouts, vice-president in charge of production, stated that Cinerama, Inc. will up its rate of production to one feature every six months.

Reeves' Soundcraft Corporation now has definite control of Cinerama, Inc., holding 730,000 shares plus Reeves' personally owned 100,000 shares out of the 2,700,000 shares outstanding.

going out of business." It cited Republic and RKO Radio Pictures as examples.

Gross income of distribution companies realized from New York State film rentals has dropped "from 46 million dollars in 1954 to 36 million dollars in 1957 (the last year for which complete pictures are available). And regrettably, even more dramatic are the overall net income figures of these companies for 1958 fiscal periods as compared with 1954. They show a fantastic drop of 68 percent."

The Association's memorandum likewise cited the fact that "despite a rapidly increasing population," the average weekly attendance at film theatres declined, nation wide, from 90 million in 1946 to 49.2 millions in 1954, to 45 million in 1957. With the exception of approximately two months, "every remaining week in 1958 has registered attendance under the corresponding figure of 1957," according to the memorandum.

The number of theatres declined 24 percent between 1946 and 1957, and total payroll was reduced by at least \$7 million annually as the result of the theatre closings."

"In line with this gloomy economic outlook, the MPA members (distributors) are in the midst of stringent economy moves," the memorandum continued.

"Extreme measures are necessary to improve the financial position of distributing companies (and the entire motion picture industry) not only for the industry concerned, but for its employees and the economy of the state as well."

New York, "alone among the states which still retain motion picture censorship boards, charges censorship fees far in excess of operating the censorship organization." In 1957-58, New York's Motion Picture Division collected censorship fees totaling \$453,103, while the cost of operating the division during this period was approximately \$125,000.

Thus the film industry, unlike any other medium of communication, paid a huge tax for the "privilege" of being censored, the memo stated.

A letter from the Association to Hurd argued that the present charge for prints

St. Louis, K. C. Exhibs Plan Joint Convention

KANSAS CITY — The Missouri-Illinois Theatre Owners, St. Louis, and the United Theatre Owners of the Heart of America, have joined together in the sponsorship of a three day meeting in Kansas City, March 24, 25, and 26. Kansas City staged a show last year titled "Show-A-Rama," a two day session, and the house was a sell out. This year the convention has been enlarged upon and some plans are being developed by a group of showmen from both Kansas City and St. Louis.

Since the show was so successful last year, it is being moved this year into the Muehlebach Hotel where most of the ball rooms and other special rooms have been taken over for the occasion. The equipment show will take place in the Grand Ball Room of the Muehlebach, and facilities for over 48 booths have been made available to equipment dealers?

The working side of the convention is being handled by Richard H. Orear, executive vice-president of Commonwealth Theatres. The convention is open to all who care to attend—and the committee has contacted many organizations and circuits for attendance. Basically, it is the desire of the officers to have showmen from the Great Plains area.

Registration fees for the three day session will be \$15 for the exhibitor and \$10 for the wife. Two luncheons and two cocktail parties will be covered with this fee in addition to a special breakfast for film distributors.

M.B. Smith, president, United Theatre Owners in Kansas City, revealed that Gordon McLendon will speak in a key session of the meeting. McLendon is president of the McLendon Corporation, Dallas, and founder of the Liberty Broadcasting System, second largest radio network in America. He'll make an address about the motion picture industry and the research he has accomplished in radio for the selling of motion pictures.

It is also known that one of the events of the year has been the showmanship activity taking place in Minneapolis under the guidance of Harry Greene, general manager of Welworth Theatres there. The development of the Better Business Building Forum there has been a successful plan for exhibitors, and Greene will appear in the final sessions of the convention with a speech covering the Minneapolis experience and what can be done with it in the future.

(the Association did not object to that levied for the licensing of originals) is excessive. It threatens the "saturation" pattern of booking and harms "marginal" theatres benefiting from saturation.

Four-wall theatres in the smaller communities and those showing subsequent-run pictures in the larger communities "are the greatest sufferers in the hard-pressed motion picture industry at the exhibitor level, the Association stated.

Experience has demonstrated that when these marginal houses discontinue operation, "a drastic, depressing economic effect is clamped on the entire surrounding area," with people put out of work, retail stores losing theatre-generated customer traffic, valuation dropping, and revenue being lost."

The excessive fee for the licensing of prints strike hardest at the independent producer "operating wholly within the state," but also hurts the "major distributors," the letter declared.

'Sleeping Beauty' Sales Policy Hit By Lider

BOSTON—Edward W. Lider, president, Independent Exhibitors, Inc., and Drive-In Theatre Association of New England, in a bulletin issued last fortnight took issue with Walt Disney on his "exclusive engagements" handling of "Sleeping Beauty" in 70mm equipped houses.

Said Lider, "Disney is where he is today because he has drawn from the mass market—he has reached the masses through a mass play-off on new pictures and reissues at low admission prices . . . But we cannot touch Disney now. We do not know when 35mm theatres will be able to play Sleeping Beauty. This film could have gone into the old loyal friends' theatres—those customers who helped make him—at regular admission prices, and should have done quite well. Perhaps he will do better in 70mm., perhaps worse. One sure thing—he has deserted his regular customers for the new ones; and at a time when we needed him the most. . . . How great it would have been to have opened in 450 or 600 theatres instead of 10 or 20 . . . And equally important, Disney has deserted and disappointed millions of his little fans in every town and village—the kids who have looked forward to seeing this picture in their local theatres as they have done many, many times before. Not all of these can afford 90 cents nor their parents \$1.25 or \$1.50. Most likely he will do well, but I am fairly certain of one thing—he's not going to play to the same people and kids who have made him rich and famous, and who have loved his former films. Has he let the public down by trying to erect a monument to himself? . . . The disappointed fans may very well resent the switch in policy of Disney, although the critics will flatter him."

AIP Sets Convention

HOLLYWOOD—American International Pictures will hold its first international convention in Las Vegas April 5 and 6, following the Variety Club convention to be held there, it is announced by James H. Nicholson and Samuel Z. Arkoff.

Nat Cohen of Anglo Amalgamated Film Distributors, which distributes AIP product in England and the United Kingdom; Jerry Solway of Canada; Henry Sandberg of Scandinavia; and representatives from Australia, France, Germany, Italy, and South America will attend, in addition to a full complement of United States branch managers.

Zomnir Heads UA Branch

NEW YORK—John A. Zomnir has been appointed United Artists branch manager in Pittsburgh, it was announced by James R. Velde, general sales manager. He replaces James Hendel, who has been promoted to central district manager.

Zomnir joined the company in 1952 as a salesman in Pittsburgh. He entered the industry as MGM office manager in Pittsburgh in 1943.

"Oscar" Budget Up

NEW YORK—A substantial but undisclosed increase in the amount MPAA financing of the Academy Awards simulcast over the combined NBC-TV and radio networks was made last fortnight by the board on request made by Academy President George Seaton.

Vogel Predicts Best Year In 10; Stockholders End Cumulative Vote

Improve TV Or Pay-TV, Senator Butler Warns

WASHINGTON—Senator John Marshall Butler, Republican, Maryland, who opposes toll television, warned recently that unless the quality of programs and advertising is greatly improved, commercial television will force pay TV's acceptance by the American people.

He said the Commerce Committee of which he is a member is determined to explore the deficiencies of TV as it exists today; and accused "Madison Avenue" of putting on programs that "aren't even second rate," with TV advertising "geared to know-nothings."

He added that he found it strange that commercial TV fights pay TV yet does things which could make coinbox programming inevitable.

Violence, Horror Hit As Delinquency Spur

PHILADELPHIA—The Rev. Patrick J. Sullivan, S.J., assistant executive secretary, National Legion of Decency, said last fortnight that Roman Catholic Bishops in the United States would soon inaugurate a program to combat "the cult of violence, horror and suggestiveness in television and the movies."

The Jesuit priest, former professor of dogmatic theology at Woodstock College, spoke at the annual Communion Breakfast of the St. Joseph's Prep Alumni Association in the auditorium of the school at 17th and Stiles Streets. Nearly 600 graduates attended.

Father Sullivan said there was a direct link between juvenile delinquency and the horror episodes now being shown on TV. He referred to television and movies as "image industries."

"What price can American society pay for the withering of conscience?" he said. "What will become of America if we lose the creative work of our artists?"

He said the impact of television is great on the public because statistics show that "television is watched by the average American 35 hours a week, and better than 51 per cent of the audience are under 21."

Father Sullivan suggested to the alumni that they support the Bishops' program in connection with radio and television when it is announced. "Nothing can be done to fulfill the desire of the Church in this media unless you bring the message to others in what the Church is attempting to do."

Lipton Heads Charity Drive

HOLLYWOOD—The appointment of David A. Lipton, vice-president of Universal, as chairman of the amusement division of the United Jewish Welfare Fund Campaign of 1959 was announced at a luncheon meeting of entertainment industry leaders at the Beverly Hills Hotel here.

Dr. Max William Bay, general chairman of the UJWF, made the announcement at the gathering which was called by the following: Samuel J. Briskin, Steve Brody, Phil Feldman, B. B. Kahane, Jack Karp, Sid Rogell, and Mendel Silberberg.

NEW YORK—Joseph R. Vogel, president of Loew's, Inc., told stockholders last week that the company expected to have consolidated net earnings of about 50 cents per share for this fiscal year's second period which ends March 12. Loew's earned a consolidated net profit of 49 cents per share for the first period. All in all, Vogel told stockholders, he anticipated that fiscal 1959 will be one of the best years in the past 10 for Loew's, Inc.

Vogel also reported that management plans to begin distribution of the new stock of Loew's, Inc., and Loew's Theaters, Inc., on March 12. The distribution will mark the completion of the division of the present company's assets into two new companies along lines approved by stockholders and the Federal Court.

The reports were made at a special meeting at which stockholders voted by overwhelming majority of 3,363,553 to 340,291 to eliminate cumulative voting and substitute direct voting for the election of directors.

Stockholders later elected a 15 man board of directors. The directors elected are Ellsworth C. Alvord, Omar N. Bradley, Bennett Cerf, Nathan Cumings, Ira Guilden, George L. Killion, J. Howard McGrath, Benjamin Melniker, Robert H. O'Brien, William A. Parker, Philip A. Roth, Charles H. Silver, John I. Snyder, Jr., John L. Sullivan, and Vogel.

The newly-elected board re-elected Killion as chairman.

Vogel, president, and other officers of the corporation were re-elected. The present executive committee of the board was renamed. Members are Guilden, O'Brien, Parker, Roth, Snyder, and Vogel.

Paper Revives "Movie Parade"

DENVER—The Denver Post last fortnight revived its "Movie Parade" project.

Robert W. Selig, chairman, Theatre Owners of America special committee for the project, said that a new proposal for establishment of "Movie Parade" for the exclusive use of the industry will be presented at the mid-winter meeting of the TOA board and executive committee slated to open at the Mayflower Hotel in Washington on March 1.

Selig, who heads Fox Intermountain Amusement Corporation, reported that the Denver Post is proceeding with plans to bring out "Movie Parade" which would be devoted entirely to the promotion of movies and would be available to every theatre in the nation at a negligible cost.

The project was presented to the TOA at its annual convention last October but was temporarily tabled by the newspaper with the explanation that it had found the national advertising market too "soft" to warrant execution of the project at that time.

Doll Quits "Porgy" Post

NEW YORK—Paul N. Lazarus, Jr., vice-president of Columbia Pictures, announced last week that Bill Doll had resigned as head of the special world-wide advertising and publicity unit set up by the company to handle promotion for Samuel Goldwyn's production "Porgy and Bess." Lazarus said that the resignation came under amicable conditions.



The NEW YORK Scene

By Mel Konecoff

RETURN OF THE DIRECTOR: William Wyler, director of "Ben Hur," returned here last week after spending close to a year in Italy. He opined that he should be finished editing and scoring so that the film could be released in October. Following this, he expects to take the longest vacation possible with not a thought of making another picture until late next year. Who knows, he might even go to Rome just to sightsee, something that was not possible during the picture's making.

He had nothing but praise for the production facilities at Cinecitta, the Italian studio, and he had no complaints about anything connected with the production. He did admit that it would have "cost a helluva lot more" if it were made in Hollywood, possibly half again as much, and the last production figure estimated was close to 15 millions. He thought that the film was a bargain at that in view of the 12 to 13 million spent on "The Ten Commandments."

Asked to comment on the high money demands of stars, writers, directors, etc., he noted that anyone is entitled to what he can get, and if they get it there must be a reason. He did think that the star demands which are the highest are exorbitant, and he thought that they have been out of touch with the public, still being of the opinion that because they are stars in a film is a guarantee of its success. Not so, sez he. The proper creative talent behind a film is a greater guarantee of its success. The public just does not follow the stars anymore.

In contrast, he noted that in Europe a competent picturemaker gets the backing he needs because of his reliable reputation regardless of who is starred. He thought the bankers and others in the industry would do better to bank on the creative end of a film rather than on the personalities before the cameras. Said he, people like George Stevens, Billy Wilder, Alfred Hitchcock, and others should be adequate enough insurance to picture backers.

Wyler criticised American exhibitors who are in the main responsible for the situation with stars, since they buy their films after asking who is in it. The same cannot be said for their European counterparts.

FANTASY DEPARTMENT: Can you picture Mister Magoo as a lamp dealer in the Arabian Nights period? Can you visualize his jerky nephew as an Arabian Prince? Steve Bosustow, head of UPA Pictures, did, and with the backing of Columbia Pictures he has turned out a feature length cartoon called "Magoo's Arabian Nights." The film is expected to run about 80 minutes, is in Technicolor, and will be ready for Christmas of this year, coming in for about two millions.

At a press luncheon the other day, advertising and publicity executive Jonas Rosenfeld revealed that an extensive promotion campaign was in the works on the cartoon, which includes Bosustow turning out his own TV commercials, setting up licensing agreements with manufacturers of toys, books, records, novelties, etc. in time for the Christmas trade.

Bosustow claimed it took 10 years to sell the feature idea. Now that the plunge has been made with Columbia backing, the future has limitless possibilities. Musicals, mysteries, etc. can be made in the animation medium so that adult appeal can be built into an attraction as well as the ever-present youngster appeal. Other factors in favor of the move are less casting troubles, lower expenses regarding star talent, etc. Disadvantages include length of time it takes to turn out a cartoon feature and a reluctance of backers to tie-up money over a three or four year period without returns.

There is still a place in the market for shorts, he believed, which also serve as a fine spot to try out and to develop characters ala Magoo. Audiences want shorts, and exhibitors are beginning to find them most useful in rounding out the program when they have lengthy single features to play, reported Bosustow. He is seriously considering making longer shorts among the approximate dozen he will turn out this year.

It takes about two to three years to turn out an animated feature; however, if the demand is great, this time can be reduced. 1962 should see his next, "Robin Hood Magoo," ready for theatre screens. Others in the planning stage are "Jellyroll Morton—The Story of Jazz" and a biblical tale, "The Story of Ruth."

THE METROPOLITAN SCENE: UA's "Some Like It Hot" reopens the rebuilt Loew's State. What a sight—Marilyn Monroe bending down to cut the ribbon . . . UA has joined the fight against jaywalking by posting 500 colored posters keyed to the theme, "Cross at the green not in between . . . Don't make the next mile . . . The Last Mile." Wonder what they could be plugging? . . . "Compulsion" follows "South Pacific" into the Rivoli. Reserved seats? They don't know yet . . . Bantam Books plugging 14 top films in their book promotions between now and Easter . . . "Inn of the Sixth Happiness" was the third film to play ten weeks in the history of the Paramount . . . A children's coloring book featuring scenes from Paramount's "The Buccaneer" has been put out by the Saalfield Publishing Company of Akron. It is getting a big play tying in with theatre dates . . . With an announcement due any day as to who is to distribute the United Nations film, "Power Among Men," in Eastmancolor, it is being unveiled this week at an invitational showing at the Museum of Modern Art. We saw this at United Nations headquarters the other day and it's a fascinating documentary . . . Joe Levine makes his invite to his "Hercules Exploitation Luncheon" at the Waldorf Astoria on March 20 in the Main Ballroom most emphatic via an imitation bomb. It should be an explosive affair.

Clearance Rule Appealed

WASHINGTON—The Orbo Theatre Corporation, operator, Villa, Rockville, Md., has gone to the Supreme Court in an effort to set aside an Appeals Court decision which upheld a 21-day clearance in favor of Washington first-runs.

Mendelsohn Leaves U-I-TV

NEW YORK—Alfred L. Mendelsohn, assistant sales manager of Universal Pictures television division, will join Elliot, Unger and Elliot, producer of television filmed commercials, on or about March 1 as general sales manager.

Ohio Gov. DiSalle Hits All Movie Censorship

COLUMBUS, O.—Even if the Ohio Legislature approves a movie censorship bill, it appears that such proposals face a veto by Gov. Michael V. DiSalle. The governor, in a press conference at the Press Club of Ohio, indicated that he is opposed to censorship "as a matter of principle."

"It would be difficult to write a censorship law under rules laid down by the Ohio Supreme Court," said the chief executive. "To set up someone to try to act as a censor, to say what a person should see, could be something very well violative of the First Amendment of the Constitution."

Gov. DiSalle said he believes there should be "strong laws" against pornographic literature, which could include movies. "That could be the best way to handle objectionable films," he said.

The governor's statement came on the day that a second censorship bill was introduced in the Ohio Legislature. Its authors, Sen. Thomas O'Shaughnessy, Democrat, Columbus, and Rep. Paul Lynch, Democrat, Columbus, seek to set up a classification system for films. The classifications, "adult" and "family," would be determined by a board of eight members set up by the state.

The O'Shaughnessy-Lynch Bill would prohibit persons under 21 from attending "adult" movies. Policing of the classification regulations would be a function of theatre owners and managers, much as bar owners are now held liable for selling liquor to minors.

Earlier, Sen. Robert Shaw, Republican, Columbus, introduced a censorship bill which redefines "obscenity" and sets up a board of five members to rule on questionable films.

Columbus Paper Backs "Limited" Censorship Bill

COLUMBUS, O.—It's "problematical" how far Sen. Robert F. Shaw's bill to revive film censorship on a limited scale in Ohio will get in the state legislature, said the Columbus Dispatch editorially. The newspaper, which has supported censorship, said the legislation might meet opposition from "a hostile U.S. Supreme Court."

"Nevertheless, Sen. Shaw's proposed law, aimed specifically at obscenity in movies, is a step worth taking," said the Dispatch. "It defines obscenity precisely and poses a direct challenge to the reasons for which the Supreme Court knocked down Ohio's long-standing moderate and effective film review statute and for which it has invalidated almost every similar state law on which it has ruled."

"A censorship program such as the Shaw bill provides could go a long way toward barring some of the more blatantly objectionable films now being shown. It should and doubtless will have the support of many thousands of Ohioans who are concerned and alarmed by the flood of dubious film fare which has washed over Ohio's screens since the destruction of the state's film review program and the virtual breakdown of self-censorship by the film industry."

"Some day even the determinedly 'liberal' U. S. Supreme Court will be forced to recognize public opinion and the damage done by its rulings on the legality of film review by the individual states. Enactment of the Shaw bill might be a move toward this much-to-be-desired goal."

The Shaw bill is the first censorship proposal to be introduced in the current session of the legislature.

Pepsi-Cola Sponsors Exhib "Oscar" Contest

NEW YORK—Pepsi-Cola Company is co-operating with the Motion Picture Association of America advertising and publicity directors committee in the promotion of the upcoming industry-sponsored television and radio broadcast of the Academy of Motion Picture Arts and Sciences annual "Oscar" awards on April 6, through a \$2,000 exploitation contest for theatre managers, it was announced recently by Norman Wasser, manager of theatre sales.

Pepsi-Cola Company will donate the following prizes:

First prize: A free round-trip to Hollywood from the home city for two. The winner can take the trip anytime up to the 1960 "Oscar" presentation. If the winner chooses to go to Hollywood during the 1960 "Oscar" presentation time he will be an honored guest at all awards activities.

The first prize winner has the option of taking \$1,000 in cash in lieu of the Hollywood trip.

Second prize: \$500 in cash.

Third prize: \$100 in cash.

Fourth prize: \$100 in cash.

Six prizes of \$50 each.

The ceremonies, which will emanate from Hollywood, will be seen and heard in the United States starting at 10:30 p.m. on Monday night, April 6, over the NBC Television and Radio Networks, and in Canada over the Canadian Broadcasting Corporation Television Network.

The contest is open to any theatre owner or manager. Each entry is to consist of a recapitulation of local efforts to promote a greater viewing audience for the telecast, complete with all details, photographs, samples of promotion literature, etc.

These details are to be submitted to the Academy Awards Campaign Contest, c/o M.P.A.A., 28 West 44 Street, New York, postmarked no later than May 1, 1959. Judges will be the advertising and publicity director committee of the Motion Picture Association. The decision of the judges will be final.

In the event that a group of owners or managers pool their efforts, they must decide among themselves the division of the awards as prizes will be given only to one theatre entry.

Sponsorship of the Academy Awards contest is another in a continuing series of promotions by Pepsi-Cola, in conjunction with the nation's motion picture theatre owners and managers.

Levy Raps Ad Ban

HARTFORD, Conn.—Atty. Herman M. Levy, TOA general counsel, and MPTO (Motion Picture Theatre Owners) of Connecticut executive secretary, appearing at Feb. 19 afternoon public hearing held by State Legislative Judiciary Committee, characterized proposed legislation that would ban objectionable motion picture advertising "as strangulating and unconstitutional legislation."

The measure in question is State Senate Bill 44, introduced by Democratic Senator Mario Orefice.

A delegation of parent-teacher units and church-affiliated groups appeared in support of the bill.

Levy, representing the Connecticut film industry, maintained that "there is no question" there are laws on the state's books today to handle this problem.



LONDON Observations

by Jock MacGregor

IN HONORING the Associated British Cinemas champion manager at a London lunch, director and general manager William Cartlidge said: "J. D. Mackrell of the Haymarket, Newcastle, has set a standard of management of which he can be justly proud, and his success in being judged champion manager for 1958 is the culmination of consistent effort on his part over the years."

"Apart from his marked ability in all the other aspects of his job, he is a manager who fully realizes that first and foremost a cinema must impart a welcoming atmosphere of friendliness and efficiency in all aspects and, by dint of infusing the right spirit into his staff, he causes just such a state of affairs to exist at his theatre."

"There is very definite evidence that more and more of our managers are becoming increasingly conscious that the cinema with an atmosphere which attracts is the one that the public is inclined to visit even when it is presenting a film which is not 100 per cent box office, and for this reason, judging the 1958 contest has been harder than ever. Mr. Mackrell received stern competition, especially from L. G. Lamm of the Regal, Harrow Road, London, a district winner."

Other district winners honored were J. A. Solkhon (Regal, Kingston); S. Luton (Carlton, Upton Park, London); L. Grou (Regal, Woolwich, London); G. Williams (Regent, Chatham); F. R. Vere (Carlton, Boscombe); A. Quilter (Ritz, Penzance); M. E. Ward (Olympia, Newport); R. D. Bowen (Ritz, Oxford); J. Hare (Regal, Yarmouth); A. E. Griffith (Carlton, Nottingham); J. G. Power (Orient, Birmingham); T. Whittaker (Savoy, Wolverhampton); R. J. Parsons (Apollo, Manchester); D. Baker (Regal, Chester); C. D. Parkin (Ritz, Wigan); R. H. Romaine (Ritz, Leeds); A. Dale (Rex, Riddrie, Scotland); J. L. Laing (Regal, Aberdeen, Scotland); and A. W. Seddon (Ritz, Belfast, N. Ireland).

LORD ARCHIBALD, in welcoming some 300 leading personalities from all sides of the industry at a Savoy Hotel lunch to honor Sir Alec Guinness on his knighthood, said the only absentees among the top stars and executives were either ill, working at the studios, or out of the country. The toast was proposed by Arthur Watkins, for the British Film Producers Association; your observer, for the critics' Circle; John Junor, editor of the Sunday Express; Janette Scott, for actresses; Sam Spiegel, for Hollywood; and Kenneth More, for actors. Sir Alec opened his reply by confessing to being "sloshed"—an inspired device to cover his obvious embarrassment at the gathering. No British show business personality has ever received a knighthood in so short a career. It is only 12 years since he made his screen debut. . . . There is no more bucked distributor around town than Monty Morton. Wherever you look there are big queues for United Artists releases. This is giving publicist Joe Pole plenty to do—and this, he assures me, is only the beginning. If everything goes according to plan, this certainly looks like United Artists' year. . . . George Minter was an admirable host when Nadja Tallier, not to be confused with Nadine Tillier, arrived to star in his production of "Rough and the smooth," which Robert Siodmak is directing. . . . Another glamorous arrival from the continent is Mylene Demongeot who is here for Rank's "Upstairs and Downstairs." Betty E. Box is producing, with Ralph Thomas directing. . . . The Variety Club Annual Dinner and Ball raised a record \$40,000. The brochure was the best ever and raised \$22,400, a lot of dough at British advertising rates.

"Oscar" Race Revived

DALLAS—Kyle Rorex, executive director, Texas COMPO, announced last fortnight that at the insistence of exhibitors the popular Oscar Race campaign used successfully in theatres all over the country in 1955 and 1956 will be revived.

The Oscar Race is a copyrighted campaign created by Texas COMPO to permit theatre patrons to participate in the Academy Awards on the local level by attempting to select from the Academy nominations the winner in each of six categories.

The campaign is designed to allow patrons the fun of guessing the winners via entry blanks used as ballots. To be a prize winner a contestant must correctly check each Academy Award winner in the six categories.

A package to sell the campaign including a trailer is available to exhibitors everywhere at the production cost price of \$11.75 from Texas COMPO, 2013-A Young Street, Dallas, on or before March 14.

Pappas Joins Fox Exec Unit

NEW YORK—Thomas A. Pappas, newly elected member of the 20th Fox board, has been named by president Spyros P. Skouras to the executive committee of the board.

"Showcases" Only For "Diary"

NEW YORK—Only showcase engagements for George Stevens' "The Diary of Anne Frank" will be accepted, it is announced by Alex Harrison, 20th-Fox general sales manager, in a statement of sales policy for the CinemaScope attraction.

The policy will refuse engagements of the attraction to theatres unless they allow at least three months prior to the film's opening date for advance promotion; each theatre will have to be equipped with reserved seat—"hard-ticket" box-office facilities; and each theatre will have to have the highest quality stereophonic sound equipment.

Rotary Names Exhibs

EVANSTON, ILL.—Two theatre owners have been named officers of Rotary International, world-wide service club organization.

J. Rodger Mendenhall, Mendenhall Theatre Company, Boise, Idaho, is a member of the Rotary Foundation Fellowships Committee for 1957-59. Glen W. Peacock, owner, Isis, Calgary, Alberta, Canada, is a member of the executive committee of the board of directors of Rotary International for 1958-59.

ALBANY

Support of COMPO for its achievements on behalf of "all segments in the motion picture industry" was urged by Edward R. Susse, MGM branch manager and distributor chairman, and others at a meeting in the 20th-Fox screening room to organize the annual campaign for the collection of dues. Elias Schlenger, distributor chairman and Fabian division manager, and other branch chiefs and salesmen were in attendance. . . . Ernie Stautner, who combines two diverse types of activity, tackle for the Pittsburgh Steelers in the National Professional Football League and co-ownership in the Saratoga Drive-In, between Saranac Lake and Lake Placid, was principal speaker at a Father and Son Communion breakfast of St. Clare's Roman Catholic Church, Colonie. . . . Two long-time inspectresses, Sophie Minton, MGM, and Mrs. Ann Hasbrouck, until recently at Columbia, have applied for pensions under the new IATSE plan. Both are

members of Local B-43.

ATLANTA

Paulette Goddard was the highlight of a Gloria Swanson fashion show at a local department store. . . . Mary Livingston and Jack Benny were visitors on their way to Miami Beach, Fla., where they will appear at the Hotel Fountainebleau. . . . The Martin and Thompson Ocilla, Ocilla, Ga., was destroyed by fire. . . . A gunman robbed the Fox boxoffice of \$570.

BOSTON

Ben Bebbick's telephone at the Metro office was ringing crazily for three days following the official announcement that he had been promoted to resident manager for the New England territory, replacing the late Benn H Rosenwald. . . . "Garden of Eden," which the Massachusetts Supreme Court decided was not obscene and therefore could

play in theatres in the Commonwealth, broke all attendance and house records at the 1400-seat Center Theatre, Boston, an E. M. Loew theatre. . . . The Indian film "Pather Panchali," distributed in New England through Mel Davis Films, had a benefit opening at the Exeter Street for the Boston University Scholarship Fund at \$5 per ticket. . . . Sam Richmond, general manager, Sack Theatres, is off to the West Coast to visit the studios and see rushes from some uncompleted films. He is staying at the Beverly Hills Hotel. . . . Joseph Levine announced at the Drive-In Theatre Association of New England that on March 20 he is throwing a huge luncheon at the Waldorf Astoria, New York, to announce the kickoff of the advertising campaign of his latest import "Hercules." He said, "By July 1, when this film is ready to be shown in 600 theatres simultaneously, over one and a half million dollars will be spent on its promotion. And remember that that means that there must be 600 color prints ready to be used at the same time for the largest number of color prints in this country." . . . Al Bevan, formerly buyer and booker, American Theatres Corporation, has joined Drive-In Theatre Associates of New England, Inc., under Lon Hacking, president, and is buying and booking film and reviewing all films at the trade screenings for the company. . . . Lloyd Bridgham, circuit owner, brought with him to the drive-in convention in Boston his son-in-law Fred Clark, who got his start in the business as an usher at the Uptown, Dover, N. H. He is now a district manager for the Bridgham circuit.

NEW HAMPSHIRE NEWS—Action on a resolution calling for denunciation of Russian films has been postponed in the House of Representatives following charges that the majority was trying to steam-roller defeat of the bill. . . . Paul Hatch assumed ownership and management of the Pineland and Memorial in Center Ossipee and Wolfeboro. The theatres were formerly operated by the late Ansel N. Sanborn. . . . Closing its doors in Hillsboro with future plans unannounced is the Capitol. . . . Ioka, Hampton, held special late after-school matinees for "Tonka". . . . New Hampshire Catholic War Veterans, convening in Manchester, passed a resolution calling on Congress to cancel the showing of Soviet-made films in commercial motion pictures theatres. The CWV termed the State Department cultural exchange "clever, subtle Red Russian propaganda". . . . Latchis, Keene, has given the city two plots of land northwest and south of the theatre in return for \$27,911 and a plot of land projecting into the southwest corner of the Latchis property. . . . Fire starting in a short-circuited exhaust fan drove 800 patrons from the Strand, Manchester, but there was no panic. Loss was estimated at \$400.

Film Exchange and Dealer Listing for the BUFFALO FILM TERRITORY

A CONTINUING SERVICE that will be re-edited and re-published at 8-month intervals

• Film Distributors

ALLIED ARTISTS, 505 Pearl St.—Cleveland 2145

Br. Mgr.: Lewis J. Lieser. Office Mgr.: Audrey Wagner. Baaker: Frances McDonough. Emerg. Phone: Lieser, Victoria 0986.

BUENA VISTA (Disney), 504 Crosby Bldg., 170 Franklin St.—MOhawk 6283, MOhawk 0595

Br. Mgr.: John G. Chinell. Office Mgr., Baaker, and Cashier: Shirley Baehre. Emerg. Phone: ATwater 3884.

COLUMBIA, 505 Pearl St.—Washingt 8995

Br. Mgr.: Ben Felcher. Office Mgr.: Barbara Quinlivan. Sales: Leon Herman, Irving Dreeben. Head Baaker: William Abrams. Emerg. Phone: Felcher, Lincoln 6393.

METRO-GOLDWYN-MAYER, 294 Franklin St.—Washingt 1224

Br. Mgr.: Jack B. Mundstuck. Office Mgr.: Marian Ryan. Sales: Al Galden. Baakers: Betty Kaye, Virginia Callahan. Cashier: Theresa Ryan. Field Exp.: Ed Gallner. Emerg. Phone: Mundstuck, Riverside 8260.

PARAMOUNT, 464 Franklin St.—GARfield 1707

Br. Mgr.: Michael A. Juska. Office Mgr. and Head Baaker: John Serfustina. Sales: Frank E. Saviala, Howard J. Smidt. Cashier: Helen Huber. Emerg. Phone: Serfustina, Cleveland 8297.

20TH CENTURY-FOX, 290 Franklin St.—Cleveland 0784

Br. Mgr.: Charles B. Kasca. Sales: W. C. Rawell. Bookers: Edward L. Jauch, William Hebert. Cashier: Josephine Genca. Field Exp.: Phil Engel. Emerg. Phone: Kosco, Lincoln 4931.

UNITED ARTISTS, 505 Pearl St.—Washingt 1500

Br. Mgr.: Bert E. Taal. Office Mgr.: Francis Maxwell. Sales: Howard McPherson, Lean Westan. Baaker: Jerry Yagerst. Cashier: Frances White. Emerg. Phone: Maxwell, AMherst 4241.

UNIVERSAL-INTERNATIONAL, 301 Franklin St.—MAdison 2016

Br. Mgr.: Isadore Ehrlichman. Office Mgr. and Baaker: Jack Kelley. Sales: Jerry Spandau. Emerg. Phone: Kelley, DElaware 7379.

WALDMAN FILMS, 505 Pearl St.—MAdison 3857

Office Mgr.: Minna G. Zachem. Sales: Rudy Bach. Emerg. Phone: Zachem, EXpart 1748.

Owner: George J. Waldman

WARNER BROS., 470 Franklin St.—Lincoln 2700

Br. Mgr.: Nat Marcus. Office Mgr.: Ruth Rapoport. Sales: Ed Segal. Baaker: Bert Kemp. Cashier: Mary Gutawski. Emerg. Phone: Marcus, Lincoln 0707.

• Supply Dealers

BISON WASTE & WIPER, 339 Military Rd.—Victoria 6600

DANIEL GILL, 646 Main St.—Cleveland 3909

EASTERN THEATRE SUPPLY, 496 Pearl St.—MOhawk 0001—Emerg. Phone: Windsor 2011

HUNTER & BELL, 858 Main St.—ELmwood 2210

NATIONAL THEATRE SUPPLY, 500 Pearl St.—Washingt 1736—Emerg. Phone: BEDford 4576

• Screen Trailers

NATIONAL SCREEN SERVICE, 505 Pearl St.—MAdison 7586

Sales: Melvin Schwartz. Shipping: James Lavarata.

SYRACUSE THEATRICAL ADV. SERVICE, 237 South Ave., Syracuse—GR6-4608

Br. Mgr.: George E. Read. Office Mgr.: C. Read. Emerg. Phone: HO 9-0864.

• Signs, Advertising and Printing

KELLER BROS. & MILLER, 401 Franklin St.—Washingt 5100

NATIONAL SCREEN SERVICE, 505 Pearl St.—MAdison 7586

H. WM. POLLACK POSTER PRINT, 869 Main St.—GRant 8204

SYRACUSE THEATRICAL ADV. SERVICE, 237 South Ave., Syracuse—GR6-4608

THEATRE SIGN CO., 431 Pearl St.—MO 4472

• Film Delivery Services

BUFFALO FILM DEPOT, 1635 Elmwood Ave., RIVERSide 9683

Mgr.: Tany Mercuria.

OLIN FILM DELIVERY, 141 Nassau Ave., Kenmore, N. Y.—RIVERSide 4398

JOHN J. PAULY FILM SERVICE, 556 Auburn Ave.—SUMmer 2142

PHELPS FILM SERVICE (Kenneth G. Keipper), 1614 Sweet Home Rd.—PLaza 9329

SMITH & HOWELL FILM SERVICE, 971 South Park Ave.—WOODlawn 3866

SOUTHWESTERN FILM SERVICE (Contact Olin Film)—RIVERSide 4398

• Service Companies

ALTEC SERVICE CO., Market Arcade—Washingt 7432

RCA SERVICE CO., 600 Grover Cleveland Hwy.—PARKside 7763

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Watch for them!

NEXT!

Minneapolis Territory

Issue of March 11

Cleveland Territory

Issue of March 18

Save Them!

BUFFALO

The curtain's going up on the Broadway Theatre League of Buffalo. The directors of the League have voted to file articles of incorporation through their counsel, Stanley Falk, to sign a contract with Basil's Lafayette for a series of three or four performance engagements. . . . Children who attend the Rehabilitation Center of the Children's Hospital were guests of manager George A. Mason, Century, at the preview presentation of "Sleeping Beauty," the night before the regular opening. . . . When Cara Williams was in town the other day to help promote "Don't Steal Anything Small," manager George H. Mackenna of Basil's Lafayette got some splendid publicity through a tie-up with Sattler's, where Mackenna arranged to have the star appear. A trip to Florida was offered to the person who made the best snapshot of Cara while she was in the store. The store used large ad spaces on the tie-up. . . . Clint LaFlamme, manager and steward at Tent 7, Variety Club of Buffalo, is celebrating his 24th year of service with the club. . . . Frank Dana, a former member of the Buffalo United Artists sales staff, is the new manager of the local branch of Rank Film Distributors of America. Dana succeeds Bert Freese, who resigned. . . . Russell Tripi, formerly a shipper at the National Screen, Clark Film, and RKO offices, is now employed in the mailing department of the Buffalo Board of Education. Tripi at one time was an exhibitor, having operated the Casino.

Sharon Carhart and Jane Kinsman are two newcomers in the local distributing end of the industry in Buffalo. Both have just joined up with the booking department at the Paramount exchange. . . . Leon Weston now is covering the Rochester and Syracuse territories as a member of the sales staff of the Buffalo office of United Artists. . . . Mayor Herbert Fitch of Penn Yan, N.Y., cut the ribbon at the reopening ceremonies in the Elmwood. The house had been closed by fire that swept the balcony section New Year's Eve. Also attending the ceremonies were Lou Hart, Schine zone manager; C. V. Mitchell, manager, Elmwood; Jerry Fowler, Geneva group manager; and John Sczerla, homeoffice manager, Schine Circuit, Gloversville, N.Y. An audience of 1,000 attended the reopening.

CHARLOTTE

Theater ushers would be exempt from a proposed \$1 an hour minimum wage law proposed in a bill introduced in the North Carolina State Legislature Feb. 20. . . . Charlie Lewis, manager, Center, Durham, N. C., presented the annual Center trophies to the players on the Duke University and Durham High School football teams who were voted the most valuable by their fellow players. . . . The Joint Finance Committee of the North Carolina Legislature was told Feb. 18 that there are many inconsistencies resulting from exemptions to the state's sales tax law, including the taxing of pop corn when it is sold in theatres but not when it is sold in dime stores. The statement was made by State Revenue Commissioner James S. Currie. . . . Herman Gillis, formerly manager, Imperial, Asheville, N. C., has been named manager, National, Greensboro, N. C., succeeding John Bateman, who has become manager, Winston, Winston-Salem, N. C. . . . Hal H. (Gus) Jordan, operator, Center View Drive-In, Dunn, N. C., also has taken over the operation of the Pineville Road Drive-In, Charlotte, being associated with H. B. Meiselman of Charlotte in the latter enterprise. He has

been identified with the motion picture and film industries in the Carolinas for years, being a salesman for the Charlotte branch of Warner Brothers for a long period and later serving as manager of Allied Artists' Charlotte office.

CHICAGO

A \$250,000 remodeling operation for the Regal was announced by South Parkway Building Corporation, which takes over management of the house upon expiration of the current lease Feb. 28. The 3,000 seat theatre, a showplace on the south side since 1928, will remain open during the remodeling. George L. Brandt, managing director, announced that Si Griever will have charge of film buying, and Charles Hogan will secure live talent for stage show presentations. . . . E. Runkle was named Anta manager, Shelbyville, Ill. . . . Ben Lowrie, Columbia district manager, became a grandfather. . . . Frisina Amusement Company has remodeled the Job, Pawnee, Ill., for an early opening. . . . Walter C. Vance, 51, Elm projectionist who had been ill for six months, died. . . . Leroy Kehrer bought the Georgetown Drive-In, Georgetown, Ill., for spring opening. . . . Arnold M. Johnson was elected president and Nat Leverone chairman of the board of Automatic Canteen Company, which is preparing to widen its hot food service in the theatres. . . . Lawrence Stewart was named Rhodes manager. . . . John Roberts was named Frolic manager. . . . N. S. Barger, pioneer theatre owner, recovered from an eye operation. . . . Alfred Morrow was appointed manager of the Automatic Candy Corporation. . . . George Hoffman was named B and K office manager succeeding Jimmy Shields, resigned. . . . The annual Valentine party of the Variety Club held in the clubrooms was a gala event. . . . Lester Stepner, manager, Evanston, was presented with a citation by the PTA in appreciation of his efforts in good citizenship and maintaining a wholesome atmosphere in his theatre; for presenting special programs for children; for the cleanliness and discipline in the theatre; and for his cooperation with parent and civic organizations in the community.

CINCINNATI

20th-Fox's comedy, "Rally Round the Flag, Boys," drew an enthusiastic audience to the suburban Valley for its area premiere, with all proceeds being donated to the Will Rogers Memorial Hospital, Saranac Lake, N. Y. The program included a concert by the Bentley Post American Legion Drum and Bugle Corps, a display of flags symbolizing various American wars, and presentation of a new American flag with 49 stars to the Legion post by Brig. Gen. Carter Clark, retired. Also, Phil Fox, Columbia branch manager, area chairman, Will Rogers Memorial Hospital fund, spoke briefly. . . . With spring weather hoped for soon, numerous area drive-in operators have been in recently to complete their early season booking schedules. . . . "Spook" films were booked into all Chakeres Circuit houses for midnight screenings on Friday, March 13. . . . The former suburban Cheviot has been leased to a neighborhood merchants' group for a parking lot.

CLEVELAND

Adrian Awan, 20th-Fox publicity representative and area distributor Academy Awards promotion chairman, held a meeting of local distributors to explore ideas on how to broaden previous campaigns so as to reach a greater number of people. It was suggested

that the annual Plain Dealer Sweepstakes Awards be extended to theatres in cooperation with the Plain Dealer. It was also suggested that the Texas Variety Auxiliary plan be adopted, with Auxiliary members conducting a telephone campaign urging people to listen to the awards TV broadcast. Frank Murphy, Loew theatre division manager, is exhibitor chairman. He has named as co-chairmen Joseph Alexander, RKO Theatre, Cincinnati, and Walter Kessler, manager, Loew's in Columbus. . . . Fremont, Findlay, and Ottawa were the only towns reportedly affected by the recent floods. In Findlay, the theatres owned by Walter Steuve were not flooded though half of the downtown area was reportedly under water. Fremont was closed to traffic for several days, while in Ottawa, the Hollywood and Rex reportedly had water in their basements.

DALLAS

The Dallas Chapter of Women of the Motion Picture Industry is sponsoring a luncheon for Sheila Graham in the Variety Club. Miss Graham will be visiting Dallas to talk about her recent autobiography, "Beloved Infidel," which is being turned into a motion picture with Jerry Wald as producer. . . . Woman viewers of Julie Benell on WFAA-TV who conducts a daily home economist show will hold a "Julie Benell Preview Party" at the Palace. The film, "Separate Tables," will be shown as a sneak preview. The showing is being made through Interstate Theatres and Julie Benell. . . . More than 800 persons outside the industry attended an invitational screening hosted by the local WOMPI chapter held at the Village of "Tempest." The local chapter has been conducting screenings of this type for more than a year as a step to stimulate interest in attending motion picture showings. . . . The old Capitol, long a theatrical landmark in the city is being torn down to make way for a parking lot. It was closed about a year ago after being the home of Spanish language films.

DES MOINES

The women's committee of the Variety Club had as guest speaker Dr. Ron Leshelt, staff physician at Raymond Blank Memorial Hospital. Dr. Leshelt explained to the ladies of Variety the diagnosis and treatment of cystic fibrosis, a children's disease for which there is no known cure. Dr. Leshelt was introduced by Woodrow Praught, chief barker of Variety Club Tent 15, and Dick Frank, chairman of the men's division, Cystic Fibrosis Committee. The Variety club has established a Variety Children's Fund for Cystic Fibrosis. This money is to be used for the purchase of several pieces of equipment used in the treatment of this disease and the purchase of drugs on doctor's prescription to assist those financially unable to provide for the treatment of this dread disease.

HOUSTON

The premiere showing of "Separate Tables" starring David Niven, Burt Lancaster, Deborah Kerr, and Rita Hayworth was held at Loew's State with a special tie-in with KTRK-TV which also staged a special stage show. The station's "Soundtrack" show, its regular morning studio party which is seen from 7 to 10 a.m., was telecast from the stage of Loew's State with the picture following. Howard Finch, host of the TV program, publicized a plan whereby the women viewers were able to obtain free tickets.

MEMPHIS

Howard A. Nicholson, manager, Paramount Film Distribution Corporation, and Eli H. Arkin, manager, Warner Theatre, Memphis, addressed a meeting of the Better Films Council. . . . Booth, Hollandale, Miss., and Tate, Coldwater, Miss., have closed. . . . Big Four Drive-In, Benton, Ark., will reopen around March 20, and Glenwood Drive-In, Glenwood, Ark., and Skylark Drive-In, Newport, Ark., is to reopen in early March. . . . Lindy, Linden, Tenn., will reopen March 10. . . . Missouri, Hayti, Mo., has closed until further notice, as has Starlite Drive-In, Henderson, Ky. Dixie Drive-In, Search, Ark., is closed until spring. . . . Variety Club Children's Heart Institute, H. M. Brandon, board chairman, announces Howard A. Nicholson, manager, Paramount Film Distribution Corporation, as a new board member. He fills the vacancy left by the death of M. A. Lightman Sr. Nicholson has served as secretary of Memphis Tent four terms.

MINNEAPOLIS

The Downtown Council of Minneapolis has reserved March 10 for a repeat performance of its "Dinner and Theatre Night Downtown" for working women. Career gals will get a free two-part ticket from their employers. One part gets them into one of six downtown theatres for 50 cents. The other brings special prices or additions to the dinner menu at some two dozen eating spots. . . . Jack Cohan, branch manager, 20th-Fox, is recuperating following an operation on his nose. . . . Josephine Menke, cashier at 20th-Fox, was hospitalized after being hit by a car. . . . Lois Lundberg is the new branch manager's secretary, Rank Film Distributors. Replacing her at United Artists as a stenographer is Sharon Robbs. . . . Carol Ann

O'Donnell is the new booking stenographer, Paramount. . . . United Artists exchange placed first in the Arthur Krim sales drive for sales and bookings in its district.

NEW ORLEANS

Henry G. Plitt, president, Paramount Gulf Theatres, Inc., for the past few years, was named president of ABC Films, Inc., with offices in New York City. . . . Hiram S. Skaggs has taken over the operation of the Mixon Drive-In, Amite, La., and it has reopened. . . . The Joy, Gueydan, La., is now open on week-ends. . . . Mrs. Lorena Marshall has reopened the Joy, Vinton, La., which was dark for several months. . . . George Pabst, UA branch manager, and sales staffers attended the company's sales conference in Miami, Fla. . . . The world premiere of 20th-Fox's "The Sound and The Fury" is set for Paramount Gulf's Paramount, Jackson, Miss., on March 4. . . . J. H. Naquin closed the Cecilia, Cecilia, La., permanently. He will reopen the rebuilt Carmen, Breau Bridge, La., which he has rechristened the Laine. . . . Helen Bila, Paramount Gulf executive secretary, has been named chairman of the local chapter of WOMPI public relations committee. . . . Three teen-age youths confessed starting a \$75,000 fire that practically demolished the United Theatres' Rivoli, which had been closed since July, 1957. . . . Charles Achee, Sr., parts mechanic, National Theatre Supply Company, was gifted in honor of his 30 years service with the company. . . . Stanley Graham is to reopen the U Drive-In, Bayou La Batre, Ala. . . . W. Wise is set to reopen Pop's Drive-In, Jena, La. . . . The new owner of the Delta, Oakdale, La., is Alec Ashy. He has appointed J. Ricketts as manager. Ricketts several years back operated the Lobe, Long Beach, Miss. . . . Robert Wiegand, presi-

dent, Commerce Pictures, was recently named president of the Dad's Club of St. Martin's Episcopal School.

PHILADELPHIA

Columbia was getting new exchange quarters ready on the fourth floor of 1225 Vine Street. The shipping room duties will be taken over by Clark Film. . . . National Screen Service's office manager Moe Koppleman was in Hahnemann Hospital for observation. . . . Publicist Irv Blumberg is handling Disney's "The Sleeping Beauty" here and in Richmond, Va. . . . Joe Conway, Wayne Avenue Playhouse, died after a confinement in St. Joseph's Hospital. . . . Clark Film gave up its Vine Street office with Tom Lark moving out to 29th Street. . . . Arlene Treegoob, UA secretary, is leaving for the UA New York home office where she will be secretary to Sid Cooper, division manager. . . . Herman Margles is back from a five months round the world trip and is living in New York City. . . . John Bristol, projectionist, Laurel, Bridgeton, N. J., ran amok in the theatre causing patrons to flee and doing about \$2500 property damage before being cornered by three patrolmen. . . . The Milgram Buying and Booking Service announces that it is now handling the Diamond, Selbyville, Del.

ST. LOUIS

Harvard O'Laughlin, business representative, IATSE Local 143, revealed that a new four-year contract with the 11 drive-ins in St. Louis and St. Louis County effective March 15 will continue two-man shifts in the drive-in projection booths. . . . A bill to make it an illegal act for any film producer or distributor to engage in the practice of checking theatre attendance in Missouri was introduced in the Missouri Senate by Senator Frank X. Reller, owner, American, Wentzville, Mo. and the Pal, Palmyra, Mo. . . . Universal held a sales meeting at the Coronado Hotel with F. J. A. McCarthy, assistant general sales manager, and Charles Simonelli, manager of advertising and publicity, in attendance. . . . Rank closed its St. Louis exchange. . . . UA district manager Mike Lee, new branch manager Eddie Stevens, the salesmen, and booker Ralph Hacker attended the company's national sales gathering in Los Angeles. . . . UA salesman Tony Beninati had his car stolen. . . . An unsuccessful attempt was made to break into a safe at the Shop City Drive-In, East St. Louis, Ill. . . . Bud Edele, former UA manager here and recently promoted to a similar post in New York City, was tendered a farewell luncheon at the Sheraton Hotel. . . . It is reported that the Kentucky and Palmer, Paducah, Ky., will be razed.

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THE EDITORIAL STAFF

B

Badlanders, The..... A3 MGM
 Badman's Country..... A1 WB
 Ballerina..... For.
 Bandit of Zhohe, The..... A1 Col.
 Barbarian and the Geisha, The..... A1 Fox
 Bat Masterson Story, The..... UA
 Battle Flame, The..... AA
 Beat Generation, The..... MGM
 Beatsville..... AA
 Bell, Book and Candle..... A3 Col.
 Ben Hur..... MGM
 Bend of the River—RE..... A1 U-I
 Big Barrier, The..... For.
 Big Circus, The..... AA
 Big Country, The..... A2 UA
 Big Operator, The..... MGM
 Bigamist, The..... For.
 Black Orchild, The..... A1 Par.
 Blaze of Noon—RE..... A1 Par.
 Blob, The..... A2 Par.
 Blonde Blackmaller..... A2 AA
 Blood and Steel..... A-1
 Blood Of Bataan..... For.
 Blood of the Vampire..... B UI
 Blue Murder at St. Trinian's..... For.
 Bonnie Parker Story..... B AI
 Born Reckless..... WB
 Brain Eaters, The..... A2 A-I
 Bravados, The..... A2 Fox
 Bride and the Beast, The..... B AA
 Buccaneer, The..... A1 Par.
 Buchanan Rides Alone..... A1 Col.
 Bullwhip..... A2 AA
 But Not for Me..... Par.

C

California—RE..... A2 Par.
 Camp on Blood Island, The..... A2 Col.
 Captain from Kopenick, The..... A1 For.
 Case against Brooklyn, The..... A2 Col.
 Case of Dr. Laurent, The..... SC For.
 Cat on a Hot Tin Roof..... A3 MGM
 Certain Smile, A..... A3 Fox
 China Doll..... A3 UA
 Circus of Love..... For.
 City of Fear..... A2 Col.
 Cole Younger, Gunfighter..... A1 AA
 Colossus of New York, The..... A2 Par.
 Compulsion..... A3 Fox
 Confessions of Felix Krull, The..... B For.
 Contraband Spain..... For.
 Cool and The Crazy..... A3 AI
 Cop Hater..... B UA
 Cosmic Man, The..... A1 AA
 Cosmic Monsters, The..... A2 For.
 Count Five and Die..... A2 Fox
 Count Your Blessings..... MGM
 Counterplot..... UA
 Country Music Holiday..... A1 Par.
 Crawling Eye, The..... A2 For.
 Crawling Terror, The..... For.
 Creatures from Another World..... For.
 Crime and Punishment U. S. A..... AA
 Crimson Kimono, The..... Col.
 Cry Baby Killer, The..... A2 AA
 Cry from the Streets, A..... For.
 Cry Terror..... A3 MGM
 Cry Tough..... UA
 Curse of the Faceless Man, The..... A2 UA
 Curse of the Undead..... U-I

D

Daddy-O..... A-1
 Damn Yankees..... A3 WB
 Dancing Heart, The..... For.
 Dangerous Exile..... A1 For.
 Dangerous Youth..... A2 WB
 Day of the Outlaw..... UA
 Deadly Decision..... For.
 Decks Ran Red, The..... A3 MGM
 Defiant Ones, The..... A3 UA
 Demonique..... A2 For.
 Desert Fury—RE..... A2 Par.
 Desert Hell..... A1 Fox
 Desire Under the Elms..... A3 Par.
 Devil's Disciple, The..... UA
 Diary of Anne Frank..... For.
 Doctor's Dilemma, The..... A3 MGM
 Don't Give Up The Ship..... Par.
 Dragstrip Riot..... B AI
 Dreaming Lips..... For.
 Dunkirk..... A1 MGM

E

Edge of Fury..... UA
 Enchanted Island..... A2 WB
 Escort West..... UA

F

Face of the Fire..... AA
 Face of a Fugitive..... Col.
 FBI Story, The..... WB
 Fearmakers, The..... A2 UA
 Flend Without a Face..... A3 MGM
 Friend Who Walked the West, The..... B Fox

TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4451 (12-10-58)—For the lower half
 TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller
 VIKING WOMEN AND THE SEA SERPENT—MD-70m.—Abby Dalton, Richard Devon—4453 (4-16-58)—Fair lower half entry
 WAR OF THE COLOSSAL BEAST—MD-68m.—Sally Fraser, Dean Parkin—4501 (8-20-58)—Fair exploitation programmer

TO BE REVIEWED

BLOOD AND STEEL—Wally Campo, Marlyn Agan
 DADDY-O—Dick Contino, Sandra Giles
 OPERATION DAMES—Every Meyer, Charles Henderson
 PARATROOP COMMAND—Richard Bakalyn
 ROAD RACERS—Joel Laurence, Sally Fraser
 SUBMARINE SEAHAWK—John Bentley

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

314 APACHE TERRITORY—W-75m.—(EC)—Rory Calhoun, Barbara Bates—4513 (9-17-58)—Okay action programmer
 319 BELL, BOOK, AND CANDLE—C-103m.—(TC)—James Stewart, Kim Novak—4526 (10-29-58)—Cute comedy has lots to offer
 309 BUCHANAN RIDES ALONE—W-78m.—(C)—Randolph Scott, Craig Stevens—4505 (9-3-58)—Good western for the program
 303 CAMP ON BLOOD ISLAND, THE—MD-81m.—(MS)—Carl Mohner, Barbara Shelley—4505 (9-3-58)—Exploitable Jap prison camp meller—England
 242 CASE AGAINST BROOKLYN, THE—MD-82m.—Doreen McGavin, Maggie Hayes—4465 (5-14-58)—Satisfactory cops and robbers
 328 CITY OF FEAR—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
 FORBIDDEN ISLAND—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
 241 FROM HERE TO ETERNITY—D-118m.—(RE)—Burt Lancaster, Deborah Kerr—4469 (5-28-58)—High rating reissue
 313 GHOST OF THE CHINA SEA—MD-79m.—David Brian, Lynn Bernay—4505 (9-3-58)—Strictly lower half fare
 327 GIDEON OF SCOTLAND YARD—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for the program—England
 240 GODDESS, THE—D-105m.—Kim Stanley, Lloyd Bridges—4457 (4-30-58)—Hollywood career yarn needs attention
 323 GOOD DAY FOR A HANGING—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
 302 GUNMAN'S WALK—D-97m.—(CS; TC)—Van Heflin, Tab Hunter, Kathryn Grant—4506 (9-3-58)—Excellent western
 GUNMEN FROM LAREDO—W-89m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program
 2074 HELL BELOW ZERO—MD-91m.—(RE)—Alan Ladd, Joan Tetzel—4469 (5-28-58)—Actionful Ladd reissue
 237 HIGH FLIGHT—MD-89m.—Ray Milland, Helen Cherry—4445 (3-19-58)—Mediocre program meller—England
 301 KEY, THE—D-125m.—(CS)—William Holden, Sophia Loren—4506 (9-3-58)—High rating drama of love and war
 315 KILL HER GENTLY—MD-73m.—Griffith Jones, Maureen Connell—4517 (10-1-58)—Program filler—England
 325 LAST BLITZKRIEG, THE—MD-84m.—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
 316 LAST HURRAH, THE—CD-121m.—Spencer Tracy, Dianne Foster—4521 (10-15-58)—High rating entertainment
 243 LET'S ROCK—ME-79m.—Julius LaRosa, Phyllis Newman—4465 (5-14-58)—Just rock 'n' roll
 306 LIFE BEGINS AT 17—D-75m.—Mark Damon, Dorothy Johnson—4506 (9-3-58)—Okay teen-age programmer
 244 LINEUP, THE—MD-86m.—Eli Wallach, Mary LaRoche—4457 (4-30-58)—Good cops 'n' robbers entry
 321 MAN INSIDE, THE—MD-89m.—Jack Palance, Anita Ekberg—4529 (11-12-58)—Okay adventure yarn
 310 ME AND THE COLONEL—CD-109m.—Danny Kaye, Nicole Maurey—4506 (9-3-58)—Highly entertaining entry
 322 MURDER BY CONTRACT—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story
 317 MURDER REPORTED—MD-58m.—Paul Carpenter, Melissa Stribling—4526 (10-29-58)—Lower half filler—England
 2073 PARATROOPER—MD-88m.—(RE)—Alan Ladd, Susan Stephen—4469 (5-28-58)—Reissue Ladd starrer has angles
 304 REVENGE OF FRANKENSTEIN—MD-90m.—(TC)—Peter Cushing, Eunice Gayson—4506 (9-3-58)—Good horror entry—England
 326 RIDE LONESOME—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
 236 SCREAMING MIMI—MD-79m.—Anita Ekberg, Phil Carey—4445 (3-19-58)—Interesting mystery meller
 312 SHE PLAYED WITH FIRE—MD-95m.—Jack Hawkins, Arlene Dahl—4506 (9-3-58)—Interesting mystery for the program—England
 324 SENIOR PROM—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
 320 SEVENTH VOYAGE OF SINBAD, THE—FAN-89m.—(TC; DY)—Kervin Mathews, Kathryn Grant—4534 (11-26-58)—High rating fantasy of Arabian Nights type
 308 SNORKEL, THE—MD-74m.—Peter Van Eyck, Betta St. John—4506 (9-3-58)—Good suspense entry
 307 TANK FORCE—MD-86m.—(CS; TC)—Victor Mature, Luciana Paluzzi—4506 (9-3-58)—African War action for the program—Eng and
 318 TARAWA BEACHHEAD—MD-77m.—Kervin Mathews, Julie Adams—4529 (11-12-58)—Satisfactory programmer of Marines in action
 239 THIS ANGRY AGE—D-100m.—(TE-TC)—Anthony Perkins, Silvana Mangano—4458 (4-30-58)—Interesting but overlong
 TWO-HEADED SPY, THE—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer—England
 311 WHOLE TRUTH, THE—MD-84m.—Stewart Granger, Donna Reed—4506 (9-3-58)—Average whodunit for the program—England

COMING FEATURES IN ORDER OF RELEASE

Mar. IT HAPPENED TO JANE—(Color)—Doris Day, Jack Lemmon
 April BANDIT OF ZHOBE, THE—(CS; C)—Victor Mature, Anne Aubrey

COMING

ADAMSON IN AFRICA—(CS; EC)—Robert Taylor, Anne Aubrey
 CRIMSON KIMONO, THE—Victoria Shaw, James Shigeta
 FACE OF A FUGITIVE—(C)—Fred MacMurray, Dorothy Green
 GIDGET—(CS; C)—Sandra Dee, James Darren
 IDLE ON PARADE—William Bendix, Anne Aubrey—England
 JUKE BOX RHYTHM—Jack Jones, Jo Morrow
 LAST ANGRY MAN, THE—Paul Muni, Betsy Palmer
 LOU COSTELLO AND HIS 30 FT. BRIDE—Lou Costello, Dorothy Provine
 MIDDLE OF THE NIGHT—Kim Novak, Fredric March
 MOUSE THAT ROARED, THE—Jean Seberg, Peter Sellers—England
 PORGY AND BESS—(Todd A-O; C)—Sidney Poitier, Dorothy Dandridge—Goldwyn
 SUMMER CAMP—Louis Prima, Keely Smith
 THEY CAME TO CORDURA—(CS; C)—Gary Cooper, Rita Hayworth, Van Heflin
 YOUNG LAND, THE—(TC)—Pat Wayne, Yvonne Craig—Whitney

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

832 ANDY HARDY COMES HOME—CD-78m.—Mickey Rooney, Patricia Breslin—4498 (8-6-58)—Welcome return of popular family series
 828 BADLANDERS, THE—W-83m.—(CS; MC)—Alan Ladd, Katy Jurado—4493 (7-23-58)—Very good western
 901 CAT ON A HOT TIN ROOF—D-108m.—(MC)—Elizabeth Taylor, Paul Newman—4506 (9-3-58)—Well-made filmization of play
 820 CRY TERROR—MD-96m.—James Mason, Inger Stevens—4454 (4-16-58)—Taut, well-made suspense film
 903 DECKS RAN RED, THE—D-83m.—James Mason, Dorothy Dandridge—4517 (10-1-58)—Well-made, suspense shocker
 909 DOCTOR'S DILEMMA, THE—98m.—(EC)—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots—England
 902 DUNKIRK—D-113m.—John Mills, Robert Urquhart—4506 (9-3-58)—Well-made war film—England
 915 FIRST MAN INTO SPACE—MD-77m.—Marshall Thompson, Marla Landi—4557 (2-11-59)—Okay science fiction for the program
 823 FIEND WITHOUT A FACE—MD-77m.—Marshall Thompson, Kim Parker—4478 (6-11-58)—Horror item for the exploitation show—England
 825 GIGI—MU-116m.—(CS; MC)—Leslie Caron, Maurice Chevalier—4470 (5-28-58)—Delightful entertainment
 819 HANDLE WITH CARE—D-82m.—Dean Jones, Joan O'Brien—4454 (4-16-58)—Well-made, and interesting
 822 HAUNTED STRANGLER, THE—MD-81m.—Boris Karloff, Diane Audrey—4478 (6-11-58)—Good horror entry—England
 814 HIGH COST OF LOVING, THE—CD-87m.—(CS)—Jose Ferrer, Gena Rowlands—4445 (3-19-58)—Amusing, well-made entry
 826 HIGH SCHOOL CONFIDENTIAL—MD-85m.—(CS)—Russ Tamblyn, Jan Sterling—4470 (5-28-58)—Another entry on high school delinquency
 830 IMITATION GENERAL—C-88m.—(CS)—Glenn Ford, Red Buttons, Taina Elg—4482 (6-25-58)—Good war comedy
 910 JOURNEY, THE—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
 824 LAW AND JAKE WADE, THE—W-86m.—(CS; MC)—Robert Taylor, Patricia Owens—4478 (6-11-58)—Highly effective western
 912 MATING GAME, THE—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
 818 MERRY ANDREW—C-103m.—(CS; MC)—Danny Kaye, Pier Angeli—4446 (3-19-58)—Highly amusing
 911 NIGHT OF THE QUARTER MOON—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interesting drama
 905 PARTY GIRL—MD-99m.—(CS; MC)—Robert Taylor, Cyd Charisse—4526 (10-29-58)—Plush gangster meller is action-packed
 829 RELUCTANT DEBUTANTE, THE—C-94m.—(CS; MC)—Rex Harrison, Kay Kendall—4498 (8-6-58)—Entertaining, light-weight comedy
 821 SHEEPMAN, THE—W-85m.—(CS; MC)—Glenn Ford, Shirley MacLaine—4458 (4-30-58)—Good-humored, action-packed western
 908 SOME CAME RUNNING—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
 831 TARZAN'S FIGHT FOR LIFE—MD-86m.—(C)—Gordon Scott, Eve Brent—4486 (7-9-58)—Okay for Tarzan fans
 904 TORPEDO RUN—MD-98m.—(CS; MC)—Glenn Ford, Diane Brewster—4526 (10-29-58)—Good submarine entry

- 907 tom thumb—FAN-98m.—(TC)—Russ Tamblyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially for youngsters—England
- 906 TUNNEL OF LOVE, THE—C-98m.—(CS)—Doris Day, Richard Widmark—4521 (10-15-58)—Highly entertaining comedy for adults

COMING FEATURES IN ORDER OF RELEASE

- Mar. NOWHERE TO GO—George Nader
- Apr. ASK ANY GIRL—(C)—David Niven, Shirley MacLain
- Apr. GREEN MANSIONS—(CS; MC)—Audrey Hepburn, Anthony Perkins
- May WORLD, FLESH AND THE DEVIL, THE—(CS)—Harry Belafonte, Inger Stevens
- May WATUSI—(TC)—George Montgomery, Taina Elg
- June BIG OPERATOR, THE—Mickey Rooney, Mamie Van Doren
- June COUNT YOUR BLESSINGS—(CS; MC)—Deborah Kerr, Rossano Brazzi, Maurice Chevalier
- July BEAT GENERATION, THE—Steve Cochran, Mamie Van Doren
- July NORTH BY NORTHWEST—(MC)—Cary Grant, Eva Marie Saint, James Mason

COMING

- ANGRY HILLS, THE—(CS)—Robert Mitchum, Elisabeth Mueller
- BEN HUR—(Camera 65 MC)—Charlton Heston, Jack Hawkins
- FOR THE FIRST TIME—(TR)—Mario Lanza, Zsa Zsa Gabor
- SCAPEGOAT, THE—Alec Guinness, Bette Davis
- TARZAN, THE APE MAN—Denny Miller

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

- 5804 AS YOUNG AS WE ARE—D-76m.—Robert Harland, Pippa Scott—4513 (9-17-58)—Satisfactory drama with teen appeal
- 5719 ANOTHER TIME, ANOTHER PLACE—D-95m.—(VV)—Lana Turner, Barry Sullivan—4458 (4-30-58)—Heavy drama for women—England
- 5813 BLACK ORCHID, THE—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
- 5722 BLAZE OF NOON—D-91m.—(RE)—Anne Baxter, William Holden—4470 (5-28-58)—Exploitable reissue has names
- 5801 BLOB, THE—MD-85m.—(DC)—Steven McQueen, Aneta Corsaut—4513 (9-17-58)—Okay science fiction programmer
- 5809 BUCCANEER, THE—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
- 5757 CALIFORNIA—W-97m.—(TC-RE)—Ray Milland, Barbara Stanwyck—4446 (3-19-58)—Reissue has names
- 5733 COLOSSUS OF NEW YORK, THE—MD-70m.—Ross Martin, Mala Powers—4470 (5-28-58)—Routine science fiction meller
- 5714 COUNTRY MUSIC HOLIDAY—MU-81m.—Ferlin Husky, Zsa Zsa Gabor—4482 (6-25-58)—Lower half filler
- 5728 DESERT FURY—D-95m.—(TC-RE)—Burt Lancaster, Elizabeth Scott—4446 (3-19-58)—Reissue has names
- 5712 DESIRE UNDER THE ELMS—D-111m.—(VV)—Sophia Loren, Anthony Perkins—4446 (3-19-58)—Uncompromising adult drama
- 5808 GEISHA BOY, THE—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry
- 5711 HIGH HELL—MD-87m.—John Derek, Elaine Stewart—4454 (4-16-58)—Program entry
- 5806 HOUSEBOAT—CD-112m.—(VV; TC)—Cary Grant, Sophia Loren—4514 (9-17-58)—Highly entertaining entry
- 5807 HOT ANGEL, THE—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
- 5717 HOT SPELL—D-86m.—(VV)—Shirley Booth, Anthony Quinn—4465 (5-14-58)—Moody drama, limited appeal
- 5802 I MARRIED A MONSTER FROM OUTER SPACE—MD-78m.—Tom Tryon, Gloria Talbott—4522 (10-15-58)—Okay science fiction entry
- 5734 KING CREOLE—MUMD-116m.—Elvis Presley, Carolyn Jones—4479 (6-11-58)—Exploitable musical meller
- 5717 MARACAIBO—D-88m.—(VV-TC)—Cornel Wilde, Jean Wallace—4465 (5-14-58)—Fast, colorful programmer
- 5736 MATCHMAKER, THE—CD-100m.—(VV)—Shirley Booth, Anthony Perkins—4498 (8-6-58)—Humorous entry for discriminating audiences
- 5723 NORTHWEST MOUNTED POLICE—MD-125m.—(RE) (TC)—Gary Cooper, Madeline Carroll—4471 (5-28-58)—Names, action and color should help reissue
- 5803 PARTY CRASHERS, THE—MD-78m.—Mark Damon, Connie Stevens—4514 (9-17-58)—Teen-age programmer
- R5815 PLACE IN THE SUN, A—D-122m.—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"—Reissue
- 5735 ROCK-A-BYE BABY—C-103m.—(VV; TC)—Jerry Lewis, Marilyn Maxwell—4479 (6-11-58)—Highly amusing Lewis entry
- 5720 SPACE CHILDREN, THE—MD-69m.—Adam Williams, Peggy Webber—4471 (5-28-58)—Science fiction programmer
- R5816 STALAG 17—CD-120m.—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses—Reissue
- 5715 ST. LOUIS BLUES—MU-93m.—(VV)—Nat "King" Cole, Eartha Kitt—4454 (4-16-58)—Musical has box office potentials
- 5716 TEACHER'S PET—C-120m.—(VV)—Clark Gable, Doris Day—4446 (3-19-58)—Slick, funny, name-packed comedy
- 5814 TEMPEST—MD-125m.—(TE; TC)—Silvana Mangano, Van Heflin—4553 (1-28-59)—Exciting spectacle
- 5810 TOKYO AFTER DARK—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
- 5811 TRAP, THE—MD-84m.—(TC)—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
- R5725 UNION PACIFIC—MD-135m.—(RE)—Barbara Stanwyck, Joel McCrea—4459 (4-30-58)—Reissue of railroad history should do okay
- 5721 VERTIGO—MD-127m.—(VV-TC)—James Stewart, Kim Novak—4466 (5-14-58)—Names will help suspense film
- 5805 WHEN HELL BROKE LOOSE—D-78m.—Charles Bronson, Violet Rensing—4526 (10-29-58)—Interesting, effective programmer
- R5724 WILD HARVEST—D-95m.—(RE)—Alan Ladd, Dorothy Lamour—4459 (4-30-58)—Names should help reissue
- 5812 YOUNG CAPTIVES, THE—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING FEATURES IN ORDER OF RELEASE

- May THUNDER IN THE SUN—Susan Hayward, Jeff Chandler
- June HANGMAN, THE—Robert Taylor, Tina Louise, Fess Parker

COMING

- BUT NOT FOR ME—(VV)—Clark Gable, Carroll Baker
- DON'T GIVE UP THE SHIP—Jerry Lewis, Dina Merrill
- FIVE PENNIES, THE—(VV; TC)—Danny Kaye, Barbara Bel Geddes
- HELLER WITH A GUN—(TC)—Sophia Loren, Anthony Quinn
- JAYHAWKERS, THE—(VV; TC)—Jeff Chandler, Nicole Maurey
- LAST TRAIN FROM GUN HILL—(VV; TC)—Kirk Douglas, Anthony Quinn
- ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
- TARZAN'S GREATEST TREASURE—(C)—Gordon Scott, Sara Shane
- THAT KIND OF WOMAN—Sophia Loren, Tab Hunter

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

- 908 ALASKA PASSAGE—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
- 835 BARBARIAN AND THE GEISHA, THE—D-105m.—(CS; DC)—John Wayne, Eiko Ando—4517 (10-1-58)—Interesting, lavish historical saga
- 824 BRAVADOS, THE—D-98m.—(CS; DC)—Gregory Peck, Joan Collins—4479 (6-11-58)—Interesting western has names
- 830 CERTAIN SMILE, A—D-106m.—(CS; DC)—Rossano Brazzi, Joan Fontaine—4498 (8-6-58)—Interesting, colorful tale of a young girl in love
- COMPULSION—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing, well-made dramatic entertainment
- 817 COUNT FIVE AND DIE—MD-92m.—(CS)—Jeffrey Hunter, Nigel Patrick—4450 (4-2-58)—Satisfactory spy story
- 822 DESERT HELL—MD-82m.—(RS)—Brian Keith, Barbara Hale—4483 (6-25-58)—Mediocre lower half entry
- 831 FIEND WHO WALKED THE WEST, THE—W-100m.—(CS)—Hugh O'Brian, Robert Evans, Dolores Michaels—4506 (9-3-58)—Suspenseful, brutal western
- 818 FLAMING FRONTIER—W-70m.—(RS)—Bruce Bennett, Paisley Maxwell—4487 (7-9-58)—For the lower half
- 821 FLY, THE—D-90m.—(CS; DC)—Al Hedison, Patricia Owens—4494 (7-23-58)—Excellent horror entry can be exploited
- 804 FRAULEIN—D-100m.—(CS-DC)—Dana Wynter, Mel Ferrer—4466 (5-14-58)—Unusual love story will need push
- 812 FROM HELL TO TEXAS—W-100m.—(CS; DC)—Don Murray, Diane Varsi—4471 (5-28-58)—Good western
- 843 FRONTIER GUN—W-70m.—(RS)—John Agar, Joyce Meadows—4530 (11-12-58)—Lower half western
- 823 GANG WAR—MD-74m.—(RS)—Charles Bronson, Gloria Henry—4459 (4-30-58)—For lower half
- 832 HARRY BLACK AND THE TIGER—MD-107m.—(CS; DC)—Stewart Granger, Barbara Rush—4514 (9-17-58)—Interesting adventure yarn
- 905 I MOBSTER—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for the program
- 837 IN LOVE AND WAR—D-111m.—(CS; DC)—Robert Wagner, Dana Wynter—4527 (10-29-58)—Well-made entry has good potential
- 901 INN OF THE SIXTH HAPPINESS, THE—D-158m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4534 (11-26-58)—Superior entertainment
- 907 INTENT TO KILL—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer—England
- 833 HUNTERS, THE—MD-108m.—(CS; DC)—Robert Mitchum, May Britt—4502 (8-20-58)—Interesting yarn of Air Force in action
- 911 LONE TEXAN—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western
- 864 MARK OF ZORRO, THE—MD-93m.—(RE)—Tyrone Power, Linda Darnell—4530 (11-12-58)—"Zorro" popularity plus name should see it through
- 839 MARDI GRAS—MU-107m.—(CS; DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment
- 828 NAKED EARTH—D-96m.—(CS)—Richard Todd, Juliette Greco—4487 (7-9-58)—Interesting, off-beat programmer
- 841 NICE LITTLE BANK THAT SHOULD BE ROBBED, A—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
- 904 RALLY 'ROUND THE FLAG BOYS—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

- Fire Under Her Skin..... For.
- First Man into Space..... A2 MGM
- Five Pennies, The..... Par.
- Flame Barrier..... A2 UA
- Flaming Frontier..... A1 Fox
- Flesh and the Woman..... For.
- Floods of Fear..... U-I
- Fly, The..... A2 Fox
- Flying Classroom, The..... For.
- Folies Bergere..... For.
- Forbidden Island..... B Col.
- Forbidden Paradise..... For.
- For the First Time..... MGM
- Fort Massacre..... A1 UA
- Foxiest Girl in Paris..... For.
- Frankenstein—1970..... A3 AA
- Frankenstein's Daughter..... B Misc.
- Fraulein..... A3 Fox
- From Hell to Texas..... A1 Fox
- From Here to Eternity—RE..... B Col.
- From the Earth to the Moon..... A1 WB
- Frontier Gun..... A2 Fox

G

- Gang War..... B Fox
- Geisha Boy, The..... A2 Par.
- Ghost of the China Sea..... A1 Col.
- Giant Behemoth, The..... AA
- Gidget..... A3 Col.
- Giant from the Unknown..... A1 Misc.
- Gideon of Scotland Yard..... A1 Col.
- Gigi..... A3 MGM
- Girl in The Bikini, The..... B For.
- Girl on the Run..... WB
- Girl With An Itch..... Misc.
- Girls, Guns and Gangsters..... UA
- Girls on the Loose..... B UI
- Goddess, The..... A3 Col.
- God's Little Acre..... B UA
- Good Day for a Hanging..... A1 Col.
- Grand Maneuver, The..... For.
- Great St. Louis Bank Robbery, The..... UA
- Green Mansions..... MGM
- Guendalina..... For.
- Guitars Of Love..... For.
- Gun Runners, The..... A3 UA
- Gunman's Walk..... A3 Col.
- Gunmen From Laredo..... A2 Col.
- Guns, Girls and Gangsters..... B UA
- Gunsmoke In Tucson..... A2 AA
- Gypsy and the Gentleman, The..... For.

H

- Handle with Care..... A1 MGM
- Hanging Tree, The..... A2 WB
- Hangman, The..... A2 Par.
- Happy Is The Bride..... For.
- Harry Black and the Tiger..... A3 Fox
- Haunted Strangler, The..... A3 MGM
- Havana Story, The..... UA
- Helen of Troy—RE..... WB
- Hell Below Zero—RE..... A2 Col.
- Hell Drivers..... B For.
- Hell Squad..... A2 A1
- Hell's Five Hours..... A1 AA
- Heller With A Gun..... Par.
- High Cost of Loving..... A3 MGM
- High Flight..... A1 Col.
- High Hell..... B Par.
- High School Confidential..... B MGM
- High School Hellcats..... A3 A1
- Hole In The Head, A..... UA
- Holiday for Lovers..... Fox
- Home Before Dark..... B WB
- Hong Kong Affair..... A1 AA
- Hong Kong Confidential..... A1 UA
- Horror of Dracula..... A3 UI
- Horse Soldiers, The..... UA
- Horse's Mouth, The..... A3 UA
- Hot Angel, The..... A2 Par.
- Hot Car Girl..... B AA
- Hot Rod Gang..... B A1
- Hot Spell..... A3 Par.
- Houseboat..... A2 Par.
- House on Haunted Hill, The..... A2 AA
- How to Make a Monster..... A2 A1
- Hunters, The..... A2 Fox

I

- I Bury the Living..... A2 UA
- I Married a Monster from Outer Space..... A2 Par.
- I Married a Woman..... A2 UI
- I, Mobster..... B Fox
- I Was Monty's Double..... For.
- I Want to Live..... A3 UA
- Idle On Parade..... Col.
- Imitation General..... A2 MGM
- Imitation Of Life..... U-I
- In Between Age, The..... A1 AA
- In Love and War..... A3 Fox
- In the Money..... A2 AA
- Indiscreet..... A3 WB
- Inn of the Sixth Happiness, The... A1 Fox
- Inspector Maigret..... A3 For.
- Intent to Kill..... B Fox
- Island of Lost Women..... WB
- Island Women..... B UA
- It Happened to Jane..... Col.
- It, the Terror from Beyond Space. A1 UA
- It's Never Too Late..... For.

J

- Jayhawkers, The..... Par.
- Jet Attack..... B A1
- John Paul Jones..... WB
- Johnny Rocco..... A1 AA

Journey, The..... A3 MGM
 Joy Ride..... A2 AA
 *Juke Box Rhythm..... B Col.
 Juvenile Jungle..... B Misc.

K

Kathy o'..... A3 UI
 Key, The..... A3 Col.
 Kill Her Gently..... A2 Col.
 King Creole..... B Par.
 *King of the Wild Stallions, The..... AA
 Kings Go Forth..... A2 UA

L

La Parisienne..... B UA
 Land of the Pharaohs—Re..... WB
 *Last Angry Man, The..... Col.
 Last Blitzkrieg..... A2 Col.
 Last Hurrah, The..... A2 Col.
 Last Mile, The..... B UA
 Last of the Fast Guns..... A1 UI
 *Last Train From Gun Hill..... Par.
 Law and Disorder..... For.
 Law and Jake Wade, The..... A2 MGM
 *Leech, The..... U-I
 Left Handed Gun, The..... B WB
 Legion of the Doomed..... A2 AA
 Let's Rock..... A1 Col.
 Llano, Jungle Goddess..... C For.
 Life Begins at 17..... A3 Col.
 Light In the Forest, The..... A1 Misc.
 Light Touch, The..... U-I
 Line-Up, The..... A2 Col.
 Littlest Hobo..... A1 AA
 Live Fast, Die Young..... B UI
 Lone Texan..... A2 Fox
 Lonely Hearts..... A3 UA
 *Look Back In Anger..... WB
 Lost City of Gold, The..... A1 UA
 Lost, Lonely and Vicious..... Misc.
 Lost Missile, The..... A1 UA
 *Lou Costello and His 30 Ft. Bride..... Col.
 Love Story, A..... For.
 Lovers and Thieves..... For.
 Lovers of Paris..... C For.
 Lucky Tim..... For.

M

Macabre..... A2 AA
 Machete..... A3 UA
 Machine Gun Kelly..... B AI
 Mad Little Island..... For.
 Mam'zelle Pigalle..... B For.
 Madman's Women..... Misc.
 *Man Who Understood Women, The..... Fox
 Manhunt in the Jungle..... A1 WB
 *Man in the Net..... UA
 Man Inside, The..... A3 Col.
 Man in the Raincoat..... A2 For.
 Man of the West..... B UA
 Maracabo..... A3 Par.
 Mardi Gras..... A2 Fox
 Marjorie Morningstar..... A3 WB
 Mark of Zorro, The—RE..... A2 Fox
 Matchmaker, The..... A1 Par.
 Mating Game, The..... MGM
 Me and the Colonel..... A3 Col.
 Menace in the Night..... UA
 Merry Andrew..... A1 MGM
 *Middle of the Night..... Col.
 Milkmaid, The..... For.
 *Miracle, The..... WB
 Miracle of St. Therese..... For.
 Missile to the Moon..... B Misc.
 Mississippi Gambler, The—RE..... B U-I
 Mistress, The..... For.
 Mitsou..... C For.
 Money, Women and Guns..... A1 UI
 Monster on the Campus..... A3 UI
 *Mouse That Roared, The..... Col.
 Mugged, The..... A3 UA
 Murder By Contract..... A3 Col.
 Murder Reported..... A2 Col.
 *Mustang..... UA
 My Name Is Toxie..... For.
 My Uncle..... A1 For.
 My World Dies Screaming..... Misc.

N

Naked and the Dead..... A2 WB
 Naked Earth..... A3 Fox
 Naked Maja, The..... UA
 *Naughty Hollywood..... Misc.
 Never Love a Stranger..... A3 AA
 Never Steal Anything Small..... A3 UI
 New Orleans after Dark..... A2 AA
 Nice Little Bank That Should Be Robbed, A..... A2 Fox
 Night Ambush..... For.
 Night Heaven Fell, The..... C For.
 Night of the Blood Beast..... B AI
 Night of the Quarter Moon..... B MGM
 Night to Remember..... A1 For.
 No Name on the Bullet..... A3 UI
 No Place To Land..... Misc.
 No Sun in Venice..... B For.
 No Time for Sergeants..... A1 WB
 *North by Northwest..... MGM
 Northwest Mounted Police—RE..... A2 Par.
 Notorious Mr. Monks, The..... A3 Misc.
 *Nowhere To Go..... MGM
 Nun's Story, The..... WB

O

Oatet..... A1 For.
 Old Man and the Sea, The..... A1 WB
 *On the Beach..... UA
 Once Upon a Horse..... A2 UI

909 REMARKABLE MR. PENNYPACKER, THE—88m.—(CS; DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—Enter taining, impudent comedy
 542 ROOTS OF HEAVEN, THE—MD-131m.—(CS; DC)—Errol Flynn, Juliette Greco, Trevor Howard—4527 (10-29-58)—Off-beat entry merits attention
 820 RX MURDER—85m.—(CS)—Rick Jason, Lisa Gastoni—4494 (7-23-58)—For the lower half—England
 902 SHERIFF OF FRACTURED JAW—C-103m.—(CS; DC)—Kenneth More, Jayne Mansfield—4535 (11-26-58)—Amusing comedy—England
 829 SIERRA BARON—W-80m.—(CS-DC)—Brian Keith, Rita Gam—4487 (7-9-58)—Good western for the program
 903 SMILEY GETS A GUN—MD-89m.—(CS; DC)—Keith Calvert, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juvenile and family trade—Australia
 822 SPACE MASTER X-7—MD-70m.—(RS)—Bill Williams, Lyn Thomas—4494 (7-23-58)—Satisfactory science fiction programmer
 870 STREETCAR NAMED DESIRE, A—MD-122m.—(RE)—Vivien Leigh, Marlon Brando—4518 (10-1-58)—Vivid picturization of stage play is packed with selling angles
 819 TEN NORTH FREDERICK—102m.—(CS)—Gary Cooper, Diane Varsi—4459 (4-30-58)—High rating drama
 906 THESE THOUSAND HILLS—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western
 836 THUNDERING JETS—MD-73m.—(RS)—Rex Reason, Audrey Dalton—4459 (4-30-58)—Interesting dualler
 834 VILLA—MD-72m.—(CS; DC)—Rodolfo Hoyos, Brian Keith, Margia Dean—4514 (9-17-58)—Action yarn for the program
 826 WOLF DOG—MD-61m.—(RS)—Jim Davis, Allison Hayes—4498 (8-6-58)—Lower half filler
 814 YOUNG LIONS, THE—D-167m.—(CS)—Marlon Brando, Hope Lange—4446 (3-19-58)—Superior dramatic entertainment

COMING FEATURES IN ORDER OF RELEASE

Mar. SOUND AND THE FURY, THE—(CS; DC)—Yul Brynner, Joanne Woodward

April WARLOCK—(CS; DC)—Richard Widmark, Dorothy Malone

COMING

HOLIDAY FOR LOVERS—(CS; DC)—Clifton Webb, Jane Wyman
 DIARY OF ANNE FRANK—(CS)—Millie Perkins, Joseph Schildkrout
 MAN WHO UNDERSTOOD WOMEN, THE—(CS; DC)—Leslie Caron, Henry Fonda
 SAD HORSE, THE—(CS; C)—David Ladd, Patrice Wymore
 SAY ONE FOR ME—(CS; DC)—Bing Crosby, Debbie Reynolds
 WOMAN OBSESSED—(CS; DC)—Susan Hayward, Stephen Boyd

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ANNA LUCASTA—D-97m.—Eartha Kitt, Sammy Davis, Jr.—4535 (11-26-58)—Filmlization of stage play needs special attention —Longridge
 BIG COUNTRY, THE—W-165m.—(TE; TC)—Gregory Peck, Jean Simmons—4502 (8-20-58)—Super western is big in all departments
 CHINA DOLL—D-88m.—Victor Mature, Li Li Hua—4499 (8-6-58)—Interesting love story against war background—Batjac
 COP HATER—MD-75m.—Robert Loggia, Ellen Parker—4503 (8-20-58)—Good crime meller for program
 CURSE OF THE FACELESS MAN—MD-66m.—Richard Anderson, Elaine Edwards—4507 (9-3-58)—Horror item for lower half—Vogue
 DEFIANT ONES, THE—D-97m.—Tony Curtis, Sidney Pollier—4499 (8-6-58)—Powerful, deeply moving drama
 EDGE OF FURY—MD-70m.—Michael Higgins, Lola Holmes—4466 (6-14-58)—Psychiatric meller for lower half
 ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjac
 FEARMAKERS, THE—D-83m.—Dana Andrews, Marilee Earle—4518 (10-1-58)—Programmer has angles—Pacemakers
 FLAME BARRIER, THE—MD-70m.—Arthur Franz, Kathleen Crowley—4450 (4-2-58)—For the lower half—Gramercy
 FORT MASSACRE—MD-80m.—(CS-DC)—Joel McCrea, Susan Cabot—4460 (4-30-58)—Interesting programmer—Mirisch
 GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre meller for duallers—Guggenhe-m Associates
 GOD'S LITTLE ACRE—CD-110m.—Robert Ryan, Aldo Ray, Tina Louise—4471 (5-28-58)—Good picturization of best seller should do business—Harmon
 GUNS, GIRLS AND GANGSTERS—MD-70m.—Mamie Van Doren, Gerald Mohr—4547 (12-24-58)—Satisfactory program-crime meller—Imperial
 GUN RUNNERS, THE—MD-83m.—Audie Murphy, Patricia Owens—4514 (9-17-58)—Interesting action entry
 HONG KONG CONFIDENTIAL—MD-67m.—Gene Barry, Beverly Tyler—4518 (10-1-58)—For lower half—Vogue
 HORSE'S MOUTH, THE—C-96m.—(TC)—Alec Guinness, Kay Walsh—4530 (11-12-58)—For the art spots—Lopert—England
 I BURY THE LIVING—MD-76m.—Richard Boone, Peggy Maurer—4488 (7-9-58)—Okay horror item for lower half—Maxim
 ISLAND WOMEN—DMU-72m.—Marie Windsor, Vince Edwards—4460 (4-30-58)—For the lower half—Security
 IT—THE TERROR FROM BEYOND SPACE—MD-68m.—Marshall Thompson, Shawn Smith—4507 (9-3-58)—Fair science fiction entry—Vogue
 I WANT TO LIVE—D-120m.—Susan Hayward, Simon Oakland—4527 (10-29-58)—Grim, powerful drama—Figaro
 KINGS GO FORTH—D-109m.—Frank Sinatra, Tony Curtis, Natalie Wood—4483 (6-25-58)—High rating drama of love and war—Ross
 LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky
 LA PARISIENNE—C-85m.—(TC)—Brigitte Bardot, Charles Boyer—4494 (7-23-58)—Another Bardot bombshell—(French-made; dubbed in English or titles)—Lopert
 LONE RANGER AND THE LOST CITY OF GOLD, THE—W-80m.—(EC)—Clayton Moore, Noreen Nash—4479 (6-11-58)—Top small-fry show
 LONELYHEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Schary
 LOST MISSILE, THE—D-70m.—Robert Loggia, Ellen Parker—4535 (11-26-58)—Good science programmer—Berke
 MACHETE—MD-75m.—Marl Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell
 MAN OF THE WEST—W-100m.—(CS; DC)—Gary Cooper, Julie London—4515 (9-17-58)—Good adult western—Ashton
 MENACE IN THE NIGHT, THE—MD-78m.—Griffith Jones, Lisa Gastoni—4518 (10-1-58)—For the lower half—Leeds—England
 MUGGER, THE—MD-74m.—Kent Smith, Nan Martin—4522 (10-15-58)—Okay adult programmer—Barblzon
 PARIS HOLIDAY—C-100m.—(TE-TC)—Bob Hope, Fernandel, Anita Ekberg—4447 (3-19-58)—Amusing Hope entry—France—Tolda
 RETURN OF DRACULA, THE—MD-77m.—Francis Lederer, Norma Eberhardt—4450 (4-2-58)—Okay horror entry
 RUN SILENT, RUN DEEP—D-93m.—Clark Gable, Burt Lancaster—4450 (4-2-58)—High rating service film—Hecht-Hill-Lancaster
 SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high potential—Hecht-Hill-Lancaster
 SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch
 TERROR IN A TEXAS TOWN—W-80m.—Sterling Hayden, Ann Verela—4507 (9-3-58)—For the lower half—Seltzer
 TEN DAYS TO TULARA—MD-77m.—Sterling Hayden, Grace Raynor—4527 (10-29-58)—Filler for the lower half—Sherman
 THUNDER ROAD—MD-92m.—Robert Mitchum, Keely Smith—4460 (4-30-58)—Unusual, exciting meller—DRM
 TOUGHEST GUN IN TOMBSTONE—W-72m.—George Montgomery, Beverly Tyler—4466 (6-14-58)—Fair western
 VIKINGS, THE—D-114m.—(TE-TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4473 (5-28-58)—Names plus spectacle on grand scale—Bryna
 WINK OF AN EYE—CD-72m.—Jonathan Kidd, Doris Dowling—4483 (6-25-58)—Program filler—Ivar

COMING FEATURES IN ORDER OF RELEASE

Mar. MUSTANG—Jack Beutel, Madalyn Trahey—Arnell
 April ALIAS JESSE JAMES—(C)—Bob Hope, Rhonda Fleming—Hope
 April PORK CHOP HILL—Gregory Peck, Harry Guardino—Melville

COMING

BAT MASTERSON STORY, THE—Joel McCrea, Nancy Gates—Mirisch
 COUNTERPLOT—Forrest Tucker, Allison Hayes—Odell
 CRY TOUGH—John Saxson, Linda Cristal—Hecht, Hill, Lancaster
 DAY OF THE OUTLAW—Robert Ryan, Burl Ives, Tina Louise—Security
 DEVIL'S DISCIPLE, THE—Laurence Olivier, Kirk Douglas—Hecht, Hill, Lancaster
 HAVANA STORY, THE—Cameron Mitchell, Allison Hayes—Premium
 HOLE IN THE HEAD, A—Frank Sinatra, Eleanor Parker—Sincap
 HORSE SOLDIERS, THE—(DC)—John Wayne, William Holden—Mahlin-Rackin—Mirisch
 MAN IN THE NET—Alan Ladd, Carolyn Jones—Mirisch-Jaguar
 NAKED MAJA, THE—(TC)—Ava Gardner, Anthony Franciosa—Titanus
 ON THE BEACH—Gregory Peck, Ava Gardner—Kramer
 OPERATION MURDER—Tom Conway, Sandra Dorne—Danziger
 RABBIT TRAP, THE—Ernest Borgnine, David Brian—Hecht, Hill, Lancaster
 RIOT IN JUVENILE JAIL—Jerome Thor, Marla Henderson—Vogue
 SHAKE HANDS WITH THE DEVIL—James Cagney, Dana Wynter—Glass-Seltzer
 SOLOMON AND SHEBA—(TE-TC)—Yul Brynner, Gina Lollobrigida—Small
 SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
 TAKE A GIANT STEP—Johnny Nash, Estelle Hemsley—Hecht, Hill, Lancaster
 TEN SECONDS TO HELL—Jeff Chandler, Martine Carol—Seven Arts-Hammer
 TIMBUKTO—Victor Mature, Yvonne De Carlo—Imperial
 UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster
 WONDERFUL COUNTRY, THE—(CS; TC)—Robert Mitchum, Julie London—MPL

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DISTRIBUTED DURING THE PAST 12 MONTHS

5907

APPOINTMENT WITH A SHADOW—MD-73m.—(CS)—George Nader, Joanna Moore—4507 (9-3-58)—Program meller

5904

BEND OF THE RIVER—MD-91m.—(RE)—James Stewart, Julia Adams—4507 (9-3-58)—Good outdoor show

5901

BLOOD OF THE VAMPIRE—MD-87m.—(EC)—Donald Wolfitt, Barbara Shelley—4522 (10-15-58)—Horror on a grand scale—England

5823

GIRLS ON THE LOOSE—MD-78m.—Mara Corday, Mark Richman—4460 (4-30-58)—Program entry

5827

HORROR OF DRACULA—MD-82m.—(TC)—Peter Cushing, Melissa Strlibbling—4466 (5-14-58)—Horror on a grand scale—England

5816

I MARRIED A WOMAN—84m.—C—George Gobel, Diana Dors—4467 (5-14-58)—Moderately amusing—RKO

5831

IMITATION OF LIFE—D-124m.—(EC)—Lana Turner, John Gavin—4558 (2-11-59)—High rating drama.

5831

KATHY O'—CD-99m.—(CS-EC)—Dan Duryea, Patty McCormack—4460 (4-30-58)—Delightful entertainment

5832

LAST OF THE FAST GUNS, THE—W-82m.—(CS-EC)—Jock Mahoney, Linda Cristal—4488 (7-9-58)—Good program western

5903

LIGHT TOUCH, THE—CD-85m.—(TC)—Jack Hawkins, Margaret Johnston—4562 (2-25-59)—Superior import—England

5824

LIVE FAST, DIE YOUNG—MD-82m.—Mary Murphy, Sheridan Comerate—4460 (4-30-58)—Lower half entry

5909

MISSISSIPPI GAMBLER, THE—MD-98½m.—(RE)—Tyrone Power, Piper Laurie—4510 (9-3-58)—Names should help

5913

MONEY, WOMEN AND GUNS—W-80m.—(CS; EC)—Jock Mahoney, Kim Hunter, Tim Hovey—4527 (10-29-58)—Lower half entry

5902

MONSTER ON THE CAMPUS—MD-76m.—Arthur Franz, Joanna Moore—4522 (10-15-58)—Good horror show

5915

NEVER STEAL ANYTHING SMALL—C-94m.—(CS; EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy

5837

NO NAME ON THE BULLET—W-77m.—(CS; EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western

5911

ONCE UPON A HORSE—C-85m.—(CS)—Dan Rowan, Dick Martin, Martha Hyer—4503 (8-20-58)—Western satire for program

5911

PERFECT FURLOUGH, THE—C-93m.—(CS; EC)—Tony Curtis, Janet Leigh—4522 (10-15-58)—Highly amusing comedy

5838

RAW WIND IN EDEN—D-90m.—(CS; EC)—Esther Williams, Jeff Chandler—4499 (8-6-58)—Off-beat attraction has angles

5836

RIDE A CROOKED TRAIL—W-87m.—(CS; EC)—Audie Murphy, Gla Scala—4494 (7-23-58)—Good western

5906

RESTLESS YEARS, THE—D-86m.—(CS)—John Saxon, Sandra Dee—4528 (10-29-58)—Interesting, touching program

5839

SAGA OF HEMP BROWN, THE—W-80m.—(CS; EC)—Rory Calhoun, Beverly Garland—4510 (9-3-58)—Good western for the program

5912

SILENT ENEMY, THE—MD-92m.—Laurence Harvey, Dawn Addams—4530 (11-12-58)—Exciting tale of Frogmen in action—England

5914

STEP DOWN TO TERROR—D-75m.—Charles Drake, Colleen Miller—4515 (9-17-58)—Suspense for the program

5914

STRANGER IN MY ARMS—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, poten names

5828

THING THAT COULDN'T DIE, THE—MD-69m.—William Reynolds, Andra Martin—4467 (5-14-58)—Horror item for the program

5829

THIS HAPPY FEELING—C-92m.—(CS-EC)—Debbie Reynolds, Curt Jurgens—4450 (4-2-58)—Enjoyable, entertaining comedy

5830

TIME TO LOVE AND A TIME TO DIE, A—D-133m.—(CS-EC)—Joyn Gavin, Lisa Pulver—4451 (4-2-58)—High rating drama of love and war

5815

TOUCH OF EVIL—MD-95m.—Charlton Heston, Janet Leigh—4447 (3-19-58)—Intriguing, off-beat meller

5833

TWILIGHT FOR THE GODS—D-120m.—(EC)—Rock Hudson, Cyd Charisse—4488 (7-9-58)—Best seller has good potential

5910

UP FRONT—C-91m.—(RE)—David Wayne, Tom Ewell, Martina Bertl—4510 (9-3-58)—Good war comedy

5836

VOICE IN THE MIRROR—D-103m.—(CS)—Richard Egan, Julie London—4473 (5-28-58)—Off-beat tale of a man with a problem

5834

WILD HERITAGE—MD-78m.—(CS-EC)—Will Rogers, Jr., Maureen O'Sullivan—4488 (7-9-58)—Good programmer

5905

WORLD IN HIS ARMS, THE—MD-104m.—(RE)—Gregory Peck, Ann Blyth—4510 (9-3-58)—Name-packed action show

COMING

ANY WAY THE WIND BLOWS—(CS; C)—Rock Hudson, Doris Day

CURSE OF THE UNDEAD—Eric Fleming, Kathleen Crowley

FLOODS OF FEAR—Howard Keel, Anne Heywood—England

LEECH, THE—Colleen Gray, Grant Withers

OPERATION PETTICOAT—(C)—Cary Grant, Tony Curtis, Joan O'Brien

SPARTACUS—(TE)—Kirk Douglas, Laurence Olivier

THIS EARTH IS MINE—(CS; TC)—Rock Hudson, Jean Simmons

WILD AND THE INNOCENT, THE—(CS; C)—Audie Murphy, Sandra Dee

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

808

AUNTIE MAME—C-143m.—(TE; TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment

726

BADMAN'S COUNTRY—W-68m.—George Montgomery, Karin Booth—4473 (5-28-58)—Okay program western

802

DAMN YANKEES—MUC-110m.—(TC)—Tab Hunter, Gwen Verdon—4515 (9-17-58)—Amusing comedy has lots of angles

723

DANGEROUS YOUTH—MD-98m.—Frankie Vaughan, Carole Lesley—4474 (5-28-58)—For the lower half—England

806

ENCHANTED ISLAND—MD-94m.—(TC)—Dana Andrews, Jane Powell—4530 (11-12-58)—Interesting version of well-known literary work—RKO

805

FROM THE EARTH TO THE MOON—D-100m.—(TC)—Joseph Cotton, Debra Paget—4531 (11-12-58)—Interesting science fiction

810

HANGING TREE, THE—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western

811

HELEN OF TROY—D-114m.—(CS; WC)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Reissue—Made in Italy

807

HOME BEFORE DARK—D-136m.—Jean Simmons, Dan O'Herlihy—4523 (10-15-58)—Highly interesting drama

725

INDISCREET—C-100m.—(TC)—Cary Grant, Ingrid Bergman—4483 (6-25-58)—Highly entertaining entry

812

LAND OF THE PHAROHS—D-106m.—(CS; WC)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly interesting story of pyramid building in Egypt—Reissue—English-made

720

LEFT HANDED GUN, THE—W-100m.—Paul Newman, Lita Milan—4461 (4-30-58)—Plenty of action

721

MANHUNT IN THE JUNGLE—DLC-79m.—(WC)—Robin Hughes—4461 (4-30-58)—Fair entry for lower half—Filmed in South America

717

MARJORIE MORNINGSTAR—D-123m.—(WC)—Gene Kelly, Natalie Wood—4447 (3-19-58)—High rating filmization of best seller

727

NAKED AND THE DEAD, THE—MD-131m.—(WS-TC)—Aldo Ray, Cliff Robertson—4489 (7-9-58)—High rating war film

724

NO TIME FOR SERGEANTS—C-111m.—Andy Griffith, Myron McCormick—4461 (4-30-58)—Heavy handed filming of hlt book and play

803

OLD MAN AND THE SEA, THE—D-86m.—(WC)—Spencer Tracy—4518 (10-1-58)—Filmization of literary work needs attention.

804

ONIONHEAD—CD-110m.—Andy Griffith, Felicia Farr—4518 (10-1-58)—Entertaining service yarn

813

RIO BRAVO—W-141m.—(TC)—John Wayne, Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining

722

TOO MUCH, TOO SOON—D-121m.—Dorothy Malone, Errol Flynn—4455 (4-16-58)—Names and sensation seekers may make difference

809

UP PERISCOPE—MD-111m.—(WS; TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average interest

719

VIOLENT ROAD—D-85m.—Brian Keith, Merry Andrews—4461 (4-30-58)—For the lower half action spots

801

WIND ACROSS THE EVERGLADES—MD-93m.—(TC)—Burl Ives, Gypsy Rose Lee—4510 (9-3-58)—Absorbing and off-beat tale of Florida Everglades

COMING FEATURES IN ORDER OF RELEASE

April

WESTBOUND—(WC)—Randolph Scott, Virginia Mayo

May

BORN RECKLESS—Mamie Van Doren, Jeff Richards

May

ISLAND OF LOST WOMEN—Jeff Richards, Venetia Stevenson

COMING

FBI STORY, THE—(TC)—James Stewart, Vera Miles

GIRL ON THE RUN—Efrem Zimbalist, Jr., Erin O'Brien

JOHN PAUL JONES—(TE-TC)—Robert Stack, Erin O'Brien

LOOK BACK IN ANGER—Richard Burton, Claire Bloom—England

MIRACLE, THE—(TR; TC)—Carroll Baker, Walter Slezak

NUN'S STORY, THE—(WC)—Audrey Hepburn, Peter Finch

PHILADELPHIAN, THE—Paul Newman, Barbara Rush

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

DANISH

ORDET—D-126m.—Henrik Malberg—4462 (4-30-58)—Okay for art houses—Titles—Kingsley-Int.

ENGLISH

BLUE MURDER AT ST. TRINIAN'S—C-86m.—Joyce Grenfell, Lionel Jeffries—4486 (7-9-58)—For art spots—Continental

CONTRABAND SPAIN—MD-80m.—(EC)—Richard Greene, nouk—4510 (9-3-58)—Smuggling meller—Stratford

COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry

CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller

CRAWLING TERROR, THE—MD-75m.—Forrest Tucker, G by Andre—4489 (7-9-58)—For the lower half—Dominant

CREATURES FROM ANOTHER WORLD—MD-79m.—Forr st Tucker, Jennifer Jayne—4510 (9-3-58)—Lower half science fiction entry—Dominant

DANGEROUS EXILE—MD-90m.—(VV; EC)—Louis Jourdan, Belinda Lee—4519 (10-1-58)—Interesting period entry—Rank

GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair import—Rank

HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler

HELL DRIVERS—MD-91m.—Stanley Baker, Peggy Cummins—4471 (5-28-58)—Meller has thrills for the program—Rank

•One-Eyed Jacks..... Par.

•One That Got Away, The..... A1 For.

•Onionhead..... B WB

•Operations Dames..... A-I

•Operation Murder..... UA

•Operation Petticoat..... U-I

•Ordet..... A3 For.

P

Pagans, The..... A3 AA

•Pather Panchall..... A1 For.

•Paratroop Command..... A3 AI

•Paratrooper—RE..... A1 Col.

•Paris Holiday..... A1 UA

•Party Crashers, The..... A2 Par.

•Party Girl..... B MGM

•Perfect Furlough, The..... B UI

•Peter Pan—RE..... A1 Misc

•Philadelphian, The..... WB

•Place in the Sun, A—Re..... Par.

•Plan 9 From Outer Space..... Misc.

•Poor but Beautiful..... B For.

•Porgy and Bess..... Col.

•Pork Chop Hill..... UA

•Premier May..... For.

•Proud Rebel, The..... A1 Misc.

Q

Quantrill's Raiders..... A1 AA

Queen of Outer Space..... B AA

Question of Adultery..... C For.

R

•Rabbit Trap, The..... UA

•Rally Round the Flag, Boys..... B Fox

•Raw Wind in Eden..... A3 UI

•Rawhide Trail, The..... A1 AA

•Reaching for the Stars..... For.

•Reluctant Debutante, The..... A2 MGM

•Remarkable Mr. Pennypacker, The..... A3 Fox

•Restless Years, The..... A2 U-I

•Return of Dracula..... A2 UA

•Rovenge of Frankenstein, The..... A2 Col.

•Revolt In The Big House..... A2 AA

•Ride a Crooked Trail..... A2 UI

•Ride Lonesome..... A1 Col.

•Rio Bravo..... A3 WB

•Riot in Cell Block 11..... AA

•Riot In Juvenile Jail..... UA

•Road Racers..... A-I

•Robbery under Arms..... A2 For.

•Rock-a-Bye Baby..... A1 Par.

•Roof, The..... For.

•Rooney..... A1 For.

•Roots, The..... For.

•Roots of Heaven, The..... A3 Fox

•RX Murder..... A3 Fox

•Rouge et Noir..... A3 For.

•Run Silent, Run Deep..... A1 UA

S

Sabu and the Magic Ring..... A1 AA

•Sad Horse, The..... Fox

•Saga of Hemp Brown, The..... UI

•St. Louis Blues..... A1 Par.

•Say One For Me..... Fox

•Scapegoat, The..... MGM

•Screaming Mimi..... B Col.

•Screaming Skull..... A2 AI

•Secret Place..... For.

•Senechal, The Magnificent..... A3 For.

•Senior Prom..... A2 Col.

•Separate Tables..... A3 UA

•Seven Guns to Mesa..... A3 AA

•Seventh Voyage of Sinbad, The..... A1 Col.

•Shake Hands With the Devil..... UA

•Shamless Sex, The..... For.

•She Demons..... A2 Misc.

•She Gods of Shark Reef..... A3 AI

•She Played with Fire..... A2 Col.

•Sheepman, The..... A1 MGM

•Sheriff Of Fractured Jaw..... A2 Fox

•Sierra Baron..... A1 Fox

•Silent Enemy, The..... A1 UI

•Sleeping Beauty..... A1 Misc.

•Smallest Show On Earth, The..... For.

•Smiley Gets A Gun..... A1 Fox

•Snorkel, The..... A2 Col.

•Snowfire..... A1 AA

•Snow White and the Seven Dwarfs—RE..... A1 Misc.

•Solomon and Sheba..... UA

•Some Came Running..... B MGM

•Some Like It Hot..... UA

•Sound and the Fury, The..... Fox

•South Pacific..... A3 Misc.

•South Seas Adventure..... A1 Misc.

•Space Children..... A1 Par.

•Space Master K-7..... A2 Fox

•Spartacus..... U-I

•Speed Crazy..... AA

•Spider, The..... A2 AI

Stalag 17—Re Par.
 Spy In the Sky A1 AA
 Steel Bayonet A1 UA
 Step Down to Terror A2 UI
 Stranger in My Arms, A A2 UI
 Street Car Named Desire, A-RE. B Fox
 *Submarine Seahawk A1 AI
 Suicide Battalion A2 AI
 *Summer Camp Col.
 *Summer of the Seventeenth Doll, The UA

T

*Take A Giant Step UA
 Tale of Two Cities, A A1 For.
 Tank Battalion B AI
 Tank Force A1 Col.
 Tarawa Beachhead A2 Col.
 *Tarzan, The Ape Man MGM
 *Tarzan's Greatest Treasure Par.
 Tarzan's Fight for Life A1 MGM
 Teacher's Pet A3 Par.
 Teenage Caveman A2 AI
 Tempest Par.
 Ten Days to Tulara A1 UA
 Ten North Frederick A3 Fox
 *Ten Seconds to Hell UA
 Terror In A Texas Town A2 UA
 Terror from the Year 5000 A2 AI
 *That Kind of Woman Par.
 There's Always a Price Tag For.
 These Thousand Hills A3 Fox
 *They Came to Cordura Col.
 Thing That Couldn't Die A2 UI
 This Angry Age B Col.
 *This Earth Is Mine UI
 This Happy Feeling A3 UI
 Thunder Road A2 UA
 Thundering Jets A1 Fox
 *Thunder In The Sun Par.
 Tia Juana After Midnight Misc.
 *Timbuktu UA
 Time of Desire, The For.
 Time to Love and a Time to Die A2 UI
 Tokyo After Dark A2 Par.
 Tom Thumb A1 MGM
 Tonka A1 Misc.
 Too Much, Too Soon A3 WB
 Torpedo Run A1 MGM
 Touch of Evil A3 UI
 Toughest Guy in Tombstone A1 UA
 Trap, The A2 Par.
 Truth About Women, The For.
 Tunnel of Love, The B MGM
 Twilight for the Gods A3 UI
 Two Headed Spy A2 Col.

U

Uncle Tom's Cabin—RE Misc.
 *Unforgiven, The UA
 Unwed Mother A3 AA
 Union Pacific—RE A1 Par.
 Up Front—RE A1 U-I
 Up Periscope A1 WB
 Up the Creek For.

V

Vertigo A2 Par.
 Vicious Breed, The For.
 Viking Women and the Sea Serpent A2 AI
 Vikings, The A3 UA
 Violent Road A3 WB
 Villa A2 Fox
 Voice in the Mirror A2 UI

W

War of the Colossal Beast A2 AI
 War of the Satellites A2 AA
 *Warlock Fox
 *Watusi A1 MGM
 *What Price Murder B For.
 *Westbound WB
 When Hell Broke Loose A2 Par.
 White Wilderness A1 Misc.
 Whole Truth, The A2 Col.
 *Wild and the Innocent U-I
 Wild Harvest—RE B Par.
 Wild Fruit For.
 Wild Heritage A1 UI
 Wind Across the Everglades B WB
 Windjammer A1 Misc.
 Windom's Way A2 For.
 Wink of an Eye A2 UA
 Witches of Salem A3 For.
 Wolf Dog A1 Fox
 Wolf Larsen A3 AA
 *Woman Obsessed Fox
 *Wonderful Country, The UA
 World In His Arms, The—RE A1 U-I
 *World, the Flesh and the Devil, The MGM

Y

Yho, The Sorcerer's Village Misc.
 Young and Wild B Misc.
 Young Captives, The B Par.
 *Young Land, The A1 Col.
 Young Lions, The A3 Fox
 Your Past Is Showing A2 For.

Z

Zero 8/15 Per.

IT'S NEVER TOO LATE—C-95m.—(EC)—Phyllis Calvert—4490 (7-9-58)—Light weight English domestic comedy—Stratford
 I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different import
 LAW AND DISORDER—C-76m.—Michael Redgrave, Robert Morley—4537 (11-26-58)—Delightful English farce—Continental
 LUCKY JIM—C-95m.—Ian Carmichael, Jean Anderson—4519 (10-1-58)—Highly amusing art house entry—Kingsley-Int.
 MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty spots—Rank
 NIGHT AMBUSH—MD-93m.—(VV)—Dirk Bogarde—4459 (4-30-58)—Average war film—Rank
 NIGHT TO REMEMBER, A—D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Rank
 OCTET—D-126m.—Marcel Marceau, David Kossoff, Alan Badel—4475 (5-28-58)—Collection of shorts for art spots—Geo. K. Arthur
 ONE THAT GOT AWAY THE—MD-106m.—Hardy Kruger—4449 (4-2-58)—Okay war adventure—Rank
 QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA
 ROBBERY UNDER ARMS—MD-83m.—(EC)—Peter Finch—4471 (5-28-58)—Okay programmer—Rank
 ROONEY—C-88m.—John Gregson—4486 (7-9-58)—Good art house entry—Rank
 SECRET PLACE, THE—MD-81m.—Michael Brooke, Belinda Lee—4486 (7-9-58)—Fair program—Rank
 SMALLEST SHOW ON EARTH, THE—C-80m.—Bill Travers—4455 (4-16-58)—Minor English import—Times
 TALE OF TWO CITIES, A—D-117m.—Dirk Bogarde, Dorothy Tutin—4511 (9-3-58)—Dickens classic for art spots—Rank
 TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—Continental
 UP THE CREEK—C-83m.—David Tomlinson, Peter Sellers—4538 (11-26-58)—Amusing import—Dominant
 WINDOM'S WAY—MD-108m.—(EC)—Peter Finch, Mary Ure—4523 (10-15-58)—interesting meller from abroad—Rank
 YOUR PAST IS SHOWING—C-87m.—Dennis Price, Peggy Mount—4511 (9-3-58)—Cute wacky comedy—Rank

FINNISH

MILKMAID, THE—D-70m.—Anneli Sauli—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

CASE OF DR. LAURENT, THE—D-90m.—Jean Gabin—4482 (6-25-58)—Very good, unusual film advocates natural childbirth—Titles and dubbed—Trans-Lux
 DEMONIAQUE—MD-97m.—Francis Perler, Micheline Presle—4474 (5-28-58)—Mystery thriller for art houses—Titles—UMPO
 FIRE UNDER HER SKIN—D-90m.—Giselle Pascal, Raymond Pellegrin—4523 (10-15-58)—Mediocre art house fare—Titles—Union
 FLESH AND THE WOMAN—D-102m.—(TC)—Gina Lollobrigida—4489 (7-9-58)—Sell Lollobrigida for best results—Dubbed—Dominant
 FOLIES BERGERE—MU-90m.—(TC)—Jenmarle, Eddie Constantine—4490 (7-9-58)—Import has angles—Dubbed In English—Films Around The World
 FOXIEST GIRL IN PARIS—C-100m.—Martine Carol—4523 (10-15-58)—Cute Import—Titles—Times
 GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis
 GRAND MANUEVER, THE—C-107m.—(EC)—Michele Morgan, Gerard Philipe—4495 (7-23-58)—Light weight Gallic love spoof—Titles—UMPO
 INSPECTOR MAIGRET—MD-110m.—Jean Gabin—4519 (10-1-58)—Highly interesting mystery—Titles—Lopert
 LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental
 LOVERS AND THIEVES—CD-81m.—Jean Poiret—4511 (9-3-58)—Highly amusing import—Titles—Zenith
 MAN IN THE RAINCOAT, THE—C-97m.—Fernandel—4516 (9-17-58)—Cute import for art and specialty spots—Titles—Kingsley
 MAM'ZELLE PIGALLE—C-77m.—(CS; EC)—Brigitte Bardot—4474 (5-28-58)—Typical Bardot with a little less exposure—Titles—Films Around The World
 MIRACLE OF SAINT THERESE—D-97m.—Frances Descaut—4563 (2-25-59)—Religious drama strictly for art and specialty houses—Dubbed in English—Ellis
 MITSOU—D-92m.—(EC)—Danielle Delorme—4462 (4-30-58)—For the art spots—Titles—Zenith-Int.
 MY UNCLE—C-110m.—Jacques Tati—4537 (11-26-58)—Highly entertaining import for discriminating audiences—English dubbed or titles—Continental
 NIGHT HEAVEN FELL, THE—D-80m.—(CS; EC)—Brigitte Bardot, Stephen Boyd—4511 (9-3-58)—Bardot drawing power still potent—Titles or dubbed—Kingsley-Int.
 NO SUN IN VENICE—MD-97m.—(CS; EC)—Francoise Arnoul—4490 (7-9-58)—Has exploitation possibilities—Titles—Kingsley-Int.
 ROUGE ET NOIR—D-145m.—(TC)—Gerard Philipe, Danielle Darrieux—4470 (5-28-58)—Sophisticated fare for art houses—Titles—DCA
 SENECHAL, THE MAGNIFICENT—C-78m.—Fernandel, Nadia Gray—4538 (11-26-58)—Funny French farce—Titles—DCA
 THERE'S ALWAYS A PRICE TAG—D-102m.—Michele Morgan, Daniel Gein—4487 (7-9-58)—Slow moving import—Titles—Rank
 WHAT PRICE MURDER—D-105m.—Henri Vidal, Mylene Demongeot—4538 (11-26-58)—Good entry for art spots—Titles—UMPO
 WITCHES OF SALEM—D-140m.—Simone Signoret—4555 (1-28-59)—Excellent import for art houses—Titles—Kingsley-Int.
 WILD FRUIT—D-97m.—Estella Blain—4490 (7-9-58)—Slow-moving import for art houses—Titles—UMPO

GERMAN

AFFAIRS OF JULIE, THE—C-90m.—(EC)—Lilo Pulver—4543 (12-10-58)—Cute comedy for art spots—English titles—Bakros Int.
 BALLERINA—D-91m.—Elizabeth Mueller—4489 (7-9-58)—For art or German houses—Titles—Baker
 BIG BARRIER, THE—D-87m.—(C)—Edith Mill, Albert Lieven—4510 (9-3-58)—Exploitable for art houses—Titles—Baker
 CAPTAIN FROM KOEPENICK, THE—D-93m.—(TC)—Heinz Ruhmann—4523 (10-15-58)—Entertaining import—Titles—DCA
 CIRCUS OF LOVE—D-93m.—(TC)—Eva Bartok, Curt Jurgens—4515 (9-17-58)—German version of "Carnival" has interest for art spots—Titles—DCA
 CONFESSIONS OF FELIX KRULL, THE—C-107m.—Henry Bookholt, Lisa Pulver—4458 (4-30-58)—For art and German houses—Titles—DCA
 DANCING HEART, THE—MU-91m.—(C)—Gertrude Kueckelmann—4462 (4-30-58)—Lively musical for art spots—Titles—Baker
 DEADLY DECISION—D-103m.—O. E. Hasse, Barbara Ruting—4511 (9-3-58)—For German houses—Dominant
 DREAMING LIPS—D-86m.—Maria Schell, O. W. Fischer—4537 (11-26-58)—Interesting import for art spots—Titles—DCA
 FLYING CLASSROOM, THE—C-92m.—Paul Dahlke, Heliane Beie—4489 (7-9-58)—Good comedy for art, German spots—Titles—Baker
 FORBIDDEN PARADISE—NOV-67m.—(EC)—Ingeborg Schoner, Jan Hendriks—4516 (9-17-58)—For exploitation and art spots—English narration—Colorama Features
 GUITARS OF LOVE—MU-90m.—(EC)—Vico Torriani, Montovani and Orchestra—4537 (11-26-58)—Tuneful musical—Titles—Sam Baker Associates
 LIANE, JUNGLE GODDESS—MD-85m.—(EC)—Marion Michael, Hardy Kruger—4531 (11-12-58)—Exploitable programmer—Dubbed in English—DCA
 LOVE STORY, A—D-94m.—Hildegard Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles—Casino
 MY NAME IS TOXI—D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed in English—Grand Prize
 REACHING FOR THE STARS—D-102m.—Erick Schuman, Lisa Pulver—4516 (9-17-58)—For German and art houses—Titles—Baker
 ZERO 8/15—C-94m.—Joachim Fuchsberger—4451 (4-2-58)—Amusing import—Dubbed—Times

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

JAPANESE

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 (2-25-59)—Okay import for specialty spots—Titles—Harrison

ITALIAN

ATTILA—MD-83m.—(TC)—Anthony Quinn, Sophia Loren—4474 (5-28-58)—Has exploitation possibilities—Dubbed—Embassy
 AWAKENING, THE—D-97m.—Anna Magnani—4462 (4-30-58)—For art, Italian houses—Titles—Kingsley-Int.
 BIGAMIST, THE—C-84m.—Vittorio De Sica, Franca Valeri—4469 (5-28-58)—For Italian and art spots—Titles—DCA
 GUENDALINA—D-95m.—Jacqueline Sassard—4490 (7-9-58)—For art, Italian houses—Titles—Lopert
 POOR BUT BEAUTIFUL—C-103m.—Marisa Allasio—4487 (7-9-58)—Dull Italian comedy—Titles—Trans-Lux
 ROOF, THE—D-93m.—Gabriella Pallotti—4462 (4-30-58)—For art houses—Titles—ISL
 SHAMELESS SEX, THE—D-73m.—Yvonne Sanson, Frank Villard—4531 (11-12-58)—Strictly for the sex-exploitation spots—Dubbed in English—Screenorama.

MEXICAN

ADAM AND EVE—D-76m.—(EC)—Christiane Martel, Carlos Baena—4474 (5-28-58)—Highly exploitable Biblical story—Commentary—Horne
 ROOTS, THE—COMP-96m.—Non-professional Mexican Indians—4519 (10-1-58)—Fine art house fare—Harrison

PHILIPPINES

BLOOD OF BATAAN—MD-76m.—Leopoldo Salcedo, Mona Lisa—4537 (11-26-58)—Exploitable war film—Spoken In English—Brenner

SWEDISH

TIME OF DESIRE, THE—D-86m.—Barbaro Larsson, Margaretha Lowler—4495 (7-23-58)—Artistic exploration of the varieties of love—Titles—Janus
 VICIOUS BREED, THE—86m.—Arne Ragneborn, Maj-Britt Lindholm—4490 (7-9-58)—For art and Swedish spots—Titles—Brenne

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astor
GIANT FROM THE UNKNOWN—MD-77m.—Edward Kemmer, Sally Fraser—4467 (5-14-58)—Mild horror entry for lower half—Astor
GIRL WITH AN ITCH—D-78m.—Kathy Marlowe, Robert Armstrong—4531 (11-12-58)—Sexy programmer has selling possibilities—Howco
JUVENILE JUNGLE—MD-69m.—(NA)—Corey Allen, Rebecca Welles—4446 (3-19-58)—For the lower half—Republic
LIGHT IN THE FOREST, THE—MD-93m.—(TC)—Fess Parker, James MacArthur, Carol Lynley—4457 (4-30-58)—Fine Indian yarn—Disney—Buena Vista
LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco
MADMAN'S WOMEN—MD-64m.—No credits available—4462 (4-30-58)—Lower half filler—Friedgen
MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor
MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco
NAUGHTY HOLLYWOOD—COMP-57m.—No credits available—4463 (4-30-58)—Poor filler—Weiss
NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Marl Blanchard—4539 (11-26-58)—Interesting action programmer—Republic
NOTORIOUS MR. MONKS, THE—MD-70m.—(NA)—Vera Ralston, Don Kelly—4449 (4-2-58)—For the lower half—Republic
PETER PAN—CAR-77m.—(TC) (RE)—Produced by Walt Disney—4485 (7-9-58)—High rating Disney—Buena Vista
PLAN 9 FROM OUTER SPACE—MD-76m.—Gregory Wolcott, Mona McKinnon—4531 (11-12-58)—Okay science fiction programmer—DCA
PROUD REBEL, THE—D-102m.—(TC)—Alan Ladd, Olivia de Havilland—4454 (4-16-58)—Excellent for family, small town audiences—Goldwyn, Jr.—Buena Vista
SHE DEMONS—MD-78m.—Irish McCalla, Tod Griffin—4467 (5-14-58)—Unbelievable lower half filler—Astor
SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista
SNOW WHITE AND THE SEVEN DWARFS—CAR-80m.—(TC)—Walt Disney—4449 (4-2-58)—Cartoon classic—RE—Buena Vista
SOUTH PACIFIC—171m.—(Todd-AO; TC)—Rossano Brazzi, Mitzi Gaynor—4451 (4-2-58)—Entertaining hit—Magna
SOUTH SEAS ADVENTURE—DOC-120m.—(Cinerama; TC)—Produced by Carl Dudley—4495 (7-23-58)—Latest in travelogue series is highly interesting—SW-Cinerama
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista
UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama
WHITE WILDERNESS—DOC-73m.—(TC)—Written and directed by Winston Hibler—4485 (7-9-58)—Very good "True Life Adventure"—Buena Vista
WINDJAMMER—DOC-129m.—(CineMiracl; EC)—Officers, men and boys of the Oslo Schoolship S/S Christian Radich—4455 (4-16-58)—Impressive entertainment—National Theatres
YHO, THE SORCERER'S VILLAGE—DOC-70m.—(C)—Captain Hassold David—4491 (7-9-58)—Interesting visit to little known African spots—Film Rep.
YOUNG AND WILD—MD-69m.—(NA)—Gene Evans, Carolyn Kearney—4449 (4-2-58)—Programmer on juvenile delinquency—Republic

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FEATURE FILMS **PRODUCTION NUMBERS and** **NATIONAL RELEASE DATES** **1958-'59 SEASON**

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 product, accurate to time of publication—Ed.)

NOTE: This listing is carried in every Second Edition of the *Servisection*—alternating with "The Shorts Parade," which is a complete listing of all Shorts. See: "The Shorts Parade"—Next Issue.

Allied Artists

5810	Natchez Trail.....	Sept.
5813	Joy Ride.....	Oct.
5822	Unwed Mother.....	Oct.
5826	Queen Of Outer Space.....	Sept.
5831	Legion Of The Doomed.....	Sept.
5835	Speed Crazy.....	May
5836	Wolf Larsen.....	Oct.
5837	Revolt In The Big House.....	Nov.
5839	Johnny Rocco.....	Dec.
5901	House on Haunted Hill.....	Jan.
5902	The Cosmic Man.....	Jan.
5903	The Giant Behemoth.....	Feb.
5904	Arson For Hire.....	Feb.
5905	Al Capone.....	Mar.
5911	King of the Wild Stallions.....	

Columbia

301	The Key.....	July
302	Gunman's Walk.....	July
303	The Camp On Blood Island.....	July
304	Revenge Of Frankenstein.....	July
305	Curse Of The Demon.....	July
306	Life Begins At 17.....	July
307	Tank Force.....	Aug.
308	The Snorkel.....	July
309	Buchanan Rides Alone.....	Aug.
310	Me and The Colonel.....	Oct.
311	The Whole Truth.....	Sept.
312	She Played With Fire.....	Sept.
313	Ghost Of The China Sea.....	Sept.
314	Apache Territory.....	Oct.
315	Kill Her Gently.....	Oct.
316	The Last Hurrah.....	Nov.
317	Murder Reported.....	Nov.
318	Tarawa Beachhead.....	Nov.
319	Bell, Book and Candle.....	Jan.
320	The Seventh Voyage Of Sinbad.....	Dec.
321	The Man Inside.....	Dec.
322	Murder By Contract.....	Dec.
323	Good Day For A Hanging.....	Jan.
324	Senior Prom.....	Jan.
325	Last Blitzkrieg.....	Jan.
326	Ride Lonesome.....	Feb.
327	Gideon of Scotland Yard.....	Feb.
328	City of Fear.....	Feb.
	Two-Headed Spy.....	Mar.
	The Jane From Maine.....	
	Forbidden Island.....	Mar.
	Gunman From Laredo.....	Mar.
	The Bandit of Zhobe.....	April
	Gidget.....	April
	The Young Land.....	April
	Juke Box Rhythm.....	May
	Summer Camp.....	May
	Justice Ends With A Gun.....	May

MGM

901	Cat On A Hot Tin Roof.....	Sept.
902	Dunkirk.....	Sept.
903	The Decks Ran Red.....	Oct.
904	Torpedo Run.....	Oct.
905	Party Girl.....	Nov.
906	Tunnel Of Love.....	Nov.
825	Gigi.....	Dec.
907	Tom Thumb.....	Dec.
908	Some Came Running.....	Jan.
909	The Doctor's Dilemma.....	Jan.
910	The Journey.....	Feb.
911	Night of the Quarter Moon.....	Feb.
912	The Mating Game.....	Mar.
913	Nowhere to Go.....	Mar.
914	Green Mansions.....	April
915	First Man Into Space.....	Feb.
918	Watsui.....	May
916	Ask Any Girl.....	April
917	The World, the Flesh and the Devil.....	May
	The Big Operator.....	May
	The Beat Generation.....	July
	Tarzan the Ape Man.....	Aug.
	For the First Time.....	Aug.
	The Scapegoat.....	Sept.
	The Angry Hills.....	Sept.
	Count Your Blessings.....	June
	North by Northwest.....	July

Paramount

5801	The Blob.....	Oct.
5802	I Married A Monster From Outer Space.....	Oct.
5803	The Party Crashers.....	Sept.
5804	As Young As We Are.....	Sept.
5805	When Hell Broke Loose.....	Nov.
5806	Houseboat.....	Nov.
5807	The Hot Angel.....	Dec.
5808	The Geisha Boy.....	Dec.
5809	The Buccaneer.....	Jan.
5810	Tokyo After Dark.....	Jan.
5811	The Trap.....	Feb.
5812	Young Captives.....	Feb.
5813	The Black Orchid.....	Mar.
5814	Tempest.....	Mar.
R5816	Stalag 17-Re.....	Feb.
R5815	A Place in the Sun-Re.....	Feb.
5817	Thunder in the Sun.....	May
5818	The Hangman.....	Jun-

20th-Fox

832	Harry Black and The Tiger.....	Sept.
833	The Hunters.....	Sept.
834	Villa.....	Oct.
835	The Barbarian and The Geisha.....	Oct.
836	Thundering Jets.....	Nov.
837	In Love and War.....	Nov.
839	Mardi Gras.....	Nov.
841	A Nice Little Bank That Should Be Robbed.....	Dec.
842	Roots Of Heaven.....	Dec.
843	Frontier Gun.....	Dec.
864	The Mark Of Zorro (Reissue).....	Nov.
901	The Inn Of The Sixth Happiness.....	Dec.
902	The Sheriff of Fractured Jaw.....	Jan.
903	Smiley Gets A Gun.....	Jan.
904	Rally Round The Flag Boys.....	Jan.
905	I, Mobster.....	Feb.
906	These Thousand Hills.....	Feb.
907	Intent to Kill.....	Feb.
908	Alaska Passage.....	Feb.
909	The Remarkable Mr. Pennypacker.....	Feb.
910	The Sound and the Fury.....	Mar.
911	Lone Texan.....	Mar.
	Warlock.....	April
	The Diary of Anne Frank.....	

United Artists

	The Defiant Ones.....	Sept.
	Gun Runners.....	Sept.
	Terror In A Texas Town.....	Sept.
	Cop Hater.....	Sept.
	Big Country.....	Oct.
	Man Of The West.....	Oct.
	Fearmakers.....	Oct.
	Menace In The Night.....	Oct.
	Hong Kong Confidential.....	Oct.
	I Want To Live.....	Jan.
	The Muggers.....	Nov.
	Ten Days To Tulara.....	Nov.
	Lost Missile.....	Dec.
	Machete.....	Dec.
	Horse's Mouth.....	Jan.
	Guns, Girls and Gangsters.....	Jan.
	Escort West.....	Jan.
	The Last Mile.....	Jan.
	Separate Tables.....	Feb.
	Anna Lucasta.....	Feb.
	The Great St. Louis Bank Robbery.....	Feb.
	Lonley Hearts.....	Mar.
	Mustang.....	Mar.
	Naked Maja.....	April
	Some Like It Hot.....	April

Universal

5901	Blood Of The Vampire.....	Nov.
5902	Monster On The Campus.....	Nov.
5903	The Light Touch.....	Nov.
5904	Bend Of The River (Reissue).....	Nov.
5905	The World In His Arms (Reissue).....	Dec.
5906	The Restless Years.....	Dec.
5907	Appointment With A Shadow.....	Dec.
5908	The Mark Of The Hawk.....	Dec.
5909	Mississippi Gambler (Reissue).....	Dec.
5910	Up Front (Reissue).....	Dec.
5911	The Perfect Furlough.....	Jan.
5912	The Silent Enemy.....	Jan.
5913	Money, Women and Guns.....	Jan.
5914	A Stranger In My Arms.....	Feb.
5915	No Name On the Bullet.....	Feb.
5916	Never Steal Anything Small.....	April
5918	Imitation of Life.....	Mar.
	Step Down to Terror.....	Mar.

Warners

801	Wind Across The Everglades.....	Sept.
802	Damn Yankees.....	Sept.
803	The Old Man and The Sea.....	
804	Onionhead.....	Oct.
805	From The Earth To The Moon.....	Nov.
806	Enchanted Island.....	Nov.
807	Home Before Dark.....	Nov.
808	Auntie Mame.....	Dec.
809	Up Periscope.....	Jan.
810	The Hanging Tree.....	Feb.
811	Helen of Troy-Re.....	Mar.
812	Land of the Pharaohs-Re.....	Mar.
813	Rio Bravo.....	April
814	A Star Is Born—Re.....	April
815	Westbound.....	April
816	Born Reckless.....	May
817	Island of Lost Women.....	May
818	The Philadelphian.....	June

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EXHIBITOR

MARCH 11, 1959

Volume 61

Number 18

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TOA Board Studies Many Problems

(See Page 16)

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Motion Picture Company

Letters . . .

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From ALLENTOWN, PA.

Your willingness to re-edit and re-publish the data on SLIDING SCALE ("WHAT DO YOU KNOW ABOUT PERCENTAGE BUYING"—issue of Feb. 25) is commendable. Please do!

WARD B. KREAG, Area Manager
Fabian Theatres

From BALTIMORE, MD.

We would like to see you re-publish the article on SLIDING SCALES as mentioned in your February 25 Editorial.

V. H. SAVADOW, Gen'l. Mgr.
Louis Tunick Theatres

From SOUDERTON, PA.

We would like to have a copy of your guide to careful film buying as described in MOTION PICTURE EXHIBITOR dated February 25. Please re-edit it for us, and many thanks.

BROAD THEATRE

From BINGHAMTON, N.Y.

Re your Editorial offer in the Feb. 25 issue, please be advised that we would be most interested in your SLIDING SCALE METHOD being re-published. If you do not re-edit and re-publish it, I would like to have a copy of the old form if it is available.

DAVID J. SUNNESS
Sunness Theatres

From EAST HARTFORD, CONN.

Please do print your valuable information as outlined in your editorial "WHAT DO YOU KNOW ABOUT PERCENTAGE BUYING?" in the Feb. 25 issue.

BURNSIDE THEATRE

From FRANKLIN, IND.

I am sure that many hundreds of motion picture exhibitors would be interested in the re-editing and re-publishing of "THE SLIDING SCALE METHOD . . . of arriving at a FAIR FILM PRICING FORMULA."

W. A. HANDLEY, Manager
Artcraft Theatre

From NEW YORK, N.Y.

I certainly would be interested in your percentage buying formula as described in your Editorial in the February 25 issue of MOTION EXHIBITOR.

I think it would be a service to all exhibitors if you re-edit and re-publish it.

RAY E. SMITH
M. A. Shea Theatrical Ents.

From LAKE PLACID, N.Y.

Your volunteering to re-print the seven different chapters of "THE SLIDING SCALE METHOD . . . of arriving at A FAIR FILM PRICING FORMULA" is the most altruistic act that this industry has witnessed in many a moon. It can have more beneficial reaction than anything else a trade paper could have foreseen to offer.

May I suggest that you print it in the form

of a savable supplement similar to the pink sheets, and that you charge a fee per copy. It will be the best investment that an exhibitor will ever make.

Please don't wait for our inarticulate brothers to write you. Hell is still paved with good intentions.

JAMES P. McLAUGHLIN
Theatreman

From GALAX, VA.

I would appreciate it very much if you would re-edit that SLIDING SCALE METHOD which you originally published back in 1955.

CECIL CURTIS, Manager
Galax Amusement Co.

EDITOR'S NOTE: These were in the first mail. But still they come. So it looks pretty certain that we will re-edit and re-publish this FAIR FILM PRICING data sometime around April 1.

From NEW HAVEN, CONN.

I need MOTION PICTURE EXHIBITOR. Keep it coming!

FRANK F. PUNZO
Fairmount Theatre

**THE BEST
Exploitation Stunts
by THE MOST ABLE
Theatremen . . . are
published every second
-week in the separate,
saveable —
EXPLOITATION
Section**

**Why? Because we
award \$1,000 in Prize
Money . . . PLUS the
usual "sheepskins".**

**Hard-working theatremen
know the difference!**

SEE FOR YOURSELF!

From NEW YORK, N.Y.

As it was so well put by MOTION PICTURE EXHIBITOR in its Feb. 4 editorial ("MERCHANDISERS . . . NOT JUST DISTRIBUTORS"), the time has arrived in the evolution of the motion picture industry when those organizations which prepare the finished picture for exhibition, and have the responsibility for bringing the film to the attention of

the public, can more appropriately be called "merchandisers," than the traditional "distributors."

For much too long now too many people in our industry have been content to take heart in such badly battered bromides as: "There's nothing wrong with this business that a good picture won't cure." Well, let's stop kidding ourselves! All of us know of too many good pictures that in today's market were complete flops. But we also can easily remember many films which didn't excite anyone to ecstasies, yet proved to be highly profitable.

So it's about time that we change the glib phrase to: "There's nothing wrong that a well-merchandised picture won't cure."

Our saying it doesn't make it so, however. There is a great need for everyone in the business to recognize current facts. This means exhibition, too! It is no longer enough for film bookers and buyers to shop around for "good" pictures. What they must seek out are the pictures that have been merchandised in such a way that they will have a broad appeal.

In this situation, MOTION PICTURE EXHIBITOR and the other trade papers face a great opportunity and challenge. No group in this business can prove so effective in bringing home to the industry the overwhelming importance of merchandising.

Might I suggest a beginning. Since the earliest days, the trade press reviews of motion pictures have concerned themselves with the content and probable audience appeal of the film itself. But, if we are right in our estimate of the importance of film merchandising, that is not nearly enough. Why not review, right along with the content of the film, the merchandising campaign which it is being accorded by the merchandising company? In order to facilitate this process, the merchandising company, at the time it would screen the film for the trade press, would also screen the theatre and television trailers, play the radio commercials, hand out copies of the advertising material (certainly as important as who did the costumes and pushed the properties), and outline the exploitation, publicity, and promotion which has already been accomplished and that which is planned. Then the reviewer can give his exhibitor subscribers some inkling as to whether this picture is going into release strictly on its probable merits as entertainment, or whether the company placing it into release is supporting it in such a way as to double or even triple its basic appeal.

If we are merchandisers, let us be judged as merchandisers.

ROBERT S. FERGUSON, Director of
Advertising and Publicity
COLUMBIA PICTURES CORPORATION

EDITOR'S NOTE: Mr. Ferguson makes his point! Pick the most talented star, director, writer, or producer, and you'll find in his record many a "strike-out". More often than not, the merchandising, the public awareness, and the resultant "want-to-see" is just as important, if not more important, to eventual success of the picture than its artistic qualities. Failure to appreciate this, and the turning over of their production property to some distributor who thinks only in terms of film cans and shipping clerks, rather than in terms of field exploitation publicity and ballyhoo, has caused many a sorry independent producer. Cheap is cheap, and, to use the old insurance slogan, "You get just what you pay for—maybe!"

Any time the "Merchandisers" decide to submit their merchandising efforts as well as their pictures, MOTION PICTURE EXHIBITOR will review both.

41 Years of Service to the Theatre Industry

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VOLUME 61 • NO. 18

MARCH 11, 1959

CONGRATULATIONS TO THE SHOWMEN-OF-THE-YEAR

EARLY LAST YEAR, when MOTION PICTURE EXHIBITOR posted \$1,000 in prizes to be divided between the theatre men who developed and reported THE BEST FIVE exploitation stunts prior to Jan. 1, 1959, we didn't begin to vision the interest and enthusiasm that would result. In the intervening months, more than 2,000 individual submissions were received, from the U.S.A., from Canada, from the British Isles, and from other countries around the world.

Painstaking editorial work was necessary, in order to eliminate down to the 186 publishable ones, with available space applying a constant pressure on feature editor Nonamaker and his staff. The methods and individual achievement awards are described in greater detail elsewhere.

Suffice it to say that the 112 Theatre Circuit Executive Judges have now selected, from the 186 published campaigns, THE BEST FIVE listed in this issue. As a matter of fact, a tie resulted in THE BEST SIX. And, rather than split a prize that has already been so zealously contested, this publication has increased the Prize Money to \$1,200, so that each of the six winners might get the same full \$200 in cash.

To the six winners: Mr. Alger, Mr. Knoll, Mr. Smiley, Mr. Flowers, Mr. Adams, and Mr. Retzer, go our heartfelt applause and congratulations. Their promotional efforts were

well conceived and well developed, and their selection as THE BEST meets with our complete approval. Mr. Adams of Kirkaldy, Scotland, is particularly welcomed because he has competed from afar, and has succeeded in an international competition in showmanship, supposedly an American art.

Some idea of the quality of the competition can be gained from the fact that the final Judges spread their votes over no less than 97 different campaigns; and from the fact that, out of 560 potential votes, only a few votes separated the winners from many among the 25 listed runners-up. Any one of many of these runners-up was a potential BEST right up to the final tallies.

So the 1958 Exploitation contest is history. But a brand new 1959 one is under way. Once again, MOTION PICTURE EXHIBITOR is offering an Achievement Citation to every submission that is published in the every-second-week separate, saveable, and specially indexed EXPLOITATION section. And, at the year's end, \$1,000 in Prize Money will be divided among THE BEST, plus Bonus Prizes, and plus industry recognition through Front Cover pictures, stories, etc.

To those who won this year, see if you are good enough to repeat. To those who didn't, don't envy the winners. Be a winner in 1959!

ANNOUNCING A NEW POLICY

SEVERAL RECENT FUNERALS of industry veterans have impressed us with the manner in which well intentioned, hard working, conscientious men may give 20, 30, or even 40 years of productive life to this industry, often without too much financial gain, and dying, may pass quietly away with little note, except the tears of a few close friends, and a three-line obit in the local and trade press. Effective with this issue, we intend to correct this lack of attention to our veterans, great and small.

Elsewhere in this issue is a notice that will be repeated at monthly intervals as a reminder to all.

If the relatives and/or associates of deceased industry veterans, who had contributed 20 or more years of their lives to this industry's pursuits, will service us with a recent black and white photograph and a brief biog, we will do our part to record their careers and to leave their "mark" on the industry's history. Three of our former personal friends and acquaintances appear in this issue. We hope their counterparts are few and far between. But, when such inevitabilities occur, MOTION PICTURE EXHIBITOR will pay the industry's final respects.

If we don't have the space, we'll find it!

HOW CAN YOU ARGUE WITH SUCCESS?

THERE MAY BE many smarter distribution executives who disagree with the policies and methods of United Artists; but there should be few if any who can point to the same dramatic merchandising, or to the same bullish expansion in volume, in grosses, or in profits as United Artists over the past eight years. So when vice-presidents Youngstein, Picker, and Heineman told the World, at their recent west coast meeting, that their \$12,000,000 jump in gross receipts in 1958, to a new high of \$82,000,000, would be topped in 1959, and when they stated that their 40 pictures for 1959 would be backed by \$9,000,000 worth of promotion, and by a new high "in the employment of persons engaged in promotional work on a world-wide scale," maybe some of the dissenting distri-

bution executives ought to listen—and stop firing their own promotional help!

We don't say that the United Artists "mishpukah" is the smartest bunch of showmen "who ever came down the Pike." But we do say that they're a free-wheeling, hard driving, smart brand of "film men," who are in there merchandising every minute, with a "Devil take the hindmost" attitude. They aren't retrenching, but expanding. And the ball seems to keep bouncing their way.

Maybe some of the smarter distribution executives ought to take a good look at whatever it is they are doing. Or try to steal their signals. Or somethin'!

A quitter never wins, and a winner never quits!

RALLY ROUND A HIT BOYS!



**RALLY IS NOW
HOLDOVER
EVERYWHERE
IT OPENS!**

LEO McCAREY'S

RALLY ROUND THE FLAG, BOYS!

starring **PAUL NEWMAN**
JOANNE WOODWARD
JOAN COLLINS
JACK CARSON

Produced and Directed by LEO McCAREY

Screenplay by CLAUDE BINYON and LEO McCAREY

COLOR by DE LUXE
CINEMASCOPE

NEW YORK (10th week), SEATTLE (4th week), OKLAHOMA CITY (4th week), SALT LAKE CITY (4th week), ST. PAUL (3rd week), LOS ANGELES (4th week), CHICAGO (4th week), and holdover in TORONTO, MINNEAPOLIS, BIRMINGHAM, CHARLOTTE, DES MOINES, MILWAUKEE, ATLANTA, SYRACUSE, RICHMOND, ROCHESTER, DETROIT, UTICA, DULUTH, NASHVILLE, BOSTON, DALLAS, HARRISBURG, TULSA, KANSAS CITY, PROVIDENCE, COLUMBUS, CINCINNATI, WICHITA, WASHINGTON, FT. WORTH, SCRANTON—everywhere it opens, the pace is hot!

20th HAS THE PICTURES WITH HOLDING POWER!

NEWS CAPSULES

Glen Alden, List Map Merger

NEW YORK—A merger of Glen Alden Corporation and List Industries Corporation has been approved by the boards of directors of both corporations, subject to shareholders' action, it was jointly announced last week.

Glen Alden Corporation would be the surviving corporation.

The merger is planned on the basis of five new Glen Alden shares for each four shares of present Glen Alden outstanding (one and one-quarter new Glen Alden shares for one share of present Glen Alden); and one new Glen Alden share for each present List Industries share outstanding.

Notices of shareholders' meetings of both corporations and accompanying data are being prepared and will be mailed as promptly as possible to shareholders of record on March 10.

Fox Studio Deal Near

HOLLYWOOD—The deal for the sale of 20th-Fox studio land on the west coast, which is expected to gain the company as much as \$60,000,000, to a group headed by William Zeckendorf will not be ready for signing until the week of March 16, it was learned last week.



BROADWAY GROSSES

Pre-Holiday Slump Hits Hard

NEW YORK—Despite the advent of some new product, business on Broadway generally was feeling the usual pre-Easter slump last weekend, with the long-run "Separate Tables" holding up best.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE REMARKABLE MR. PENNYPACKER" (20th-Fox). Paramount (\$39,435)*—The third week was heading toward \$20,000.

"THE JOURNEY" (MGM). Radio City Music Hall (\$147,610)*—Thursday through Sunday accounted for \$78,000, with the third week bound to top \$110,000. Stage show.

"UP PERISCOPE" (WB). Roxy (\$55,405)*—Wednesday through Sunday claimed as \$28,000, with the opening week expected to hit \$33,000. Stage show.

"NIGHT OF THE QUARTER MOON" (MGM). Capitol (\$33,350)*—Opening week anticipated at \$31,000.

"LONELYHEARTS" (UA). Victoria (\$22,900)*—Opening week expected to reach \$15,000.

"SEPARATE TABLES" (UA). Astor (\$25,630)*—The 12th week held up well with \$21,000 announced.

"STRANGER IN MY ARMS" (U-I). Odeon reported \$10,000 for the opening week.

"SLEEPING BEAUTY" (Disney-BV)—Criterion stated the third week would tally \$39,000.

"RALLY ROUND THE FLAG BOYS" (20th-Fox). RKO Palace stated that the 11th week would reach \$11,000.

*Figures in parentheses reveal 1958 average as compiled by MOTION PICTURE EXHIBITOR.

A Quick Summary of All Important Industry News Condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., March 9

Application Of Decree Data To TV Studied

NEW YORK—Assistant Attorney General Maurice Silverman furnished data to Federal District Court Judge Edmund L. Palmieri indicating that provisions of consent judgments entered in the Government's anti-trust action might apply in a number of instance, if it should be found that the Paramount case judgments are applicable to the defendants' activities in television.

Judge Palmieri is seeking to determine whether the consent judgments apply in the antitrust defendants' activities in the TV field which have developed since the decrees were entered. This is in connection with the purchase of National Telefilm Associates by National Theatres and the interest no longer held in an NTA subsidiary by 20th-Fox.

The Assistant Attorney General listed three major areas where TV activities might run afoul of the judgments: the licensing injunctions; provisions relating to the acquisition of theatres and leasing of theatres; and injunctions relating to the divorced companies going into the business from which they were divorced.

Of the eight licensing injunctions in the judgments, the Attorney General's office feels that two would be particularly applicable. One is the injunction against conditioning the licensing of a feature upon another; the other forbids licensing of a feature except on a theatre by theatre basis.

It is also conceivable, the Government feels, that licensing injunctions relating to clearances might be brought into play, especially those enjoining distributors from participating in a system of clearances, clearance between theatres not in substantial competition, or unreasonable clearances.

The provisions listed, Silverman's report said, are the ones which it is apparent might become applicable if Judge Palmieri finds that the decrees are applicable in defendants' TV activities.



Mrs. Eleanor Roosevelt recently purchased the first tickets to 20th-Fox's "The Diary Of Anne Frank" opening at the RKO Palace, New York City, for the benefit of American Association for the United Nations.

Loew's Division Finalized

NEW YORK—Joseph R. Vogel, president of Loew's, Inc., and Leopold Friedman, president of Loew's Theatres, Inc., last week signed the final agreement for division of assets of Loew's, Inc., into two companies—Loew's, Inc. (MGM) and Loew's Theatres, Inc. The division will take place formally tomorrow (March 12).

The reorganization is in accordance with the plan approved by the stockholders and the Federal Court.

Under the agreement, Loew's, Inc., (MGM) continues to own and operate all motion picture production and distribution facilities, all television assets and activities, all the recording company's assets, its music company assets, and theatres owned in foreign countries with the exception of Canada.

All domestic and Canadian theatres plus the New York City radio station (WMGM) will be transferred to Loew's Theatres, Inc.



FILM FAMILY ALBUM

Gold Bands

Cyril Joy Robins, daughter of Mr. and Mrs. Ben Robins, Detroit, announced her engagement to Kenneth R. Adler. Robins was branch manager for Universal for 15 years and is now the proprietor of the General Custer Drive-In, Monroe, Mich.

Obituaries

Harry Berman, 48, former branch manager for Eagle Lion in Philadelphia, died last fortnight in Havana, Cuba. Recently he had been living in Miami, Fla.

Lou Costello, 51, film comedian and former partner of Bub Abbott, died last fortnight in Doctors Hospital, Beverly Hills, Cal., where he had been under treatment for heart trouble. He is survived by his wife and two daughters.

Claude Joseph Darce, 65, pioneer exhibitor of Morgan City, La., died last fortnight following an operation. In association with his mother-in-law, he operated the Opera House, Morgan City. He was a charter member of Allied Theatre Owners of the Gulf States and a member of its board for 11 years.

Industry's Most Complete Saveable Review Section IN THIS ISSUE

1. The Bandit Of Zhobie (Col.)
2. A Cry From The Streets (Tudor)
3. Nowhere To Go (MGM)
4. Paratroop Command (A-I)
5. Premier May (Continental)
6. The Shaggy Dog (Buena Vista)
7. The Sound and The Fury (20th-Fox)
8. Submarine Attack (A-I)
9. The Third Sex (D & F. Dist.)
10. Three Strange Loves (Astor)
11. Tosca (Casalero-Giglio)
12. The Wild and The Innocent (U-I) and 12 SHORT SUBJECTS

...the **BEST** Men Won

The most exciting and comprehensive EXPLOITATION contest in industry history ends its first year with a shower of cash as the world's top six SHOWMEN share \$1,200.

By **GEORGE F. NONAMAKER**
feature Editor

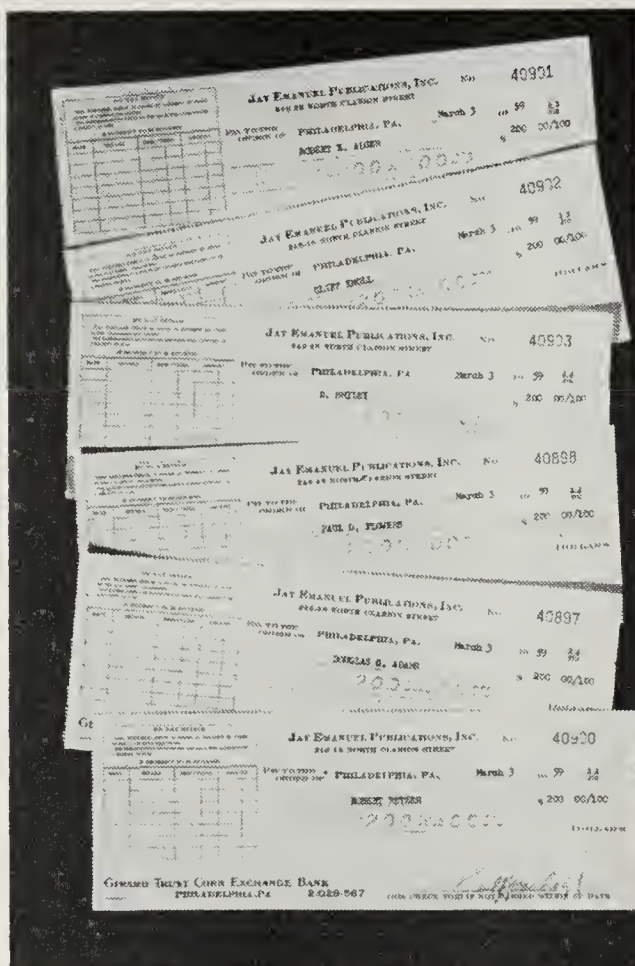
It was back in February, 1958, that MOTION PICTURE EXHIBITOR decided to do something to encourage the grass-roots selling of the industry's product and the motion picture theatre as an institution. We wanted to stimulate actual promotions as accomplished by experienced theatremen, to publish these and make them applicable with profit to other theatre situations.

Consequently, the EXPLOITATION section of the publication was created on an every second week basis. These sections were cumulatively numbered and indexed and, if properly saved, were intended to represent a veritable encyclopedia of knowledge in this special field.

With the first issue, a new "Showmen-Of-The-Year" Contest was announced. For each individual achievement, selected by the editorial board and published in EXPLOITATION, an Achievement Citation was issued; five by the same showman published in any one year entitled him to a Silver Citation; and should any showman ever accomplish 10 in the same year, a Gold Achievement Citation was to be awarded. At each year's end, all such published achievements were to be submitted to the "Committee Of 100" theatre circuit executives for their individual study and their personal choice of the best five and a minimum of \$1,000 in prizes was to be awarded to the five "Showman-Of-The-Year" so selected.

Out of over 2,000 entries submitted, 186 were published, among which 95 were voted among the best five by the judges. For submitting five entries during the period of the contest, five showmen received their Silver Citations.

Of the 120 circuit executives requested to serve as judges of the contest, 112 accepted; they were furnished with bound volumes



THE BOODLE

comprising 88 pages and including all of the 186 entries. Their task was not an easy one, but with the heartfelt thanks of the publication, they performed it promptly and well. A tabulation of their efforts showed four winners and a tie for a fifth. Rather than split the fifth prize, the publication voluntarily added \$200 to the \$1,000 in prizes, so there are actually six \$200 winners this year instead of five.

Norman Wasser, Pepsi-Cola Company, agreed to furnish as a bonus prize to each winner a picnic chest known as Pepsi Cooler.

These carriers have a capacity of 37 eight-ounce bottles, or 32 12-ounce bottles; their dimensions are 22" x 13" x 13"; their weight, 15 pounds. They are insulated with one inch thermofiber glass wool; have an all aluminum liner; and a food tray measuring 11½" x 10½" x 2¼". They are finished in smooth aluminum with lineal design cover.

The winners, all of whom have been previously notified, will shortly receive their prizes.

Front cover pictures of the winners will appear in subsequent issues of MOTION PICTURE EXHIBITOR, thus giving these showmen international recognition and industry acclaim.

The international aspect of the contest is proven by the fact that one winner was from Scotland, while among the runners-up were three from England and one from Canada.

Although not a winning entry, the honor of submitting a campaign from the greatest distance goes to Humayun H. Baigmoamed, Palace Theatre, Karachi, Pakistan.

THE WINNING ENTRIES

The winning entries are reprinted for the benefit of other exhibitors who may wish to adapt them.

The one of Robert E. Alger, Peru Theatre, Peru, Ill., was concerned with how he arranged and sold his 50th anniversary in show business program.

"We recently found DCA's "The Golden Age Of Comedy" an excellent attraction to tie in with our 50th anniversary in show business.

To add to the nostalgia we arranged a real old time movie program. Before each show an organist played old-time music for about five minutes. As the lights dimmed, a man dressed in old style clothes, wearing a derby and sporting a mustache and carrying a glass of beer, walked to the piano in front of the stage. In a spotlight, he removed his overcoat, snapped his sleeve garters, sat down and with arm and hand flourishes prepared to play as he shuffled through some sheet music on the piano stand. Actually, the tape recorder was then turned on with player piano music. During the playing old fashioned stereopticon slides were shown on the screen. The atmosphere was truly of the silent days. While this went on two boys walked down the aisles loudly hawking "Hot popcorn". They actually sold all they had each time. When this bit concluded the regular coming attractions were shown. Anticipating a crowd, many of whom are not regular patrons, we used trailerettes on 10 top pictures coming soon. We had obtained several real old film relics gratis, one of which was a "Felix The Cat" cartoon and this was shown next, followed by "10 Nites In A Barroom", ancient feature, also obtained gratis. After this we announced we were looking for the oldest person in each audience. We took their names and sent them season passes. This was followed by the showing of "The Golden Age of Comedy" and then we started all over again.

On two nights we juggled the time schedule and put on 25 minutes of Barber Shop Quartet singing; another night we had com-

WHAT SOME OF THE JUDGES THOUGHT

"I think the efforts of MOTION PICTURE EXHIBITOR to encourage exploitation are most praiseworthy indeed, and it has given me great satisfaction to observe the interest our managers are taking in the possibility of obtaining recognition for their campaigns in your feature EXPLOITATION section."

— D. J. GOODLATTE, managing director,
Associated British Cinemas, Ltd.,
London, England

"A lot of great, money-making ideas. May the best men win."

— Henry S. Griffing,
Video Independent Theatres,
Oklahoma City, Okla.

"Tough to judge. Many good ones."

— Trueman T. Rembusch,
Syndicate Theatres Inc.,
Franklin, Ind.

"This proved a difficult assignment in view of the many, many excellent entries."

— Harry Greene,
Welworth Theatres,
Minneapolis, Minn.

"I consider it a privilege to be one of the Committee of 100 theatre circuit judges, and thank you for extending me this invitation."

— Samuel B. Landrum,
Jefferson Amusement Company
Beaumont, Texas

munity singing; and yet another night we staged a fashion show; but everything got into the show. These extra attractions cost us nothing.

As for advertising—local merchants went for a double truck (two page center spread) coop newspaper ad with the theatre ad occupying prominent center space surrounded by the merchant's copy. To stimulate traffic for the sale each merchant sold tickets for "The Golden Age" at five cents and 10 cents, the prices that were in effect at that time. The merchants took care of the price difference. Therefore, we actually had 18 extra boxoffices in town.

In addition, on the Wednesday before showing eight teaser ads measuring four column inches each were used in the newspaper. Each ad was devised on an old fashioned design using the copy: "Do you recall that 'Golden Age' It's coming again this weekend to Peru." The merchants bought seven of these.

On radio 16 spot announcements were used heralding the "Golden Age" and the golden anniversary of Alger Theatres.

Circus heralds featuring old time type were handed out the week prior to showing and window cards were placed in the windows of all participating merchants with copy reading "Special tickets on sale here."

A half hour radio interview at no cost to us was obtained on "The Coffee Club," a local morning program. This was devoted to the anniversary, the film, the sale of discount tickets, and the fact that all participating merchants were dressed in the fashion of 1908. At the time of this program photographs were taken and were later shown on the local television station during a newscast. The local radio station also devoted time to the fashion show, while the local newspaper carried front page news stories on the stunt. The paper also had an inside story on the anniversary. Merchants used radio spot announcements on their sales tying in with the "Golden Age" stunt. There must have been at least 25 of these.

At the theatre all employees were dressed three days in advance and during the engagement in gay nineties clothing. The canopy announced "The Golden Age Of Comedy And A Few Other Surprises." Slogans used were "We turn back the clock to the golden age of the derby, bustle and handlebar mustache"; and "Don't SEND the kids—Bring them and laugh with them."

As a result of all this we played to more people in three days than in a normal week. We received compliments on everything. The merchants had fine business and all were happy with the sale. We had people talking about movies again. It cost us about \$90 for our share of everything; but everyone was well pleased. This feature is a natural for tie-ins with anniversaries such as ours."

GOLDEN AGE CLUB PARTY

Another was the entry of Cliff Knoll, State Theatre, Sioux Falls, S. D., which had to do with the good cheer party he arranged for the older people making up the membership of his Golden Age Movie Club in addition to others from convalescent homes, old peoples homes, etc.

"Christmas time is too often thought for only the children. We wanted to spread good cheer among the group that are usually forgotten. This group consists of the older people who make up our Golden Age Movie Club membership. With these people in mind, we decided to have a Golden Age Movie Club Christmas Party; and it was held five days before Christmas in the theatre.

Here were the . . . *SHOWMEN- OF-THE-YEAR* in 1958

The BEST SIX**, as selected by the COMMITTEE of 112 Theatre Circuit Executive JUDGES. Each to receive a \$200.00 CASH PRIZE from MOTION PICTURE EXHIBITOR, a handsome PEPSI-COOLER from Norman Wasser of the Pepsi-Cola Company, and other published recognition as an outstanding showman:

Robert E. Alger, Peru Theatre, Peru, Ill.
Cliff Knoll, State Theatre, Sioux Falls, S. D.
D. Smiley, Del Paso Theatre, North Sacramento, Cal.
Paul D. Flowers, Fox Theatre, Venice, Cal.
Douglas G. Adams, Regal Theatre, Kirkaldy, Scotland
Robert Retzer, Solano Theatre, Fairfield, Cal.

The next 25 RUNNERS-UP, whose work was in contention and received a heavy vote from the JUDGES right up to the final tally:

Ray E. David, Pace Theatre, Chadron, Nebr.	Charles W. Gilmore, Sequoia Theatre, Mill Valley, Cal.
Harlan Blake, Gopher Theatre, Minneapolis, Minn., and Jim Eshelman, Strand Theatre, St. Paul, Minn.	Maurice J. DeSwert, Indiana Theatre, Indianapolis, Ind.
Leonard E. Edwards, Loew's 35 Drive-In, Hazel, N. J.	Raymond Fraley, Margie Grand Theatre, Harlan, Ky.
Jim Denton, Majestic Theatre, Owingsville, Ky.	Tom Ican, Norwalk Theatre, Norwalk, Ohio
John Roach, Stanley Theatre, Philadelphia, Pa.	Dennis Cave, Savoy Theatre, Wadsworth, S. London, England
*John G. Corbett, Strand Theatre, Scranton, Pa.	Chuck Keeling, Tower Theatre, Oklahoma City, Okla.
Diane Gordon, Oritani Theatre, Hackensack, N. J.	C. A. Morris, Morgan Theatre, Morgan, Minn.
James Casey, Tower Drive-In, Raleigh, N. C.	*H. M. Kilpatrick, Palace Theatre, Gastonia, N. C.
Tony Erwin, Ritz Cinema, Oxford, England	Walter Neithold, Goshen Theatre, Goshen, N. Y.
James Russell, Legion Theatre, Wayland, N. Y.	Bill Donaldson, Brook Theatre, Brookside (Tulsa), Okla.
*John G. Corbett, Strand Theatre, Scranton, Pa.	S. Harvey, Ritz Cinema, Romford, Essex, England
J. M. Mahon, Orpheum Theatre, Prince Albert, Sask., Canada	*H. M. Kilpatrick, Palace, Gastonia, N. C.
*H. M. Kilpatrick, Palace Theatre, Gastonia, N. C.	

*Indicates contestant received judges' votes for different campaigns, and placed in this order.

Congratulations, Gentlemen! Yours is the stuff on which this industry has grown great!

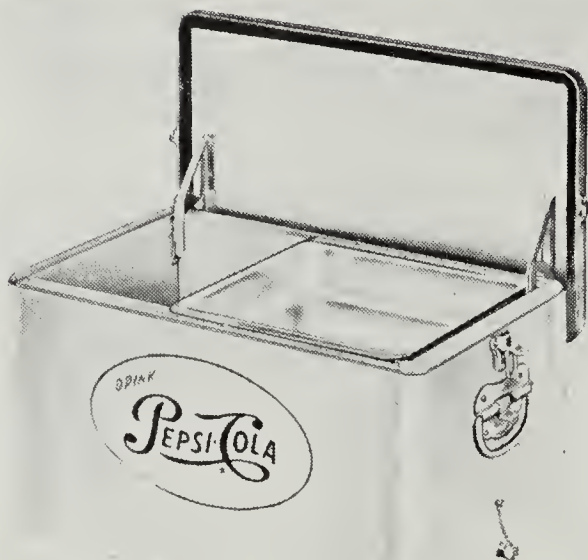
**One extra—due to a tie and a duplicate prize.

In addition to our Golden Age Movie Club members, all patients and retired personnel of six convalescent homes, old peoples homes, and the county poor farm, were invited to join us in our party. All Golden Age members were invited by letter and asked to bring a guest, so that they would have every opportunity to enjoy themselves at this party, held at 9.30 a. m.

Naturally, a project such as this takes additional help other than our theatre personnel. This was obtained through contacting the Gray Ladies of the local American Red Cross Chapter. More help was needed to transport the elderly people to and from the homes to the theatre. This was accomplished through arrangements with the Sioux Transit Bus Lines, taxis, private cars and an ambulance service which transported several wheel-chair patients. Some of these people hadn't been down town or in a theatre for years.

Prior to a special screening of MGM's "The Happy Road," the guests, numbering nearly 400, were served coffee, cookies and candy from a special holiday-decorated smorgasbord table. Knowing that many of these older people do not have anyone to pass their own personal Christmas cheer on to, we decided to go through our Golden Age Movie membership applicant cards and call upon 15 ladies and men who have a hobby of baking and cooking to make the cookies for the party. This held down the cost. The response from this request was heart warming and every individual called was "tickled pink" to be part of the party. The Red Cross furnished all the coffee, cream, sugar, etc. Five hundred bags of Christmas candy were promoted through the courtesy of the Shari Candy Company, Mankato, Minn.

Shortly before the movie started, I personally greeted the group from the stage and welcomed them. We searched out the oldest lady and oldest man in our audience. These two were brought to the stage and the lady, 91 years old, was presented with an orchid, promoted from a local florist; while the gen-



Norman Wasser, Pepsi-Cola Company, furnished as a bonus prize to each winner of the 'Showmen-Of-The-Year' Contest one of these picnic coolers, Model 13-SHB. The size is 22" x 13" x 13"; the weight is 15 pounds; it is of all aluminum construction.

tleman, 89, was presented a box of cigars promoted from a local druggist. After the presentation, these elders led the audience in a community sing accompanied by an organist.

We accomplished two important things through the party. First, we signed up nearly 50 new members in our Golden Age Movie Club. Second, is the good-will.

Words can not describe the expression on these peoples' faces, nor adequately convey their obvious appreciation. We received many telephone calls from businessmen, radio station, television station, city fathers, and many unknowns complimenting us on the party. Several letters of appreciation were received, including one from the co-operating Red Cross chapter. Radio carried mention of the party in their newscasts; the Argus Leader carried a story; and radio station KELO brought their portable remote set

and carried a 15-minute interview program from the lobby during the party, and the TV station used photographs of it on all of their daily newscasts.

The venture was so highly successful that we are going to have it as an annual affair. If you want to do your theatre a great deal of good and have the entire community's eyes focused upon you, this is one of the greatest things you can do."

KIDS' STAGE SHOW AND FUN CLUB

The judges, evidently mindful of the value of increasing business at kids' matinees, voted heavily for the efforts of D. Smiley, Del Paso Theatre, North Sacramento, Cal., who enlisted the aid of his doorman, who is also an animal trainer, in staging live stage shows for the entertainment of the small fry, and also built up what he calls the "Sammy Wammy" Fun Club to the point where it has over 1,800 members.

"This might be subtitled "How Easy It Is To Enhance Kiddie Matinees When Your Doorman Is An Animal Trainer", etc.

When our Sunday matinees dropped off, not only on children but on adults as well, we got an idea. Our Saturday kiddie matinees were wonderful; but we couldn't figure out where all the kiddies went on Sundays. Consequently we came up with a Fun Club for them on Sunday afternoons with features that would appeal to them and their parents as well. Incorporated were all the audience participation stunts we could think of plus some membership gimmicks which embraced "better behaviour" pledges, etc.

My doorman has a small kiddie circus consisting of a dog, sea lion, monkey and pony. I got together with him on the idea of making up as a clown and putting on a little stage show for the children. Our stage was very small to start with but when the special shows started to pay off we enlarged it. We did most of the remodeling ourselves on a "do it yourself" basis during hours when the theatre was not open to the public. In this way we did not miss a performance.

THESE were the 112 skilled Theatre Circuit Executives

MOTION PICTURE EXHIBITOR wishes to publicly thank each and every one of the gentlemen here listed, for taking the time to carefully peruse the

Jack Armstrong, Armstrong Circuit, Inc., Bowling Green, Ohio
Edward B. Arthur, Arthur Enterprises, St. Louis, Mo.
G. M. Aurelius, Arizona Paramount Corp., Phoenix, Ariz.
George Baillio, Southern Amusement Co., Inc., Lake Charles, La.
R. J. Barnes, ABC Theatrical Enterprises, Atlanta, Ga.
F. H. Beddingfield, Consolidated Theatres, Inc., Charlotte, N. C.
Sam Bendheim, Jr., Neighborhood Theatres, Inc., Richmond, Va.
Ben Berger, Berger Amusement Co., Minneapolis, Minn.
Joseph Blumenfeld, Blumenfeld Theatres, San Francisco, Cal.
Harry Brandt, Brandt Theatres, New York, N. Y.
L. Branscome, L. Branscome Enterprises, Hollywood, Cal.
Richard P. Brous, Fox Midwest Theatres, Kansas City, Mo.
W. Cartlidge, Associated British Cinemas, Ltd., London, England
Phil Chakeres, Chakeres Theatres, Inc., Springfield, Ohio
Henry Christos, Rex Theatre Co., Chicago, Ill.
Max A. Cohen, Cinema Circuit Corp., New York, N. Y.
Sidney L. Cohen, Film Service Corp., Salt Lake City, Utah
C. J. Collier, Collier Circuit, Cleveland, Miss.
Will J. Conner, John Hamrick Theatres, Seattle, Wash.
M. A. Connett, Connett Theatres, Newtown, Miss.
Roy Cooper, Roy Cooper Theatre Co., San Francisco, Cal.
Bill P. Cumbaa, MCM Theatres, Leesburg, Fla.
Dave Davis, Atlas Theatre Corp., Denver, Colo.
A. R. Daytz, Daytz Theatres, Boston, Mass.
William Dipson, Dipson Theatres, Batavia, N. Y.
M. A. Dutton, Western Drive In Theatres, Calgary, Alberta, Can.
Martin B. Ellis, Ellis Theatres Co., Philadelphia, Pa.
Louis J. Finske, Florida State Theatres, Jacksonville, Fla.

F. H. Fisher, Odeon Theatres Ltd., Toronto, Canada
Theodore Fleisher, Interstate Theatre Corp., Boston, Mass.
Carl Floyd, Floyd Theatres, Haines City, Fla.
William R. Forman, Pacific Drive-In Theatres Corp., Los Angeles, Cal.
Melvin Fox, Melvin Fox Theatres, Philadelphia, Pa.
Al P. Frank, Fox Wisconsin Amusement Corp., Milwaukee, Wis.
John H. Ganetakos, United Amusement Corp., Ltd., Montreal, Canada
George Gaughan, Cooper Foundation Theatres, Lincoln, Neb.
Morton Gerber, District Theatres, Washington, D. C.
Harry Greene, Welworth Theatres, Minneapolis, Minn.
H. S. Griffing, Video Independent Theatres, Oklahoma City, Okla.
M. M. Grimes, Bailey Theatres, Atlanta, Ga.
I. H. Harris, Harris-Voeller Theatres, Burley, Idaho
Louis C. Higdon, Frontier Theatres, Inc., Dallas, Tex.
H. J. Hodge, Jr., H & H Theatre Co., Winters, Tex.
Robert E. Hosse, Crescent Amusement Co., Nashville, Tenn.
Arthur K. Howard, Affiliated Theatres Corp., Boston, Mass.
R. A. Howell, Howell Theatres, Inc., Smithfield, N. C.
R. N. Hurt, Kerasotes Theatres, Springfield, Ill.
Edward L. Hyman, AB-PT, Inc., New York, N. Y.
R. V. Jones, Affiliated Theatres, Inc., Indianapolis, Ind.
Leroy D. Kendis, Associated Theatres, Cleveland, Ohio
R. M. Kennedy, Kennedy Theatres, Birmingham, Ala.
George Kerasotes, Kerasotes Theatres, Springfield, Ill.
H. R. Kincey, Wilby-Kincey Theatres, Charlotte, N. C.
Richard Klein, Black Hills Amusement Co., Rapid City, S. Dak.
Henrietta V. Kravitz, Savar Corp., Camden, N. J.
Samuel B. Landrum, Jefferson Amusement Co., Beaumont, Tex.

On the first Sunday we did over double business of previous Sundays. We started out with the Fun Club pledge and membership cards. Each carry a number, and a corresponding number is in our register. The pledge reads: "I pledge to be considerate of all, including brothers, sisters, mom and dad; always to be good and never bad. I'll always be guided by this rule, at home, at play or at school." When a member brings in a new member one of the small squares are punched out. When all nine spaces are punched, a member receives a free admission and a nice gift from the stage. The pledge is recited at each matinee by all members of the club. This went over big with parents, schools and the police department.

Cards of different colors were distributed in different sections of the community. White cards in one section, green cards in another, etc. This color coding was done so that we might ascertain from which section we were getting the most patronage. One thousand were put out in each section.

This snow-balled to the extent that we now have over 1800 members in the Club and we have added on the same program an "Amateur Talent Contest". We use 15 minutes for the kiddies and 30 minutes for the talent contest, paid for by a local car dealer.

The first Sunday we really circused things with balloons, grab bags, etc. and sold over 478 grab bags and two gross of balloons at 10 cents each.

When we enlarged the stage we put in regular foot lights, two additional mikes and amplifiers. I also promoted a piano from a local music store and a three speed automatic record changer.

We distributed 5,000 heralds 5½ inches by 6½ inches, reading: "Join Now. Del Paso Theatre's "Sammy Whammy Fun Club" be a charter member. Sign Fun Club register; get your membership card now! Members will take part in our big Sunday afternoon stage shows. See our big real live stage show in addition to our regular program. See "Neppi" the sea lion, "Happy", the clown, plus magic

ENTER NOW

A new 'Showman-Of-The-Year' contest is now current in the **EXPLOITATION** section for 1959. It was off and running with the first January issue with cash prizes again totaling \$1,000. As the judges of the past contest so aptly put it, "May the best men win."

tricks and trained animals. Fun and entertainment for all ages."

A lobby display was set up consisting of a sign, cut out of a clown head and several old fashioned school desks which I purchased, repainted and utilized. They worked out swell as "sign up" desks. Several other home made lobby displays helped sell the idea. All were inexpensive.

For street bally several clowns were out giving away candy suckers and handbills to parents with children. This built up a lot of good will and created favorable word of mouth.

Our local newspaper came through with plentiful publicity including cuts of our most cooperative doorman-clown-animal trainer.

Audience participation features included the give-away to lucky small fry of professional \$25 roller skates promoted from a local dealer; a clown contest; an animal naming contest; a string chewing contest; a dance contest featuring a dance instructor from a local studio, who did his bit to entertain and interest the youngsters; cracker eating and balloon breaking contests; donut eating contest; a dress making contest for girls with boys as models, etc., etc.

The small fry club idea worked out so well that we decided to incorporate something for the teen-age group and the amateur show evolved. We use four acts of talent with trophies awarded winners and paid for by the sponsoring Ford dealer. This, we find, brings in many parents and friends of contestants

and we have received many favorable comments.

In this manner we not only gained back the children and the teenagers; but many parents as well."

MORE KID STUFF

Paul D. Flowers, Fox Theatre, Venice, Cal., also came in a winner with his merchant-sponsored "Moviethon" for kids entry.

"In our never ending search for something new and exciting for the small fry we are by the very nature of our business faced with a predicament. We are in the movie business. We do not offer thousand dollar rides ala Disneyland. We sell motion pictures. And motion pictures are not new to kids. Many see them every week. For many they are a habit. But we feel that we can make going to the movies more than just a regular event. We feel that we can make it one of the exciting experiences of childhood.

Confident of this we introduced our first annual "Moviethon." It should be called "Funathon" for the kids.

We ran two complete shows a day, a top children's feature such as "Francis In The Navy," "The Glass Slipper," "This Island Earth," "The Brave One," and "The Kettles On Old MacDonalds Farm," plus cartoons for the first five days of summer vacation.

In addition, on the first day of the 'Moviethon' we conducted a talent show, the second day a pet show, the third day a hobby show, the fourth day a model building contest, and the last day a beauty contest. Also, on various days such personalities as the "Batman" and "Rocketman" made personal appearances. In addition at each show each boy and girl received a novelty gift of a balloon or a small toy. Also at each show there was a drawing for assorted door prizes donated by local merchants.

This full week of entertainment in the way of a "Moviethon" was given free to the small fry and was co-sponsored by six of the top civic minded merchants in the community.

(Continued on page 25)

JUDGES who used their best judgment to pick the BEST

186 published campaigns submitted to them. And for their intelligent selections. Cooperation like this speaks well for their interest in promotional activity at the theatre level.

D. C. Lam, Lam Amusement Co., Inc., Rome, Ga.
Bert Lefkovich, Community Theatre Circuit, Cleveland, Ohio
Ben Levin, General Theatrical Co., San Francisco, Cal.
Edward W. Lider, Yamins Theatres, Boston, Mass.
Morty Lightstone, Island Theatre Circuit, New York, N. Y.
Frank Lowry, Carolina Booking Service, Charlotte, N. C.
James W. McDonald, Theatre Owners Corp., Cincinnati, Ohio
Thomas E. McElroy, McElroy Theatres, Shreveport, La.
Charles J. Maestri, Lippert Theatres, San Francisco, Cal.
E. M. Manos, Monessen Amusement Co., Greensburg, Pa.
Ben Marcus, Marcus Theatres Management Co., Milwaukee, Wis.
C. W. Matson, Matson Theatres, Rockdale, Tex.
David E. Milgram, Milgram Theatres, Philadelphia, Pa.
Leonard L. Mishkind, General Theatres Co., Cleveland, Ohio
John F. Murphy, Loew's Theatres, Inc., New York, N. Y.
C. Elmer Nolte, Jr., F. H. Durkee Enterprises, Baltimore, Md.
Harold (Buster) Novy, Trans-Texas Theatres, Inc., Dallas, Tex.
R. J. O'Donnell, Interstate Circuit, Inc., Dallas, Tex.
Spiro J. Papas, Alliance Amusement Co., Chicago, Ill.
Harry Pickett, Jr., S. W. Craver Theatres, Charlotte, N. C.
Henry G. Plitt, Paramount Gulf Theatres, New Orleans, La.
D. W. Purnell, Purnell Theatres, Red Deer, Alberta, Canada
Perry Reavis, Jr., Stewart & Everett Theatres, Inc., Charlotte, N. C.
Walter Reade, Jr., Walter Reade Theatres, Oakhurst, N. J.
Sumner M. Redstone, Redstone Theatres, Boston, Mass.
Fay S. Reeder, National Theatres Amusement Co., Los Angeles, Cal.
Trueman T. Rembusch, Syndicate Theatres, Inc., Franklin, Ind.
Julian Rifkin, Rifkin Theatres, Boston, Mass.

Ben Rosenberg, Penn Paramount Corp., Wilkes-Barre, Pa.
Leonard L. Rosenthal, Upstate Theatres, Inc., Albany, N. Y.
Paul Roth, Roth Theatre Circuit, Silver Spring, Md.
Arvin K. Rothschild, Continental Enterprises, Inc., Jacksonville, Fla.
David Rothstein, Rothstein Theatres, Inc., Winnipeg, Manitoba, Canada
John H. Rowley, Rowley United Theatres, Inc., Dallas, Tex.
A. L. Royal, Royal Theatres, Meridian, Miss.
W. F. Ruffin, Ruffin Amusement Co., Inc., Covington, Tenn.
A. F. Sams, Jr., Statesville Theatre Corp., Statesville, N. C.
J. Myer Schine, Schine Circuit Inc., Gloversville, N. Y.
Samuel Seletsky, Smith Management Co., Boston, Mass.
Robert W. Selig, Fox Inter-Mountain Amusement Corp., Denver, Colo.
Gerald Shea, Jamestown Amusement Co., New York, N. Y.
Sheldon Smerling, Eastern Management Corp., Newark, N. J.
Ralph G. Smithsa, Essaness Theatres Corp., Chicago, Ill.
Jay Solomon, Independent Theatres, Inc., Chattanooga, Tenn.
Evans Sprott, Bijou Amusement Co., Nashville, Tenn.
L. A. Starsmore, Westland Theatres, Inc., Colorado Springs, Colo.
John H. Stembler, Georgia Theatre Co., Atlanta, Ga.
Frederick G. Storey, Storey Theatres, Inc., Atlanta, Ga.
S. J. Switow, M. Switow & Sons, Inc., Louisville, Ky.
N. A. Taylor, 20th Century Theatres, Toronto, Canada
R. O. Thompson, Richard O. Thompson Theatres, Healdton, Okla.
Clive R. Waxman, Theatre Service, Grand Rapids, Mich.
J. H. Webster, Carolina Amusement Co., Inc., Elizabeth City, N. C.
William M. Wetsman, Wisper & Wetsman, Detroit, Mich.
Charles W. Winchell, Minnesota Amusement Co., Minneapolis, Minn.
Marc J. Wolf, Y & W Management Corp., Indianapolis, Inc.

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AD CAMPAIGN
IN 26 LEADING
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TEEN-AGE MAGAZINES

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LEADING WOMEN'S MAGAZINES

FAMILY WEEKLY • PARENTS'

"FAMILY-APPEAL" MAGAZINES

EBONY • TAN

NATIONAL NEGRO MAGAZINES

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"CONFESSION" MAGAZINES

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MOVIE MIRROR • MOVIELAND • SCREEN STORIES • TV and MOVIE SCREEN

ROOSEVELT THEATRE, CHICAGO!

TOA Board Studies Many Problems

Opposes All Pay-TV, Wage Law Extension; Favors Early Renewal Of Plans For Business Building

WASHINGTON—The midwinter combined session of the board of directors and the executive committee of the Theatre Owners of America was held last fortnight at the Mayflower Hotel.

Brylawski Asks United Front To Fight Wage Legislation

A. Julian Brylawski, chairman of its National Legislation Committee, called for a united industry front against pending minimum wage legislation, which he feels will include theatres for the first time. He said that Senate Bill 1046 appears to include the theatre industry within its definition of the "service establishments," while House Bills 449 and 450 and House Bill 317 seek the same general objectives, including raising the minimum wage from \$1.00 to \$1.25 per hour.

"We should have a large and active committee from all our units to start work immediately to secure the exemption of the movie industry from the new bills," Brylawski said. "I feel, however, that this is a problem for all exhibitors and that if it properly falls within the wider scope of the American Congress of Exhibitors or the Council of Motion Picture Organizations, the campaign should be undertaken by them."

He said that hearings could be anticipated later this month giving the industry very little time to organize.

Harling Lines Up Support For Anti-Pay-TV Effort

It was unanimously voted that TOA should continue its support of the Joint Committee on Toll-TV, which is now undertaking, on an industry basis, the campaign to outlaw through legislation all types of Pay-TV. In voting its support, TOA also endorsed the report by Philip F. Harling, chairman of TOA's Anti-Pay-TV Committee, which recommends that TOA give its full support to the Joint Committee; that it ask for contributions from members on the formula heretofore adopted, and in every way cooperate with the Joint Committee to carry out the purposes of the report unanimously adopted by ACE, and assumed by the Joint Committee.

New emphasis to the campaign was given with the reaffirmation by the Joint Committee on Toll-TV of support for the Harris Bill outlawing Pay-TV in all forms, and the pledge of complete exhibitor unity for the campaign.

This unity was manifest at a dinner meeting presided over by Harling and attended by representatives of all exhibitor organizations. He said that the \$100,000 budget would cover retention of the necessary legal, engineering, economic, and public relations staff for the work that would be undertaken immediately to prepare for the hearings on the Harris Bill, which should be held within the next 30 days in Washington by the House Committee on Foreign and Interstate Commerce. Marcus Cohn, Washington attorney, has been retained by the Committee as its special counsel for the campaign.

Attending the dinner meeting were Wilbur

Grass Roots Drive Set On Minimum Wage Law

NEW YORK—A warning that passage of the Minimum Wage Bills now pending in Congress, which would for the first time include motion picture theatres, and establish a \$1.25 per hour minimum rate, would close thousands of theatres, was sounded last week by George G. Kerasotes, president of Theatre Owners of America.

Kerasotes, quickly following up the directive of TOA's board and executive committee at their joint mid-winter meeting in Washington, announced formation of a Minimum Wage Committee to conduct a grass-roots campaign to Congress to specifically exempt theatres from the pending legislation.

Emphasizing that time was extremely short because hearings will begin later this month on some of the bills, Kerasotes invited all exhibitors, regardless of their affiliation, to join in the grass-roots campaign by writing to members of the Senate Committee on Labor and Public Welfare, and the House Committee on Education and Labor, where the bills now repose.

Snaper, Samuel Rosen, Ernest G. Stellings, Mark Chartrand, Herman M. Levy, Kerasotes, Irving Levin, Edward Fabian, Sumner Redstone, S. H. Fabian, O'Donnell, Albert M. Pickus, Joseph Alterman and Albert Floersheimer, Jr.

Immediate work of the Committee, Harling said, included solicitation of all exhibitors; organization of witnesses to appear at the Harris Bill hearings; approach to labor, veteran, women's, and other civic groups who have already contacted the Committee with requests to participate in the hearings to record their opposition to Pay-TV; and to solicit further Congressional support for the Harris Bill.

Stellings Reports Sufficient Funds For Radio B-B Plan

The desire for an early start this spring of the radio portion of the national Business Building Campaign was reaffirmed after a report was made by Ernest G. Stellings, chairman of TOA's board, that exhibition has raised sufficient money for the radio campaign.

Stellings said that exhibition has already raised \$159,500 and the TOA's offer to put up an additional \$5,000 if necessary still stood. He pointed out that the budget for the radio portion of the campaign was \$300,000 so that if production and distribution matches exhibitors' money there will be sufficient funds for the radio campaign.

TOA Backs S. F. Festival; ACE Program Endorsed

Irving Levin, president, Northern California Theatre Owners Association, and chairman of the International Film Festival to be held in San Francisco Nov. 11-24, made a report and TOA again went on record as urging the industry to support the Festival.

S. H. Fabian, chairman of ACE, reported on ACE's program and projects, and TOA

(Continued on page 25)

TOA Approves New Travel Insurance Plan

WASHINGTON—George G. Kerasotes, president, announced that the Theatre Owners of America's Board of Directors and Executive Committee had voted to make a new program of accidental death and dismemberment insurance coverage for business and pleasure travel available to its members.

The program will enable TOA members to cover themselves, their families, and any of their employees, and employees' families with a minimum of \$25,000 insurance per person for \$25 per year, to a maximum of \$100,000 a person for \$100 annual premium. The insured will then be covered for 24 hours a day for a full year for death or injury resulting from an accident on any type of business or pleasure travel, on any conveyance, including any licensed plane.

Announcement of the new service came a day after TOA's new Group Life Insurance program for members became effective on March 1.

The group life insurance plan is underwritten by the John Hancock Mutual Life Company, Boston; the new travel insurance will be underwritten by the Peerless Insurance Company, Keene, N. H.

FCC Questions Toll-TV Ban

WASHINGTON—The Federal Communications Commission last fortnight told the House Interstate and Foreign Commerce Committee that more study must be given the technical and legal aspects of questions raised in the pending Harris resolution against toll television, and that a report will be prepared for later submission to Congress.

A point of concern to FCC was said to be the expansiveness of the Harris resolution. The Commissioners called attention to the novel suggestion that cable or land line toll TV also be placed under prohibition, and they raised a constitutional question on that score. The Congressional committee was told jurisdiction has not been extended to any type of broadcasting except that which uses the airwaves.

The report will be referred to the committee technical staff which will work in conjunction with FCC. The Commission did not undertake new discussion of the merits of toll-TV. Further postponement of the FCC decision to begin licensing 30 days after the Congressional session ends, if not previously prohibited from doing so, was not requested.

Byrne, Klune New Loew's V-Ps

NEW YORK—John P. Byrne, MGM's general sales manager, and Raymond Klune, general manager of the MGM Studios, have been elected vice-presidents of Loew's, Inc. it was announced last week by president Joseph R. Vogel.

Byrne became general sales manager in December, 1957. Previously he had been assistant sales manager and prior to that was in charge of the eastern sales division. He joined MGM as a salesman in the Denver branch in 1925. Klune came to the MGM Studios in August, 1958. Before joining MGM he had served as production manager for 20th Century-Fox, David O. Selznick, and RKO.

Las Vegas V. C. Tent Ready For Convention

LAS VEGAS, NEV.—With the appointment of Ernest Cragin as general chairman and a committee of enthusiastic barkers to back him up, plans for the annual convention of Variety Clubs International in Las Vegas on March 31 promise one of the most colorful of Variety's annual conclaves.

Cragin, a charter member of the Las Vegas Tent and an acknowledged expert in staging of colorful hoopla, takes over the convention chairmanship reigns from Jacob Kozloff, who relinquished the post due to changed business demands, it is reported by Tent 39 chief barker Harry Farnow, host for Variety's big show.

Registration, which is expected to reach a record number of some 1,500 barkers from the United States, London, Dublin, Mexico City, and Canada, will begin on March 30 in the Hotel Thunderbird.

A colorful ceremony marking the grand opening of Las Vegas' multi-million-dollar convention hall will formally launch the Variety Conference. It is expected that many of showdom's most exciting names, both from Hollywood as well as those then appearing in Las Vegas, will provide interludes of entertainment for the conventioners and their wives.

Key committee chairmen serving with Cragin are: Ben Goffstein, Wilber Clark, John DeLuca, Gene Murphy, Bob Loden, Clifford Jones, Dave Messing, Tony DeCarlo, Norman Keller, Dave Eisenberg, Fred Soly, Charles Howell, Ivan Annenberg, Harry Farnow, Jerry Weiler, Harvey Diederich, Harry White, Antonio Morelli, Jack Doyle, Jack Schieff, Mrs. Averill Dalitz, and Mrs. Gen Atol.

International chief barker George Eby has forwarded to Cragin the recommendations of all newly elected chief barkers with whom he has conducted regional meetings.

Variety Club members and their friends who have not yet registered may do so by communicating with Variety Club Tent 39, P.O. Box 1449, Las Vegas.

RKO Circuit Earnings Up

NEW YORK—Albert A. List, chairman and president, List Industries Corporation, said last fortnight in the company's annual report that earnings of RKO Theatres improved during the second half of 1958 to the point that operating results for the year were better than in 1957.

He was enthusiastic about the future and said, "A circuit like ours with theatres well located, attractive, and carefully maintained can continue to be successfully operated."

List Industries, of which RKO Theatres, Inc., is a subsidiary, earned \$3,277,765 after taxes on sales and operating revenues of \$47,703,200 in the year ended Dec. 31, compared with a net of \$1,540,461 on sales of \$55,433,254 in 1957.

AA Opens Japan Offices

NEW YORK—Allied Artists International Corporation is opening its own distribution system in Japan, Norton V. Ritchey, president, announced last week. Five offices will be established in key cities of Japan. The new organization will be under the supervision of Fernando Rodriguez, general manager of Allied Artists of Japan, Inc. The new offices, to be located in the exchange cities of Tokyo, Osaka, Nagoya, Sappora, and Fukuoka, will be staffed with personnel drawn from the local industry sources.

Merits Of Classification System Debated In Ohio Censorship Fight



William J. Heineman, United Artists vice-president in charge of distribution, recently received the Brotherhood Week Motion Picture Award bestowed on Stanley Kramer's "The Defiant Ones" for its outstanding contribution to the cause of brotherhood from Cornelia Otis Skinner, national Brotherhood Week chairman of Community Organizations.

Fabian, Eastern Plan Shopping Plaza Theatre

NEWARK, N.J.—With negotiations nearly completed, a modern motion picture theatre will be constructed in the Garden State Shopping Plaza, Paramus, N.J. Sturgis E. Chadwick, vice-president of Garden State Plaza Corp., announced that Fabian Enterprises, Inc., and Eastern Management Corp., owners of the leading outdoor theatre circuit in New Jersey, would jointly build and operate the new theatre.

Edward L. Fabian, of Fabian Enterprises, and Sheldon Smerling, of Eastern Management, in describing the new theatre, stated that it would have 1200 luxury seats, and would be equipped with the latest and finest technological motion picture improvements. It would be capable of exhibiting motion pictures in the new Todd-AO and Cinema-Scope processes, together with full stereophonic sound. They stated that in addition to motion picture presentation, the theatre would be readily adaptable for live shows and community uses for meetings, graduations, and fashion shows. The theatre will contain a neo-classic skylight lounge where patrons can relax with refreshments and enjoy various cultural exhibits.

The architect for the new theatre will be Sidney Schenker of Paterson, N.J., and construction will begin immediately following the signing of the lease. The free parking facilities of the Plaza will be available for all theatre patrons.

King Bill Would Kill Tax

WASHINGTON—A bill to exempt motion picture theatre admissions completely from the federal admissions' tax was introduced last week by Representative King, California Democrat.

Since the House Ways and Means Committee has announced opposition to any tax cuts this year, the outlook for the bill was not very bright, but it is believed that King was introducing the bill chiefly as a precautionary measure, so that if some general excise tax-cutting drive developed later, a motion picture theatre tax cut bill would be on the record.

COLUMBUS, O.—Bill to classify films for "adult" and "family" patronage would do more harm than good, several Columbus theatremen said; the morals of youth are everybody's responsibility, said the sponsors of the latest bill to regulate film showings in Ohio.

Rep. Paul Lynch and Sen. Thomas O'Shaughnessy, both Democrats from Columbus, introduced a bill to set up the classification system. The classifications would be determined by an eight-member board in the Department of Education. No one under 18 would be admitted to "adult" films. Policing of the law would be up to theatre owners and managers.

"How can I know who has the mind or intelligence to see what pictures?" queried Louis Sher, president of the Art Theatre Guild, operators of the Bexley, Drexel, and World. "I'm not smart enough to tell when a person is not an adult. Some people are children at 45. Others are adults at 12." Theatremen queried by the Columbus Citizen said such a law would contribute to juvenile delinquency. Juveniles would seek "devious ways" to see these adult films, as "anything forbidden has more allure."

Movie operators said they are not the keepers of their neighbors' children. "It has been legally established that parents are responsible for their children, not the theatre owners," said Sher.

"Parents should be the censors for their own children, not an appointed group," said Milton Yassenoff, general manager, Academy Circuit.

"A family itself should determine whether it will see a motion picture," said Ed McGlone, RKO city manager.

"As an individual I hesitate to think that any other individual has the right to interfere with the privileges and freedoms that have been given to us by law," said Walter Kessler, manager, Loew's Ohio.

"I would like to ask," added Kessler, "how big is the committee that is going to regulate movies on television? Regulation of one form of movie entertainment as opposed to another would constitute some type of discrimination. Or what will they do about the movie censored for Ohio for showing to a limited theatre audience that will be shown five or 10 years from now on television without the benefit of censorship or regulation?"

On the subjects of TV movies, Sher asked: "What are they going to do about movies via TV? Are they going to have an adult room in the home? Are newspapers going to put out a special edition for children? The problem is not censorship. The problem is the interests of the parents in channeling children in the right direction. It is an individual matter."

Sen. O'Shaughnessy said: "This is not a ban-in-Boston deal. It is something that should be effective." Rep. Lynch added: "It is the practical solution for keeping young children out of the garbage pit. The classification system meets all constitutional requirements. It is not one that will ban the showing of any film in movie theatres," continued Lynch. "People who want garbage can go to the garbage pit to get it."

"Classifying films will keep young children out of the garbage pits. It doesn't eliminate the problem of obscene films. It just separates them into the heap where they belong. It

(Continued on page 24)

20th-Fox Release Schedule Includes At Least Two Blockbusters Monthly

NEW YORK—20th Century-Fox will release to domestic exhibitors a minimum of two "blockbusters" per month for the remainder of the year, it is announced by general sales manager Alex Harrison in revealing the company's CinemaScope feature attractions through September, 1959.

The announcement covered releases for the six-month period beginning April. The schedule includes 12 "blockbusters," in addition to picturizations of two Pulitzer Prize stage plays: George Stevens' "The Diary of Anne Frank," which will be presented as a road-show attraction with its world premiere scheduled for the RKO-Palace in New York on March 18, and the CinemaScope production of the Richard Rodgers-Oscar Hammerstein musical, "South Pacific." The latter is scheduled for national release in July.

The six-month's product is the costliest and most ambitious ever sponsored in any such period by 20th-Fox, Harrison pointed out.

Following are the six months' releases Harrison announced yesterday:

APRIL—"Warlock," with Richard Widmark, Henry Fonda, Anthony Quinn, Dorothy Malone, and Dolores Michaels, produced and directed by Edward Dmytryk. "Compulsion," with Orson Welles, Bradford Dillman, Dean Stockwell, Diane Varsi; Richard Zanuck, producer; Richard Fleischer, director; CinemaScope, black and white.

MAY—"Woman Obsessed," with Susan Hayward, Stephen Boyd, Theodore Bikel, Ken Scott, and Barbara Nichols; Sydney Boehm, producer; Henry Hathaway, director. "Say One For Me," with Bing Crosby, Debbie Reynolds, Robert Wagner, and Ray Walston; songs by Sammy Cahn and Jimmy Van Heusen; Frank Taslin, producer-director.

JUNE—"The Man Who Understood Women," with Henry Fonda, Leslie Caron, Cesare Danova, Myron McCormick, and Conrad Nagel; produced and directed by Nunnally Johnson. "Holiday For Lovers," with Jane Wyman, Clifton Webb, Paul Henreid, Gary Crosby, Jill St. John, Carol Lynley; David Weisbart, producer; Henry Levin, director.

JULY—"South Pacific." "Blue Denim" with Charles Brackett, producer; Philip Dunne, director. "The Love Maniac," with David Weisbart, producer; Raoul Walsh, director.

AUGUST—"Casino," with Richard Widmark; produced and directed by Dick Powell. "The Alaskans," with John Wayne and Robert Mitchum; co-produced by John Lee Mahin and Martin Rackin; Richard Fleischer, director.

SEPTEMBER—"The Blue Angel," co-starring May Britt and Curt Jurgens; Jack Cummings, producer. "The Best Of Everything," a Jerry Wald production; Jean Negulesco, director.

U-I Switches Ad Agencies

NEW YORK—Universal Pictures Company, Inc., has appointed Charles Schlaifer and Company, Inc., as its advertising agency replacing Cunningham and Walsh, Inc., which resigned the account, it was announced last week by David A. Lipton, Universal vice-president.

The new agency's first assignment will be in connection with Universal-International's forthcoming release of "Imitation of Life."

MPIC To Suspend Activity By July 1; May Resume Later

HOLLYWOOD—The Motion Picture Industry Council, created in 1949 as an all-Hollywood organization dedicated to the promotion of proper public relations of the motion picture industry on all fronts, will suspend its activities by July 1, it was announced last fortnight following a unanimous vote by the MPIC executive committee.

The corporate structure of the organization will be maintained so that activities may be resumed at any time the industry deems it necessary to reactivate the council.

Mich. Allied Blasts Non-Theatre Shows

DETROIT—A well-attended February meeting of Allied Theatres of Michigan was action-packed on the subject of pictures on release being played away from theatres. Schools, clubs, professional groups, and others have been showing pictures both on 35 and 16 mm, which is taking business away from regular outlets.

Distributors making such deals were lambasted, particularly because when theatres applied for this product on extra-curricular release, they were told "prints were not available" or have been taken out of service." Harder to locate is the source of the 16mm prints, many of which are bootleg.

Clive Waxman Independent Exhibitors of Grand Rapids, revealed in a letter a typical sore spot:

The Central High School in his city gives "noon-hour" movie shows for students, showing only part of a feature each performance and charging 10 cents admission. The current issue of the school paper lists the following attractions being shown students this month: "Abbott and Costello Meet Jekyll and Hyde," "Tammy and the Bachelor," "The Incredible Shrinking Man," "Coming Round the Mountain," "Abbott and Costello Meet Frankenstein," "Madonna of the Silver Moon," "Curucu, Beast of the Amazon," "Battle Hymn," and "Rocking Horse Winners."

Waxman wrote his service has tried in vain to obtain some of this product for theatres. Complaints have been made to the Superintendent of Schools and the Board of Education protesting unfair competition and stating such showings definitely hurt business. Waxman adds the situation, despite protests, is getting worse.

The meeting decided to investigate the sources of these prints used for telephone company employee gatherings and other private shows doing harm to the standard box offices.

It was with deep regret the resignation of B. L. Kilbride Jr. was accepted. He has long been an officer and was vice-president since April 1956. A luncheon in his honor will be held some time in March. No action was taken as to his successor. The appointment of William M. Wetsman as annual convention chairman was announced.

Reade Will Keynote Kansas City Meeting

KANSAS CITY—Beverly Miller, vice-president, United Theatre Owners of the Heart of America; former president, Allied Independent Theatre Owners of Missouri and Kansas; and operator of area drive-ins, announced last week the tentative program for the big UTO Show-A-Rama at the Hotel Muehlebach on March 24-25-26.

The first day's meeting will open with a luncheon to be keyed by Walter Reade, Jr., with TOA president George Kerasotes and Horace Adams, president, Allied States, and other speakers also scheduled to appear.

Edward Hyman has been invited to speak on orderly distribution, while other representatives will talk on Academy Awards plans and ACE.

Gordon McLendon will lead a showmanship session assisted by Bill Hendricks, M. B. Smith, and Harry Greene, Welworth Theatres, Minneapolis.

Equipment and concession clinics have been scheduled, and there will be a large equipment display in connection with Show-A-Rama.

Word has been received that many delegations from circuits will be in attendance from Oklahoma, Des Moines, and Omaha. Valuable draw-prizes include fully-paid round trip vacations to Las Vegas, gift bonds, etc.

Schwalberg Heads Lodge

NEW YORK—Alfred W. Schwalberg, founder and first president of Cinema Lodge B'nai B'rith, was unanimously elected president of the organization recently at a luncheon held at Toots Shor's Restaurant.

This year commemorates the 20th anniversary of Cinema Lodge. In tribute to Schwalberg, all of the past presidents have agreed to act as honorary chairmen for one year for each of the agencies that comprise the fabric of B'nai B'rith activities.

The principal speaker at Friday's elections was Dr. Lewis Webster Jones, president, National Conference of Christians and Jews.

Other officers elected for one year are treasurer, Jack Weissman; secretary, Abe Dickstein; vice-presidents, Irving R. Brown, Jack Hoffberg, Maurice B. Leschen, Milton Livingston, Joseph R. Margulies, David Picker, Sol Rissner, Norman Robbins, Nathan M. Rudich, and Leonard Rubin.

Chairmen of the nominating committee was Jack H. Levin, with Robert Shapiro and Martin Levine acting as co-chairman.

Exhib Loses Court Test

MINNEAPOLIS—District Judge Paul Jaroscak last fortnight denied an injunction which would have prevented Warners' from supplying "Auntie Mame" to seven 28-day houses here.

The suit was brought by Sol Fisher, Variety and Ritz, who asked that the film company be forced to furnish the film to his theatres or else be enjoined from distributing it elsewhere on the 28-day break.

Judge Jaroscak noted he could find no evidence of mutual obligation between Fisher and the distributor, and said, "It has not been shown that the plaintiff has the right to such a print." An injunction against distribution of the film to the seven theatres would harm the other houses without benefiting Fisher, the Judge found, after commenting that Fisher had admitted the other theatres were not in competition with his.

THE WORD IS OUT AND THE WORD IS BRAVO!

JOHN WAYNE

The big guy with the battered hat...



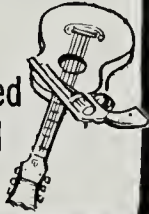
DEAN MARTIN

'Dude'—the wreckage piled up by a fast woman...



RICKY NELSON

The rockin' baby-faced gunfisted kid...



...and the girl they all call 'Feathers'

HOWARD HAWKS' **RIO BRAVO**

TECHNICOLOR®
from WARNER BROS.

YOU'VE SEEN NOTHING LIKE 'EM TOGETHER... AND IN THE HEAT AND HATE OF RIO BRAVO NOTHING CAN TEAR 'EM APART!



CO STARRING **ANGIE DICKINSON • WALTER BRENNAN • WARD BOND** JOHN 'Lawman' **RUSSELL**

WITH PEDRO GONZALEZ-GONZALEZ • ESTELITA RODRIGUEZ • Screenplay by JULES FURTHMAN and LEIGH BRACKETT
MUSIC COMPOSED AND CONDUCTED BY DIMITRI TIOMKIN • AN ARMADA PRODUCTION • Directed and Produced by HOWARD HAWKS



Hear Dean and Ricky Sing...

"RIO BRAVO"
"MY RIFLE, MY PONY AND ME"
"CINDY"



YOU GET IT FROM WARNERS ON MARCH 18!

CHECK THE PRESSBOOK AND YELL BRAVO! SMASH ACTION AND PERSONALITY ADS TO HIT HOME THE HOTTEST CAST IN YEARS ● A ROUSING TRAILER PLUS A SPECIAL RICKY NELSON THEATRE TEASER TRAILER ● STRIKING DOOR PANELS OF ALL THE STARS ● A MASSIVE SOUND TRACK RADIO SPOT CAMPAIGN, INCLUDING DEAN MARTIN—RICKY NELSON SINGING SPOTS ● A SPECIAL RICKY NELSON ONE-MINUTE TELEVISION SPOT ● A NEW DEAN MARTIN CAPITOL RECORDING ● A RICKY NELSON GLOSSY HERALD ● AND LOTS, LOTS MORE! YELL BRAVO — AND THEN SELL BRAVO!

UA Earmarks "Cool" Million Dollars For Campaign On "Some Like It Hot"

NEW YORK—Roger H. Lewis, United Artists national director of advertising, publicity, and exploitation, announced that the company is backing "Some Like It Hot" with a most comprehensive and thorough-going promotion campaign.

He estimated that the budget for the domestic promotional campaign would exceed \$1,000,000, and would provide exhibitors with the incentive and enthusiasm to carry through the program on their own local levels.

Major elements of the campaign include heavy local level co-operative advertising; a special music cross promotion; public appearance tours; intensive national magazine and newspaper editorial promotion; television and radio spot announcements; book promotions; newspaper supplement ads; contests; and merchandising tie-ins.

"Advance word-of-mouth publicity and our tremendous pre-sell campaign have generated considerable excitement in the film," Lewis noted. "We anticipate the greatest exhibitor response and cooperation in connection with local level ad campaigns."

To give full promotional impact to the campaign, UA is also launching a special music campaign. The major cross promotion involves three UA LP albums. The music promotion includes heavy disk jockey plays and dealer promotions and displays.

As part of UA's increased global merchandising activity, overseas tours are being planned for producer-director Billy Wilder, who, with Jack Lemmon is scheduled to go to Europe on a press, radio and TV tour.

To date, cover stories and multi-page layouts on the film have appeared in all of the nation's leading newspaper supplements, reaching a total readership of over 100 million potential moviegoers.

Lewis also disclosed that a series of full-page, full-color ads have been prepared for pictorial review papers to coincide with the film's opening playdates in New York, Chicago, Detroit, Boston, Baltimore, Milwaukee, Los Angeles, San Francisco, Seattle, and Pittsburgh.

Other facets of the all-media promotion include special 10, 30, and 60 second TV trailers; press, radio, and TV interviews with Lemmon and Matty Malneck, composer and musical supervisor of the film; a major book promotion of the Billy Wilder-I.A.L. Diamond screenplay with the New American Library, giving full credits and production scenes; special preview showings aimed at opinion-making groups and organizations; and heavy merchandising tie-ups with major department stores, retail outlets, and service companies.

Summing up the many-faceted promotion, the UA ad-publicity-exploitation chief declared, "A picture of this obvious business potential merits the most intensive selling campaign we can bring to it. We are delivering the film to exhibitors with solid pre-selling behind it. If theatremen give it the fullest possible backing on their own, using their own resources and their own creative energy, we can anticipate the mutually profitable results of genuine exhibitor-distributor cooperation."

A phone has been installed in Marilyn Monroe's apartment, and she will call newsmen everywhere to plug the film.



Roger H. Lewis, UA national director of advertising, publicity, and exploitation, is seen detailing the all-media promotion campaign, budgeted at over \$1,000,000, on "Some Like It Hot."

14 Penna. Cities End Local Admission Tax

NEW YORK—Fourteen Pennsylvania cities have repealed their local admission taxes, ranging from five to 10 per cent, since COMPO started its continuing survey of state and local admission taxes a little more than two years ago, Charles E. McCarthy, COMPO information director, reported last week.

Seven of these cities—Hazleton, Lancaster, Philadelphia, Shamokin, Sunbury, Williamsport, and Wilkes Barre—dropped their taxes at the beginning of this year. The others—Bethlehem, Bradford, Butler, Connellsville, McKeesport, Nanticoke, and Pittston—had rescinded local admission taxes previously.

"This tax relief was obtained," McCarthy said, "through the persistent and concerted efforts of local exhibitors. In some cases, where theatre closures were threatened unless tax relief was granted, exhibitors were aided in their campaigns by local merchants who realized the importance of the theatres to their communities, not only as an entertainment medium but as a stimulus to other lines of business. I hope that exhibitors in other cities, who are still plagued with these discriminatory taxes, will be encouraged by the success of Pennsylvania exhibitors in pushing their campaigns for repeal. COMPO will lend assistance wherever necessary."

Record Week For WB In "Welcome, Jack" Drive

NEW YORK—An overwhelming tribute to president Jack L. Warner has been paid by the motion picture industry with a cooperative effort by exhibitors and the company's sales organization resulting in the biggest single week's business in Warner Bros. history during "Jack L. Warner Week," Feb. 22-28, highlight of the current "Welcome Back, Jack" sales drive.

Figures reveal a gross that exceeds by almost 15 per cent the company's previous all-time record established during the first week of August, 1946, when Warner Bros. celebrated the 20th anniversary of sound.

Theatre Assessment: City-County Hassle

READING, PA.—Differences in assessments for taxing purposes, higher for county purposes than the city levels, started a suit filed in Berks County Court by Luther H. Heist, attorney for Warner Bros., New York City, owners of the Warner Theatre, against the County of Berks.

Recently, Warners appealed the city assessment, \$175,000 on a 100 per cent of market value, and were granted a reduction to \$157,500, 100 per cent valuation as a single purpose property, theatre uses only. The Warner based the appeal on the claim that with a greatly reduced theatre income, the actual value of the realty had declined, and won a reduction on that plea.

The county tax assessment, however, is supposed to be on a 35 per cent of market value basis, and the Warner Theatre valuation, \$80,500, would make the actual value, county basis, \$230,000. This is far in excess, \$72,500, of 35 per cent of the city tax assessment, which Warners claim should be \$55,125, not \$80,500.

The suit, which may not be tried for several months and may delay payment of 1959 taxes, reopens a longstanding issue between city and county, based on the apparent inequities resulting from a double standard of valuation of real estate for tax purposes.

Another issue, the refusal of various city authorities to eliminate or reduce for 1959 the 10 per cent amusements ticket tax, which has closed many theatres and may close others, may arise in the 1959 spring primary and the November elections, as some present city officials may lose the support of theatre interests in their drive for reelection.

UA Names Drive Winners

NEW YORK—United Artist's Chicago, Buffalo, and Minneapolis exchanges have won the company's "Salute to Arthur Krim" sales drive in their respective groups, it was announced last week by co-captains Robert S. Benjamin, chairman of the board, and William J. Heineman, vice-president in charge of distribution.

The winning branch managers are Harry Goldman, Chicago; Burton Topal, Buffalo; and Carl Olson, Minneapolis. Eastern district manager Gene Tunick led in the final district standings.

Placing second in their respective groups of equal grossing potential were Washington, Charlotte, and New Haven, followed by third place Los Angeles, Cleveland, and Milwaukee.

Buffalo ACE Meets

BUFFALO—With George H. Mackenna, general manager, Basil's Lafayette, and Andy Gibson, Dipson Circuit, co-chairmen, presiding, the Buffalo exchange area of the American Congress of Exhibitors met last week. Exhibitors were urged to write Senator Walter Mahoney and Senator Earl W. Brydges, Niagara Falls, and ask them to vote against an act to amend the education law in relation to licensing motion picture theatres.

All exhibitors in the Buffalo exchange area were urged to join the Congress and to send in their membership fees. It was decided to meet the first Monday of each month in the Variety Club.

Taylor Mills, who handles public relations for the Motion Picture Association was to visit Buffalo March 10 to rally support against several censorship measures.

Joint Midwest Meet Sets Exhib Objectives

DAVENPORT, IOWA—A joint meeting of representatives of virtually every indoor and outdoor theatre in the quad-cities area of Davenport, Rock Island, Moline, and East Moline was held at the Blackhawk Hotel recently for the purpose of preparing a united front to face industry problems and objectives.

Called at the instigation of Don Allen and Woodrow Praught of Tri-States Theatres, operators of several theatres in the quad-cities, the meeting had a two-fold purpose: a discussion of measures to be taken in opposition to daylight savings time, which issue appears to be pending this year in the various bordering Iowa-Illinois cities; and planning for a quad-cities business-building campaign on an area level, in which all indoor and drive-in theatres would join forces to make residents more theatre-conscious and appreciative of theatrical movies.

The business-building campaign will be patterned after a localized campaign recently launched by Tri-States, RKO Theatres, and local exhibitors in Cedar Rapids, Iowa, an effort which has drawn considerable midwest attention. A kit including a manual and various samples from the Cedar Rapids campaign was distributed to each exhibitor in attendance.

Plans are set for another meeting to crystallize launching of the campaign simultaneously in the four neighboring cities at an early date, with the cooperation of local chambers of commerce and retail groups.

In attendance at the meeting were Harry Weiss and Milt Trohler, RKO Theatres; Joe Jacobson, State, Davenport; Ernie Pannos and James Stopolous, Coronet, Davenport; George Carpentier, Strand, East Moline; Barney Brotman, Paradise, Moline; Walter Allen, Corral Drive-In; Sam Schlaes and John Koletis, Memri and Semri Drive-Ins; Mrs. Ray Krewer, Bel-air Drive-In; Tri-States managers William Haver, William Towey, and Gerald Miller; and Tri-States executives Allen Praught, and Don Knight.

Brooks Resigns SW Post

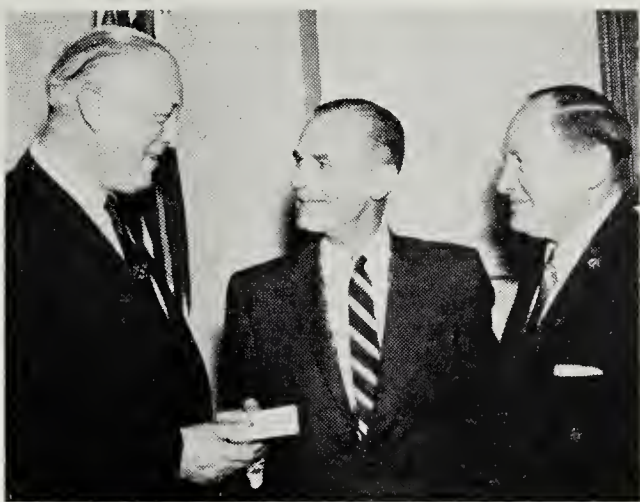
PHILADELPHIA—Frank J. Damis, vice-president and zone manager for Stanley Warner Theatres in the Philadelphia and Washington zones, last week announced the resignation of Bernard P. Brooks, assistant zone manager, effective March 20, to enter theatre exhibition for himself in northern New Jersey upon the acquisition of theatres in this area.

Brooks has been associated with Stanley Warner Theatres for the past three years. Prior to Stanley Warner, he was a member of the executive staff of Fabian Theatres and chief film buyer. Before joining the Fabian organization, he was general manager of Rosenblatt and Welt Theatres, New Jersey and Staten Island, and was also a member of Paramount Pictures sales force.

Doll Joins Embassy

NEW YORK—Joseph E. Levine, president, Embassy Pictures Corporation, announced last fortnight the appointment of Bill Doll as public relations vice-president. Doll, who recently resigned as head of the world-wide publicity unit of Samuel Goldwyn's "Porgy and Bess," and who spent 20 years as press chief with the late Mike Todd, will start to work at once on the "Hercules" campaign for Embassy.

Wilmington, Del., Exhibitors Face Threat Of Employee License Fees



Thomas E. Stephens, secretary to President Eisenhower, recently received an honorary membership card in Variety Club of Washington, Tent 11, at White House ceremonies. Seen left to right are Chief Barker Frank M. Boucher; Stephens; and Nathan D. Golden, "Heart" chairman, Variety Clubs.

Local Exhib-Distrib Relations Unit Formed

MILWAUKEE—At a meeting of Milwaukee exhibitors and circuit heads recently at the Schroeder Hotel in Milwaukee, a local "Exhibitor-Distributor Relations Committee" was formed. Ben Marcus was elected permanent chairman.

It was unanimously agreed that the first order of business to be undertaken by this committee with the distributors was the restoration of the orderly release of product to the Milwaukee subsequent run theatres. It was hoped that these meetings with the distributors would bring about a mutually satisfactory arrangement, whereby these subsequent run theatres could obtain a steady flow of product in accordance with established availabilities and still take into account the distributors' problems in this respect.

The following were appointed to this committee: Ben Marcus, chairman, Fred Florence, Gerry Franzen, Dave Goldman, L. F. Gran, Robert Gross, Jerry Gruenberg, Edward Johnson, Rudy Koutnik, Anthony LaPorte, Russ Mortenson, Joe Strother, and Ray Trampe.

Broidy Sees AA Upturn

HOLLYWOOD—At a meeting of the executive committee of the board of directors of Allied Artists Pictures Corporation, Steve Broidy, president, announced that the operations of AA and wholly owned subsidiaries, for the 26 weeks ended Dec. 27, 1958, as shown by the books without audit, resulted in a net profit of \$120,000, as compared with a net profit of \$172,000 for the corresponding period in the previous year.

There weren't any provisions made in either year for federal income taxes because in each year the previous loss could be carried forward to offset the current profits.

The gross income for the last 26 week period in 1958 amounted to \$7,431,772, as compared with \$8,992,150 for the same period in the previous year.

At the meeting, the executive committee authorized payment of the quarterly dividend of 13¾ cents per share on the company's 5½ percent preferred stock, payable March 16 to stockholders of record March 3.

WILMINGTON, DEL.—By a 12-1 vote, City Council recently approved a new city-wide license fee ordinance under which exhibitors will be required to pay in addition to a base annual fee of \$300, one dollar per month for every employee in excess of one, limiting employees to "any person employed at least 10 days per month in the operation" of the place of business. Approval of the ordinance by Mayor Eugene Lammot was anticipated at an early date. It will be retroactive to Jan. 1.

Exhibitors further faced a license fee of \$5 per year for each coin operated machine located on the premises, whether for amusement or for purveying of cigarettes, cigars, merchandise of any character, soft drinks, ice cream, or any other kind of food or food products.

Another classification is for retailers of food, candy, cigars, cigarettes, ice cream, soft drinks, baked goods and other edible commodities, the sum of \$50 per year for each store or place of business or vehicle from which such retail sales are made.

Eliminated from the ordinance was a provision requiring multiple licenses, but the ordinance is silent on whether only the principal occupation is to be licensed.

Repealed is the ordinance under which theatres with less than 750 seats have been paying a \$300 city license fee and larger houses an additional 10 cents per seat.

Payments on the number of employees are to be made quarterly within 30 days after March 31, June 30, Sept. 30 and Dec. 31.

The new ordinance states that the license fees it imposes "shall be in addition to all other taxes imposed by any other provision of any and all other ordinances, resolutions or regulations" now in force in the city. At presstime, the Mayor had not acted on the proposed ordinance.

Dana Launches New Firm

NEW YORK—P. T. Dana, former eastern sales manager for Universal Pictures, who recently resigned after 28 years with the company, announces the organization of U.S. Films, Inc., a motion picture distributing company with exchanges in Pittsburgh, Washington, and Philadelphia to handle the product of Pacific National Pictures in the three territories as well as independent product.

Dana's franchise agreement with Pacific National calls for him to start operations in the territories before the end of March and involves initially "Date With Death" and "Hideous Sun Demon." As president of U.S. Films, Inc., Dana is negotiating to handle a select number of independent releases in the three territories and has already set two Brigitte Bardot films, "Girl in the Bikini" and "Naughty Girl"; a Gina Lollobrigida film, "Flesh and the Woman"; as well as "The Case of Dr. Laurent," "Girls, Inc.," "Lonely Set," and "Isle of Lavent."

ABC Ups Hede To V-P

NEW YORK—Henry Hede, administrative sales manager, ABC Television Network, has been elected a vice-president of the American Broadcasting Company by the board of American Broadcasting-Paramount Theatres, Inc., it was announced by William P. Mullen, ABC vice-president in charge of TV network sales.



The NEW YORK Scene

By Mel Konecuff

LAST WEEK one of this city's newspapers had an inquiring photographer put the following statement and question to five members of the public:

"Spokesmen for the movie industry are protesting bills in the State Legislature which would extend censorship of motion pictures. What do you think?"

The first answer came from a gentleman connected with the Police Athletic League, a youth group. He states, "Rather than censorship of motion pictures, I would prefer the legislature enacted a law which would prohibit teenagers from attending movies made particularly for adults. As of now, movies which are advertised for adults only tend to attract the teen-agers all the more."

(To us, he is advocating limited censorship and the British system of picture classification with enforcement at the point of admission, the theatre.)

Then came the answer of a female college student who stated, "I don't believe the protests are justified. The movie industry would take advantage of any move which would lift the censorship lid off their product. Censorship by religious groups would not be enough to stop them from going overboard."

(Evidently, she has never heard of the Production Code, or else she has no confidence in same nor in the industry's picturemakers.)

Number three, a male radio company employee, said: "Without censorship Hollywood would run wild. As it is, they are making movies which I would consider harmful for teenagers. As they direct the course of teen-age thinking, I believe censorship should be extended."

(Here is another believer in picture classification, who also hasn't heard of the Production Code or its method of granting a seal which permits picture playoff in 99 and 44/100ths of the nation's theatres.)

A housewife is number four with, "Censorship of our movies can be a mistake. I would much rather see the movie industry adopt a strict code of ethics, particularly in films directed at our youngsters. The films now being shown for adults seem to attract more teenagers than ever and something should be done to curb this situation."

(She too, is for limited censorship although she doesn't realize same. Also, she wants classification with regard to pictures and teen-agers.)

Number five is a male college student, who said, "I'm against censorship mainly because it interferes with true portrayals of life by the movie industry. A code of ethics aimed at not offending the majority of moviegoers would be a better solution than state censorship."

(He's against censorship per se, and he's also unaware of the Production Code and its operations.)

The foregoing is a minute sampling of public opinion to a specific request, and the replies would seem to indicate a need for better publicizing of the industry's own safeguards regarding production.

It would also indicate a most urgent program of action to disassociate the industry from the "fast buck" and other offending films.

The concern of a number of the interviewees is for the teenager, who evidently can no longer be controlled or guided by the parent in regard to entertainment tastes. If there is enough of this feeling on a widespread basis, it may bring on much pressure for the adoption of the British method of classifying pictures for general consumption or those suited for adult viewing only.

It's an interesting situation that compels thought as well as action by the industry "brains."

Incidentally, we wonder when any of the five questioned attended a movie last and which it was, or is their thinking based on newspaper stories, hearsay, imagination, gossip, etc. We're sorry once the subject was opened that the questioning didn't go a bit further. The results might have been enlightening.

COMMENT: Mike Hutner and his staff at Warners did a fine job promoting and publicizing "The Hanging Tree," with all the principals cooperating beautifully. We stated at the start that the title would work against the film's reception, and indications are that we were right, much to our regret.

SELLING: Roger Lewis, advertising and publicity director at UA, tells us a special phone is being installed in Marilyn Monroe's apartment which she will use to call newspaper people throughout the country to sell them on "Some Like It Hot." He also informs that there will be lots of local activity to give exhibitors a chance to pick up the ball and follow through. Monroe records via the UA subsidiary will play a big part in the operation. (For more details, see article elsewhere in this issue.) . . . General Nathaniel Twining, chairman of the Joint Chiefs of Staff, and Alfred Gruenther, National Red Cross president, were principal speakers at yesterday's luncheon launching the industry's annual Red Cross campaign for 1959. Spyros P. Skouras, 20th-Fox president and chairman for the industry, presided.

AB-PT Buys Into Aussie TV

NEW YORK — American Broadcasting-Paramount Theatres, Inc., has purchased a minority interest in The News Limited of Australia, principal owner of television station NWS in Adelaide, it was announced jointly by Leonard H. Goldenson, AB-PT president, and K. R. Murdoch, publisher of The News Limited.

Castle Joins Columbia

HOLLYWOOD—William Castle and associates joined Columbia Pictures and will check into the studio on March 16, it was announced last fortnight by Samuel J. Briskin, Columbia vice-president in charge of West Coast operations.

Castle plans four independent productions in a two-year period.

First Goldwyn Award Won By Indian Film

HOLLYWOOD—The first Samuel Goldwyn International film award, presented annually to the best motion picture produced outside of the United States, has been won for 1958 by a film made in India, entitled "Two Eyes, Twelve Hands."

Presentation of the coveted award was made in person by Goldwyn last week to V. Shantaram, producer of the film, who flew from Bombay, India, to Hollywood to accept the award at the Annual Awards Banquet of the Hollywood Foreign Press Association at the Ambassador Hotel.

"Two Eyes, Twelve Hands," a story of a prison camp in modern India, was selected by the Hollywood Foreign Press Association as the best motion picture produced outside of the United States in 1958, and designated to be the recipient of the award.

In making the presentation to Shantaram, who produced, directed and starred in "Two Eyes, Twelve Hands," Goldwyn pointed out that, "There is no medium which does more on a 'People to People' basis than motion pictures."

"They are true ambassadors of good will bringing the innermost feelings of the people of their own countries to other people in all corners of the world."

Continuing, Goldwyn declared, "We, in America, pioneered in the motion picture industry—but the rest of the world has contributed tremendously to the stature of this great medium and to the art of motion picture making. That contribution should be fittingly recognized by all of us."

Md. Classification Bill Stopped

ANNAPOLIS, MD.—The Maryland State House Judiciary Committee last week defeated a film censorship classification bill by a 13 to 11 vote.

The measure would have permitted the state censor to classify certain films as being unfit for viewing by persons under 18.

Para. Promotes Cooper

HOLLYWOOD—Jack Cooper has been named assistant publicity manager at the Paramount Pictures Studio, under Herb Steinberg, studio publicity manager. Cooper had been handling press planting in Hollywood for Paramount.



Leonard Pollock, director of purchasing and concessions for Loew's Theatres, and Melvin L. Gold, sales manager of the newly formed exploitation novelties division of ABC Vending Corporation, are seen looking over entries in the recent "tom thumb" candy stand decoration contest held at Loew's New York City and out of town theatres.

HAMMER FILM PRODUCTIONS



JAMES CARRERAS

ARE PROUD TO ANNOUNCE
*that their three Directors
are arriving in New York
on March 15*

to deliver to Columbia

"YESTERDAY'S ENEMY"

to deliver to United Artists

"TEN SECONDS TO HELL" and

"THE HOUND OF THE BASKERVILLES";
(TECHNICOLOR)

to deliver to Paramount

"THE MAN WHO COULD CHEAT DEATH"
(TECHNICOLOR)

and to confer with Universal-International on

"THE MUMMY"
(TECHNICOLOR)
now in production.



ANTHONY HINDS



MICHAEL CARRERAS

HAMMER FILM PRODUCTIONS LTD • BRAY STUDIOS ENGLAND



LONDON Observations

by Jock MacGregor

AFTER THREE very lean months in the British studios when feature production technicians for once became envious of those working on TV quickies, the stages are beginning to come back to life. Out at the MGM British studios, Anthony Asquith is directing Olivia De Havilland and Dirk Bogarde in "Libel," and Robert Siodmak is making "The Rough and the Smooth" with William Bendix and Najda Tiller (I really must get this name straight) for George Minter. Set building is progressing on Ivan Foxwell's "A Touch of Larceny," with James Mason, Vera Miles, and George Sanders. Jules Buck is lining up "The Day They Robbed The Bank of England."

At the nearby ABPC lot, Frank Godwin is producing a British service comedy, "Girls in Arms," and across the way at National, John Nasht is completing "Long Distance," with Dawn Addams, after shooting exteriors in Germany. At Bray, Hammer Films have just completed "Yesterday's Enemy" for Columbia and are shooting "The Mummy," a remake of the Karloff shocker, for U-I.

Shepperton is busy with the new Boulting comedy, "I'm Alright Jack," which takes the mickey out of trade unions. This has been joined by C. R. Endfield's "Jet Stream." Due in shortly after completing exteriors in Africa is the Warwick Film's unit making "Adamson of Africa," with Robert Taylor. Richard Thorpe is directing.

Pinewood has two shooting, Herbert Wilcox's "Heart of a Man," with Frankie Vaughan, and Betty Box's "Upstairs and Downstairs," with the delectable Mylene Demongeot. Ready to go is Marcel Hellman's "Northwest Frontier," with Lauren Bacall and Kenneth More. Other pictures in advanced stages of preparedness are Walt Disney's "Kidnapped," Sir Carol Reed's "Our Man in Havana," with Alec Guinness, and Carl Foreman's "Guns of Navarone."

Another interesting project in the cutting rooms is Paul Czinner's "Royal Ballet," which was shot in four sessions at Covent Garden Opera House on similar lines to those used for the successful art house offering, "The Bolshoi Ballet." Three ballets are being featured, and Dame Margot Fontyne is making her screen debut.

SHOWMANSHIP boomerangs when it embarrasses as it did at the press show of "Around the World with Nothing On." While I do not think critics expected much from a movie with such a title, many were not amused to be handed at a March matinee programs by self conscious girls in bikinis. The young women then sat in the front row as targets for flash photographers. Many believe that press shows are business sessions which should be treated as such. Actually, the film almost lives down its title and treatment; its the least amateurish of the recent glut of nude subjects following the censor's easing on nudity. . . . Her Majesty, The Queen, accompanied by Princess Margaret, attended a special performance of "Gigi" at the new Columbia and were received by Mike Frankovich and Charles Goldsmith. Princess Margaret has now seen this winner, which is solidly booked till May, twice. . . . Euan Lloyd has been appointed special representative in Europe for Samuel Goldwyn's "Porgy and Bess." . . . Quote of the week: W. Cartlidge at the ABC Champion Managers lunch—"There's nothing wrong with the cinema that a good picture won't cure." Which is a truism that doesn't get us anywhere because although every one knocks themselves out trying to make box office winners, quite a proportion don't turn out that way. The result, all too often for some people, is apathy. Apathy sets in, in between the good pictures, and the pessimists would have you believe that the business is finished."

AA Prizes For "Macabre"

NEW YORK—Morey R. Goldstein, vice-president and general sales manager, Allied Artists, announced last fortnight that cash awards totaling \$5,000 will be distributed to four AA branch managers for their performance on the William Castle-Robb White production, "Macabre." The prize checks will be distributed by producer Castle.

Top prize of \$2000 goes to Nat Furst, New York branch manager; the second, third, and fourth were so nearly equal that the remaining \$3,000 will be equally divided among them. Branch managers winning the \$1,000 prizes are Nat Nathanson, Chicago; Nate Levin, Detroit; and M. J. E. McCarthy, Los Angeles.

County Loses Last Theatre

PAULDING, O.—Paulding county, agricultural area in northwestern Ohio, was left without a movie theatre with the closing of the 600-seat Paulding here.

Lacking of patronage forced Jack O'Connell, operator of the Paulding, to close his doors. Earlier, theatres in the towns of Scott, Payne, and Antwerp were shuttered.

S. F. Wins "Earth" Bow

NEW YORK—San Francisco has been selected to play the "host city" to the world premiere of a Hollywood motion picture in culmination of a spirited campaign which saw other major cities around the country vying for the distinction and such dignitaries participating in the competition as Gov. Edmund J. Brown and San Francisco's Mayor George Christopher.

The multi-million dollar movie, filmed in the Napa Valley of northern California near the Bay City, is Universal's "This Earth Is Mine," starring Rock Hudson, Jean Simmons, Dorothy McGuire and Claude Rains.

It is the story of a wine-producing dynasty from Alice Tisdale Hobart's best-selling novel. Because of its background, director Henry King filmed it almost entirely in the Napa Valley vineyard locale.

David A. Lipton, Universal vice-president, revealed the executive decision to hold the film's world premiere in San Francisco the last week in June.

Civic leaders in Chicago, Rock Hudson's home-town, and of Pittsburgh and Detroit also had urged Universal to world-premiere "This Earth Is Mine" in their respective bailiwicks.

MERITS OF CLASSIFICATION

(Continued from page 17)

answers all the constitutional problems regarding control of censorship. The only control the bill will exercise will be in labeling films."

"Each film will be reviewed from the standpoint of corruption of morals and labeled 'adult' if it falls into this category, to differentiate it from the 'family' film," said Lynch.

"The operators and managers are caught in a squeeze in being given such films to show, most likely in a package film deal. The classification system would help them," added Lynch. Both sponsors are convinced the bill would not contribute to juvenile delinquency.

"Certainly juveniles can say they are over 18 at the boxoffice just as they can to get a drink in a bar," said O'Shaughnessy. "What's to prevent them? But we're not worried about youngsters falsifying their ages to get to see films marked 'adult.' The law would, in effect, be a stopgap to juvenile delinquency. We are getting too many sex films and they are the lewdest form of sickness that we have. They are worse than a teenager going into a bar."

Both legislators have a personal interest in pushing the bill. O'Shaughnessy is the father of three children, two of them teenagers. A daughter is a novitiate nun. He is president of his school's PTA and says many parents have approached him on the subject of banning the showing of immoral films to children. Lynch is the father of three children, all subteens. Before his election to the Ohio Legislature, he was lobbyist for the Committee for Decent Entertainment in Ohio.

Lynch conceded that parents are responsible for the morals of their children. "But because parents have shirked that responsibility, we feel the bill is necessary," he concluded.

Decca Declares Dividend

NEW YORK—Directors of Decca Records, Inc., last week declared a regular quarterly dividend of 25 cents per share on the company's capital stock, payable March 30 to stockholders of record March 12.

Interboro Names Horwitz

NEW YORK—In an expansion of their field operations in publicity and promotion, the Interboro Circuit announced the appointment of Sam Horwitz as head of publicity, advertising, and exploitation.



Ted Richmond, producer, "Solomon and Sheba" for United Artists release, is seen addressing high-ranking American and Spanish commerce and movie officials at a Madrid luncheon celebrating the increased film production ties between the two countries.

SHOWMEN WIN

(Continued from page 13)

All the boy or girl had to do was to have mom or dad pick up his free tickets with no obligation from the merchants, all of whom were listed on large size circus handbills distributed in the area and in the lobby displays at the theatre. The tickets themselves were of a different color for each show and on their backs were listed the co-sponsors of the show.

The "Moviethon" was a complete and exciting success. In the five afternoons we played to over 8,500 well pleased youngsters and they ate over \$1,500 worth of candy and popcorn. We also had six well satisfied co-sponsors. From their indications they would like to sponsor this great community event again.

Of course, we made over \$600 profit, not counting the profit made on the sale of candy."

SCOT KIDS' EFFORT ALSO SCORES

Still another winner to catch the eyes of the judges was the Douglas G. Adams, Regal Theatre, Kirkcaldy, Scotland, and his efforts to sell the Scot kids through a variety of stunts.

"Selling the minors' matinees which I stage in common with most ABC Theatres on Saturday mornings through the powerful press is always a pleasant task; but when the publicity is received in the Sunday newspaper with the largest circulation in Scotland, the Sunday Post, and the most important weekly in these parts, the People's Journal, its value can be appreciated as exceptional.

It all began when I found some youngsters arguing hotly as to who was the quickest on the draw and I offered to stage a contest to find the best man. I never dreamed that no less than 50 fully armed youngsters would turn up to fight it out—all going to prove that spacemen may come but there is no lessening in the thrill of the old golden west.

It was a simple stunt, yet in press coverage it reached the highest circulation—way over one million copies sold—of any I have ever secured for a competition.

Another simple stunt which paid off in space was when I played "Abbott and Costello and Jack and The Beanstalk". Four weeks prior to playdate overprinted envelopes containing two beans were distributed at a matinee and the kids were encouraged to see how they would grow. The seedsman who supplied the beans judged the contest and provided a novel window display providing all the credits and plugs that I could have desired.

For "Jailhouse Rock" guitar playing contests were organized for the members of the Saturday morning Minors Matinees, who also saw the trailer during their regular performance. An area wide search was made for Presley fans, and the most genuine were invited to the opening night.

A confectioner provided an outstanding yet simple contest on this film. A large mound of rock-candy was built and on top banner style was placed full credits and playdate. Customers making a purchase were entitled to guess the weight of the 'rock.' The prize donated by the storekeeper was a long playing record.

The champion local skiffle group, The Black Panthers, played on the stage a number of evenings. Away from the theatre dance halls plugged the title song and theatre credits; and tieups for window displays were made with music stores, and teenage fashion shops featuring Elvis Presley style gent's wear."



In support of the opening of "The Last Hurrah" in Rome, Columbia's publicity force recently staged an Italian version of an American political parade.

ADVANCE CAMPAIGN WINS

The advance campaign of Robert Retzer, Solano Theatre, Fairfield, Cal., on U-I's "Once Upon A Horse" in which he held a horse hat show rounds out the list of winners.

"U-I's "Once Upon A Horse" gave me a chance to try something that I have always wanted to do—stage an ADVANCE campaign that would bring business BEFORE the picture opens. My "Horse Hat Show" brought the desired results. The stunt was set for a Saturday afternoon three months in advance of the picture's opening.

The Saddle Club, from nearby Travis Air Force Base, supplied around two dozen horses for our show which was held in downtown Fairfield right next to the theatre. The police department roped off the entire block for our use. Six special hats were provided by the Chamber of Commerce, who cooperated with us 100 per cent. The hats were the latest models, rain hat, whoameo, trotsadore, sputneighik, old Bardaby and saddelite. Six horses were decked out in the fancy bonnets, and lined up by two attractive girls. The late-comer to the show was a small donkey, who, by the way, stole the show. Prizes consisted of a 100 lb. bag of popcorn, bale of oats and bale of hay. Local "character" type judges were selected and one of them ate almost as much of the popcorn as the horses.

Universal International Newsreel was contacted and cooperated in covering the event since it was one of their pictures being plugged. The cameraman caught the true spirit of the stunt and brought out a big crowd to watch the activity.

The horse hat show was set to end just as our regular performance started; and the theatre sound truck was on hand to announce this fact. We picked up additional attendance from the crowd.

Later, when we had the news set at the theatre, we used additional newspaper space to advertise the newsreel only. On the strength of this quarter page newsreel ad—plus the word that had spread around town, the theatre played to capacity crowds, most of them wanting to see the local clip in the newsreel. Everyone who was in the reel wanted to see themselves, their relations and friends wanted to see them, and everyone else wanted to see the old home town in the newsreel.

Arrangements have been made to replay the newsreel when the feature, "Once Upon A Horse" is shown and we intend to have on our stage in person, Francis, the winner of the horse hat show. We feel that this small town stunt has done the thing that, maybe, could be done in other situations, stage an advance campaign that brings business before as well as during the run."

Buffalo Variety Fetes Basil, Pioneer Exhib

BUFFALO—The 130 persons in the Variety Club of Buffalo recently had seen it happen over and over, some of them for more than 30 years: In time of need, Constantine J. Basil always is on hand.

It never has been too inconvenient, too wintry, or too wet for him to help somebody.

The SRO sign was up on this occasion as fellow members of Tent 7 honored Basil, president, Basil Enterprises, Inc., owners of the Lafayette and eight community theatres in Buffalo and Niagara Falls.

Kind deeds, however quietly done, leave a golden afterglow.

A Variety Club associate, Ruth Rappaport, office manager, Warners, was thinking of this when she summed up the feeling for Mr. Basil and his wife, Mary.

"You are indelibly inscribed in my memory book. I hope you both live 100 years. And I hope I live 100 years less one day. I wouldn't want to be left when you are gone."

It was not a time for long speeches. The people called on by the chairman, Albert E. Anscombe, used carefully-chosen words. Marvin Jacobs, chairman of the club's Heart Committee, said "nobody works harder or helps more" than Mr. Basil.

William J. Dipson, Batavia, head of the Dipson Circuit, chief barker V. Spender Balser, and George H. Mackenna, manager, Lafayette, added tributes to "a generous friend and a fine gentleman."

The formal part of the evening was a citation presented by the Very Rev. John E. Pallas, Pastor of the Annunciation Hellenic Orthodox church.

It mentioned Basil's "great perseverance, earnestness and untiring effort" in behalf of the club.

TOA

(Continued from page 16)

passed a resolution endorsing ACE and urging all exhibitors lend it support.

Robert J. O'Donnell reported that his Army-Navy pre-release committee had held a productive meeting at the Pentagon with Army and Navy officials to further explore means of having military theatres play pictures after commercial theatres.

Harling, who is also chairman of TOA's Small Business Administration committee, stated that TOA would now seek to have SBA liberalize its loan requirements.

President George G. Kerasotes also delivered his report, details of which may be found in last week's MOTION PICTURE EXHIBITOR.

TOA passed a resolution of sympathy on the death of M. A. Lightman, Sr., Memphis, Tenn., former TOA executive.

The President's Committee to Aid the Physically Handicapped presented a special award to TOA vice-president Brylawski.

Presidents and secretaries of TOA's state units met for luncheon with president George G. Kerasotes to effect closer liaison between state units and national TOA.

TOA delegates visited their Congressmen and Senators to discuss pay-TV, minimum wage legislation, and Army-Navy pre-release; and later the TOA was host to these legislators at a reception at the Mayflower.

It was announced that the 1959 TOA convention will be held at the Sherman Hotel in Chicago on Nov. 8-12 inclusive, and that a trade show will be held in conjunction with the National Association of Concessionaires.

NOTICE TO THE INDUSTRY

MOTION PICTURE EXHIBITOR has decided that too little attention has been paid to the deaths of industry veterans, who have given entire lives to the operation of this industry's theatres, and to the industry's film distribution system. The tears of a few close friends, and a three-line obit notice in the local and trade press, do not seem to adequately record either a lifetime of effort, or the "mark" that many of them have left on this industry of ours.

THEREFORE: If the relatives and/or associates of deceased veterans, who had 20 or more years of their lives devoted to such industry pursuits, will service us with a recent black-and-white photo, and with a brief bio, we will try to find space in an early issue for its use. Through this method, both their career and their accomplishments will be entered in the industry's recorded history.

MOTION PICTURE EXHIBITOR, 246 N. Clarion St., Philadelphia 7, Penna., U.S.A.

ALBANY

Alan V. Iselin relighted Auto-Vision, East Greenbush, with Bernz-o-Matic car heaters. It marked the second outdoor theatre at which Iselin (son-in-law of Neil Hellman, Philadelphia drive-in operator) had instituted a winter policy. The first was Turnpike, at Westmere, near Albany, which installed heaters last fall. Robert Lamont, who recently affiliated with Iselin's Tri-City Drive-Ins as assistant general manager, directs Auto-Vision. . . . Attendees at premiere of "South Pacific" in Todd-AO at Ritz included Martin Sweeney, assistant sales chief for Magna; Harry Feinstein, Stanley Warner zone manager, New Haven; James Totman, Feinstein's executive assistant; Gio Gagliardi, chief sound engineer for SW; Cy O'Toole and Lou Green, SW zone sound engineers. Alfred G. Swett, SW district manager and Strand manager, directed the operating end of bow-in, with Theodore Moisides, Ritz manager. . . . Jerry Laverty, who had been in charge of concessions at Jericho Drive-In, Glenmont, with Mrs. Laverty, was upped to supervisor for Tri-State Automatic Candy Corporation. Tom Barry, recently Clark Service manager and now staffer for Albany Theatre Supply Company, will double as stand manager at Jericho next season, according to Tri-State branch manager Ralph Morrow.

ATLANTA

Charles Simpson, vice-president, Capital Releasing Company, is back at his office after a stay at a local hospital. . . . R. J. Barnes, president, ABC Theatrical Enterprises, checked in at his office from Florida. . . . Frank Folger, sales representative for Paramount, resigned. . . . Industry veteran Bill Andrews has formed Southern Independent Theatres, a buying and booking agency. . . . After many years with MGM, Lamar Kirk resigned as head booker to take a position outside the industry. . . . P. J. Henn, theatre owner in Georgia and North Carolina, was passing the cigars due to a baby boy arriving at his house. . . . The Fairburn, Fairburn, Ga., closed for some time, has been reopened by the Kiwanis Club with H. C. Trimble as manager. . . . A Federal Jury decided that there had been no conspiracy by movie distributors against the Palmetto, Palmetto, Ga. William Green had brought suit in U.S. District Court charging conspiracy and asking \$500,000 damages. Defendants were Lam Amusement Company, Rome, Ga., East Point Amusement Company, East Point, Ga., and eight distributors, one of which, Columbia, was dismissed from the action before the case was finished.

BOSTON

When the new Abington Drive-In, Abington, Mass., opens on or about May 1, the

buying and booking will be handled by Joseph G. Cohen for the owners, headed by Anthony Fiore. Joe O'Neill is the manager. . . . May 17 is the date set for the Great Heart Award banquet given annually by the Variety Club of New England to the man who has "done the greatest amount of good for the greatest number of people." This year, the recipient is Joe Cronin, former general manager of the Boston Red Sox and now president of the American League. He is co-chairman of the Jimmy Fund and a hard worker in behalf of the Children's Cancer Research Foundation. The dinner will be held in the main ballroom of the Hotel Statler-Hilton. . . . Sheila Graham, authoress of "Beloved Infidel," her own account of her friendship with the late F. Scott Fitzgerald, was in town to meet the press and book editors at a luncheon arranged by Phil Engel, 20th-Fox publicist. Jerry Wald will produce her screen version, 20th-Fox will distribute it, but the leading roles have not been selected as yet. Miss Graham would like to have Jean Simmons and Richard Basehart in the leading parts, but she would also be delighted if Fox chose Marilyn Monroe and William Holden.

NEW HAMPSHIRE NEWS—Peter Tegu, owner, Woodsville Tegu, is recuperating from a compound fracture suffered when he slipped as he was about to enter his car. He was put in a cast up to his hip. . . . John Vari, co-owner and manager, Hampton Playhouse, plays the part of the condemned man in "The Last Mile," his first film role. . . . Walter Heath, manager, Capitol, hopes to reopen in Hillsboro this summer. At present he is employed in a mill. He gave lack of patronage and cost of heating the theater as reasons for closing. . . . Strand, Dover, found that if people will stay home to watch old pictures on television, they will also go to a theatre for an ancient attraction. "Uncle Tom's Cabin," produced in 1926, was given a three-day rerun.

BUFFALO

Elmer F. Lux, well known in Buffalo exhibition and distribution for a quarter of a century, former Buffalo council president, and now contract sales manager of Morrison Steel Products, Inc., has been appointed vice-chairman of the Frontier Chapter, American Ordinance Association. The chapter is composed of about 15 corporations of the Buffalo-Niagara area and nearly 350 individual citizens dedicated to scientific and industrial preparedness for defense. . . . The Women's League of Tent 7, Variety Club of Buffalo, staged their annual Fashion Show. The models were Nedra Gray, Janet Serfustino, Joanne Reuter, Audrey Wagner, Dorothy Schwartz, Dorothy Shanahan, Barbara Quinlivan, Alta Balser, Julie Paepke, and Helen Stoye. Minna Zachem, manager, Buffalo

branch of Waldman Films, Inc., was the commentator for the occasion. The Variety Women's League also put on a Children's Party in the Tent 7 headquarters. . . . Chief Barker Francis Maxwell of the Buffalo Variety Club and the members of the Tent 7 board were guests at a luncheon in the Children's Hospital, at which time the Variety heads made an inspection of the Variety Club Clinic, sponsored for years by the tent. . . . In connection with the showing of "These Thousand Hills," 20th-Fox used a large ad in the widely circulated Sunday Courier-Express supporting not only the opening at the Paramount in downtown Buffalo but also these western New York theatres: Cataract, Niagara Falls; Babcock, Wells-ville; Shea's, Jamestown; Capitol, Dunkirk;

IN MEMORIAM

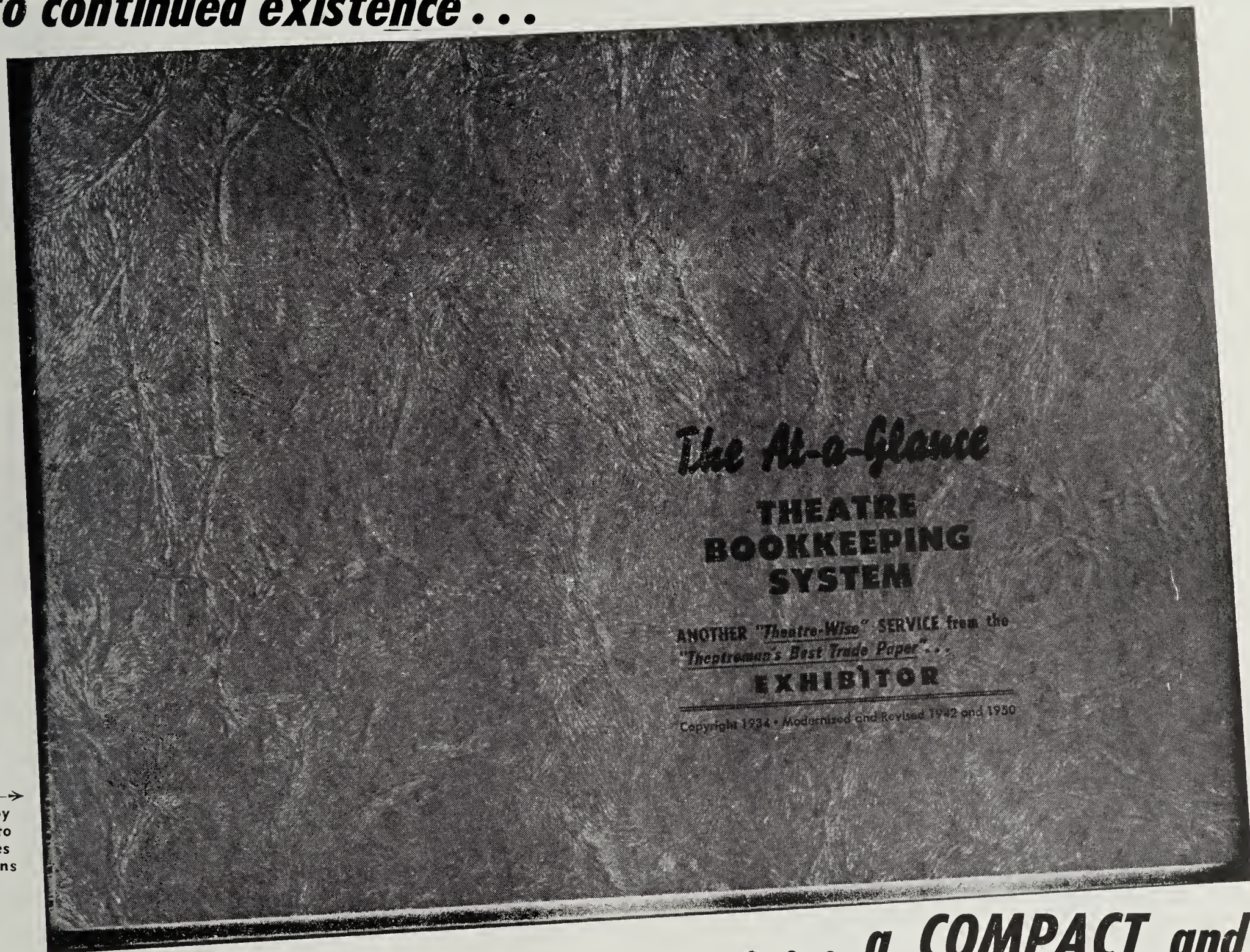


JOSEPH CONWAY, 61, industry veteran in the Philadelphia territory, where he was well liked by all who knew him, passed away recently in St. Joseph's Hospital after a lingering illness. Conway was for many years owner and operator of the Egyptian, Bala-Cynwyd, Pa., until he sold the house to Stanley-Warner. This theatre is now under Ellis Theatres direction and is known as the Bala. Later, Conway was connected with the distribution end of the business as salesman for Eagle Lion and PRC. He was also active in affairs of exhibitor organizations. In later years, he ran the Wayne Avenue Playhouse with a successful art house policy. A circus fan and admirer of trained animals, Conway's greatest hobby was attending the tanbark performances of the smaller circuses. He was particularly friendly with Hunt Brothers, operators of one of the few area circuses, who winter quartered in New Jersey. Conway's unsolicited little known charities to industryites in need of both financial aid and work, were never publicized and went unsung. He was also a projectionist way back when and literally grew up in the business. He is survived by his wife and son.

Grand, Westfield; Palace, Olean; and Seneca, Salamanca. . . . John Stacey was the winner of the "Hanging Tree" recording contest staged by the Paramount and Bob Wells of WEBR, in which teenagers were asked to give their version of "The Hanging Tree" song, which has been recorded by Marty Robbins for Columbia records.

The Palace, Rochester, reports happy returns to date on its Golden Age Club which extends special reduced admission rates to senior citizens on a membership plan. About 2,500 members are now enrolled, according to manager Frank Lindcamp. Membership,

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to continued existence . . .**



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CHICAGO

Harry Odendahl, Roosevelt manager, recovered nicely from a stay in the hospital. . . . B and K will start stage shows at the Tivoli beginning March 27. . . . Diane Snyder was named to assist Wally Heim, UA publicity director, as secretary. . . . Barney O'Connel, McVickers, is the dad of a new baby, bringing the total to five sons in his family. . . . I. A. Eagle, Decatur, Ill., organized the Eagle Distributing Company to handle motion pictures including kiddie cartoons. . . . Alex Halperin, SW Theatres territory manager, recuperated in Florida from his recent illness. . . . Walter F. Easley, exhibitor for 46 years in the town of Greensburg, Ind., died. . . . Gerald B. Miller, former-

ly with Tri-States, was transferred to Rock Island, Ill., to manage the Rocket. . . . Police captured three burglars attempting to crack the safe at the Peoples. . . . Hal Stevens, Paramount division manager, and Bob Allen, Paramount exchange manager, were in Evanston, Ill., hospital at the same time. Stevens underwent surgical treatment, while a slipped disc was corrected for Allen. Both left in full recovery. . . . Sergeant Daniel J. Maloney, at the Censor Board, died. . . . Erwin Noyer, Nortown manager, is beaming over a newly arrived grandson.

CINCINNATI

Realart pictures of Cincinnati was awarded second place in American-International's Halloween Shipment Drive, held Oct. 31 to Nov. 6, 1958. This is the third consecutive drive in which this exchange has been a winner. Mrs. Birdie Goldberg is franchise holder of the company, now in its 44th year

of film distribution, and oldest independent exchange in U.S. Selma Blachschleger and Jay M. Goldberg are co-managers. . . . James McDonald, general manager, Theatre Owners Corp. of Cincinnati, has bought assets and name of the company. McDonald, who had been with the company since it was founded in 1946, has renamed the firm TOC Booking Agency and will continue to book and buy for theatre owners in the Cincinnati area. . . . Mrs. John Davis, ledger clerk, and William Otto, shipper, Paramount, collected donations of clothes and money along Film Row for distressed coal mining area near Harlan, Key. . . . A sudden decision last week by Dr. Frank Neuffer, dean, Evening College, University of Cincinnati, to cancel the showing of the 1915 classic, "The Birth of a Nation," in its eight-week "Silent Film Festival," caused such storm of protests from those attending and from local newspapers, that the dean's decision was quickly reversed, and the film has been rescheduled for April 9.

Film Exchange and Dealer Listing for the MINNEAPOLIS FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

Film Distributors

ALLIED ARTISTS, 1019 Currie Ave.—Federal 6-8337

Br. Mgr.: Irving Marks. Sls. Mgr.: Mortin Brovermon Sales: Joe Howk. Cashier: Irene Williams. Emerg. Phone: Brovermon, Liberty 5-2367.

AMERICAN-INT'L, 72 Glenwood Ave.—Federal 5-0649

Dist. Mgr.: Bernard McCarthy. Office Mgr.: Kathleen Beckmann. Emerg. Phone: Beckmann, TAYlor 5-8048.

BUENA VISTA (Disney), 72 Glenwood Ave.—Federal 8-2070

Br. Mgr.: Avron Rosen. Booker: John Mac Pherson. Emerg. Phone: Rosen, Liberty 5-9366.

COLUMBIA, 1100 Currie Ave.—Federal 3-6227

Br. Mgr.: Byron Shapiro. Office Mgr.: Jack Hollischer. Sales: Bill Wood, Sid Lox, Irving Brovermon, Roger Dietz. Bookers: Dick Kolling, Fred Finnegan, Morvin Moetzold. Cashier: Genevieve Donovan. Emerg. Phone: Hollischer, Jackson 1-0959.

INDEPENDENT-REALART-LIPPART (Don Swartz), 1109 Currie Ave.—Federal 8-7013

Mgr.: Abbott Swartz. Booker and Cashier: Jeannette DuChene. Emerg. Phone: Swartz, Jackson 1-2246.

METRO-GOLDWYN-MAYER, 1104 Currie Ave.—Federal 2-2553

Br. Mgr.: Sidney Eckman. Asst. Br. Mgr.: Eph Rosen. Office Mgr.: J. Howell Owens. Sales: Charles R. Stoffet, LeRoy H. Smith. Bookers: Hannon Sundloff, William Burke, Don Dolrymple, Tom Lutz. Cashier: Emo Fenske. Emerg. Phone: Owens, WALnut 2-1454.

PARAMOUNT, 1104 Currie Ave.—Federal 3-0537

Br. Mgr.: Jesse McBride. Sls. Mgr.: Forrest Myers. Sales: Ernest Lund, Joe Rosen, John Louis, Birger Ronning. Booking Mgr.: Bonnie Lynch. Bookers: Leslie Bird, Ann Wilder, Edward Sylvester. Cashier and Office Mgr.: Harold Schneider. Emerg. Phone: Lynch, KELLogg 7-3164.

RANK, 72 Glenwood Ave.—Federal 5-2203

Br. Mgr.: Earl Wilson. Emerg. Phone: Liberty 5-7131.

20TH CENTURY-FOX, 1015 Currie Ave.—Federal 3-2201

Br. Mgr.: Jack Cohon. Office Mgr.: Jack Kelvie. Sales: Deon Lutz, Warren Branton, Don Holloran, Robert Levy, Harry Levy. Bookers: Bill Doebl, Ben Londer, Morrison Buell. Cashier: Josephine M. Menke. Emerg. Phone: Londer, TAYlor 4-4446. (Mid-West Dist. Mgr. in residence: M. A. Levy & Asst. to Mid-West Dist. Mgr. in residence: Harold Lundquist)

UNITED ARTISTS, 1101 Currie Ave.—Federal 3-7276

Br. Mgr.: Carl Olson. Office Mgr.: John O'Rourke. Sales: Eddie Stoller, Russ McCarthy, Bill Donald. Bookers: John O'Rourke, Joe Behan. Cashier: Emmy Lundquist. Emerg. Phone: Olson, Liberty 5-1595.

UNIVERSAL-INTERNATIONAL, 1113 Currie Ave.—Federal 3-5334

Br. Mgr.: LeRoy Miller. Sls. Mgr.: Kenny Adams. Office Mgr.: Al Stern. Sales: Bob Helmerston, Chuck Bliss. Bookers: Glenn Wood, Kenny Bergmon, Lee Campbell, John MacPherson. Cashier: Florence Horris. Emerg. Phone: Wood, FRANKlin 4-2128.

WARNER BROS., 1000 Currie Ave.—Federal 3-3281

Br. Mgr.: Art Anderson. Asst. Br. Mgr.: Mike Adcock. Office Mgr.: Bob Branton. Sales: Ernie Hill, Bill Westerman, Perry Smoot. Bookers: Gertrude Guimont, Maxine Murphy. Cashier: Alice Kuhlmon. Emerg. Phone: Adcock, GREENwood 7-2812.

Supply Dealers

AVED THEATRE SERVICE, Lumber Exch., 5th & Hennepin—Federal 6-2122. Emerg.: TAYlor 3-6617

FROSC THEATRE SUPPLY, 51 Glenwood Ave.—Federal 5-1166. Emerg. Phone: JUNiper 8-7889

MINNEAPOLIS THEATRE SUPPLY, 75 Glenwood Ave.—Federal 5-3306. Emerg. Phone: SUNset 4-7575

NATIONAL THEATRE SUPPLY, 56 Glenwood Ave.—Federal 2-8273. Emerg. Phone: WALnut 2-4127

Screen Trailers

NATIONAL SCREEN SERVICE, 1105 Currie Ave.—Federal 3-5571

Br. Mgr.: J. W. MacFarland. Office Mgr.: Esther Turner. Sales: Gil Broton. Bookers: Alice Ingolls, Alice Keneoley, Irene Mallinson. Cashier: Irene Froser. Emerg. Phone: MacFarland, WALnut 6-6135.

Signs, Advertising and Printing

AD ART ADVERTISING, 121 N. 7th St.—Federal 8-5681

NATIONAL SCREEN SERVICE, 1105 Currie Ave.—Federal 3-5571

SILK SCREEN STUDIOS, 712 Ontario Ave., W.—Federal 6-3103

Film Delivery Services

FILM TRANSFER CO., 78 Glenwood Ave.—Federal 6-3505. Emerg. Phone: GREENwood 4-8649

MIX TRANSFER CO., 72 Glenwood Ave.—Federal 5-2203. Emerg. Phone: KELLogg 7-7361.

Service Companies

ALTEC SERVICE CO., 15 E. 38th St.—TAYlor 4-7418 (24 hours)

NORTHWEST SOUND SERVICE, INC., 73 Glenwood Ave.—Federal 5-0194

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

COLUMBUS, O. NEWS—James Shanahan, Loew's home office publicity staff, was in for conferences with manager Walter Kessler of Loew's Ohio and manager Robert Sokol of Loew's Broad. . . . F. Beverly Kelly, Delaware, O., circus and theatrical publicity representative, has been named general manager of the St. Louis Municipal Opera. He succeeds the late Paul Beisman. . . . Norman Nadel, Columbus Citizen theatre editor, and Mrs. Nadel went to California for a business and pleasure trip. . . . Virgil Jackson, former local theatre operator, was in town saying hello to old friends. He is owner of the Saddle and Surrey guest ranch at Tucson, Ariz. . . . Robert "Bob" Little, general manager, Drexel, World and Bexley art houses, turned over the lobby of the Drexel to flood victims here recently. . . . Walter Kessler, manager, Loew's Ohio, and Fred Oestreicher, publicist for the Ohio and Loew's Broad, turned radio reporters during the newspaper strike which caused all local dailies to suspend publication. Kessler and Oestreicher delivered a daily 10-minute broadcast of theatre news for downtown theatres, neighborhoods, and drive-ins. WMNI donated the time as a public service.

CLEVELAND

"South Pacific," which established an all-time local Cleveland record run during its 42nd week at Loew's, Ohio, bowed out on Feb. 25 at end of its 47th week according to announcement from the office of Frank Murphy, Loew midwest theatre division manager. . . . Paul Gusdanovic, pioneer local exhibitor, who leased his chain of theatres two years ago to S. P. Gorrel and Leonard Mishkind of General Theatres, returned from Florida for surgery at the Cleveland Clinic. . . . Variety Club was to install its

Watch for them!

NEXT!

Cleveland Territory

Issue of March 18

Detroit Territory

Issue of March 25

Save Them!

IN MEMORIAM



ELI M. OROWITZ, 62, who died last fortnight, was a well known publicist and theatre manager who pioneered in the fan publicity via radio field as the original movie commentator over WIP. He was widely known as "EMO." At one time a departmental editor of MOTION PICTURE EXHIBITOR, he was also a field publicist for Paramount Pictures, a national publicist for RKO Theatres, and handled publicity for them when "Roxy" Rothafel leased the Erlanger, Philadelphia. For years he was a manager for the Savar Amusement Company, Camden, N. J., prior to going to the west coast several years ago, where he helped establish his son and daughter as television and film stars. He also managed a theatre in Los Angeles. In addition to his children, Michael Landon and Virginia King, he is survived by his wife.

1959 officers at a stag dinner held March 9. . . . The importance of background music to motion pictures was the theme of a talk before the members of the Motion Picture Council of Greater Cleveland by Dr. Conrad Rawski, Fine Arts Department, Cleveland Public Library. . . . Jack Armstrong, head of a large independent circuit, acquired two drive-ins, the Fremont Drive-In, Fremont, O., and the Springmill Drive-In, Mansfield, O. Both had been operated by Mosser Brothers. This brings the Armstrong circuit up to 19 active houses. . . . Ken Prickett, executive secretary of Independent Theatre Owners of Ohio, was in town briefly and is already working on plans for the 1959 tri-state meet. . . . The Cleveland Newspaper Guild, through its executive board, approved a resolution reaffirming its opposition to governmental censorship of motion pictures prior to exhibition. . . . Following complaint by Louis Weitz, executive secretary, Cleveland Motion Picture Exhibitors Association, that radio and TV stations often elaborate on bad weather reports by suggesting that people stay at home, all local stations have agreed henceforth to confine their announcements to authorized reports from the weather bureau and the Police Department.

DALLAS

If cartoons are the big thing for the kids, then Big Town, new shopping center which opened on East Dallas, allows the children to accompany their parents on a shopping spree without missing a thing. Big Town has a cartoon theatre called the "Giggle Box," which will offer hour and a half cartoon sessions for the small fry. Tickets are free, but parents must obtain them from any of

the many Big Town merchants. Attendants on duty will see to it that no child leaves the theatre until his parents call for him. . . . Frank Nelson, Circus Drive-In and Grand, McCamey, Tex., has returned home from the Mayo Clinic, Rochester, Minn., where he underwent surgery. The theatres are being operated by his daughter and son-in-law. . . . Claude Ezell, president, Claude Ezell and Associates of Dallas, has purchased the Lone Star Drive-In here from James Riggs, and Joe Wood will be retained as manager. . . . Bob O'Donnell is proud of the newly equipped screening room at Empire Pictures, which he states is the newest and best CinemaScope screen on the market. . . . The fifth annual Academy Award Sweepstakes Contest will be sponsored again this year by the Dallas News with the Interstate, Rowley United, and Isley Theatres organizations. . . . R. J. O'Donnell, vice-president and general manager, Interstate Theatre Circuit, was the master of ceremonies for the Sheilah Graham luncheon at the Variety Club. The Dallas WOMPI chapter sponsored the event. . . . The Dallas Chapter of WOMPI's will again this year present its "Gabbie" Award to the member who calls and invites the largest number of people to view the Academy Awards telecast on April 6. The contest starts immediately and will close before the telecast begins.

DES MOINES

Representatives of all the theatres in the quad-city area including Davenport, Ia., and Rock Island, Moline, and East Moline, Ill., met at Davenport to discuss industry problems. Plans were made for opposing daylight saving time in the cities and for a business-building campaign. . . . The Paramount, Iowa, and State theatres, Cedar Rapids, Ia., have adopted Golden age clubs for men and women in the 60's and over. The members receive a reduced admission price and guest tickets on their birthdays and anniversaries. . . . The Roxie, Peterson, and the Colonial, Hamburg, Ia., have been closed due to poor business.

HOUSTON

Mateo Vela, operator, Maya, here, has sold the house and will devote his time to operating the Rey, Galveston, Tex. . . . James Garner, better known as "Maverick" to television fans, was here to promote his latest motion picture, "Up Periscope," and made three stage appearances at the Majestic. . . . George Lee Marks, manager, Avalon, is holding a "Request" week. All features shown were those requested by patrons. . . . Marks has announced that Frank Shirar has been added to the staff of the Avalon.

JACKSONVILLE

Kay Dilena, United Artists cashier, returned to her post here after spending four months in her Japanese homeland. She has donated many exquisite Oriental gifts to WOMPI for use as door prizes when the national WOMPI Tropicana convention opens here at the Hotel Robert Meyer next September. . . . The Beach Drive-In, St. Augustine, Fla., has been reopened by owner E. C. Kaniaris following his return from Greece, where he visited friends and relatives for several months. . . . The United Cerebral Palsy Telethon at the Hotel George Washington on Feb. 14-15 brought in pledges of more than \$110,000. Bill Beck's first-run Five Points returned to a policy of "popular prices" with an extended run of "Some Came Running" after road showing "South Paci-

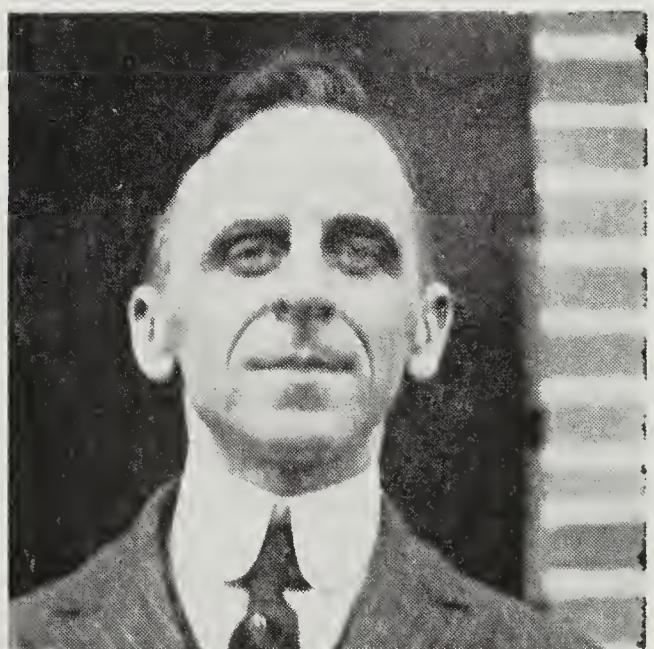
fic" for three months. . . . Sheldon Mandell has restricted his current showing of "The Case of Dr. Laurent" to adult audiences at the St. Johns. . . . The quarters of Universal-International at 331 East Bay St., a distribution showplace, are being extensively remodeled to accommodate Bob Bowers' Allied Artists staff in addition to Buford Styles' U-I staff soon after March 1. . . . In preparation for the annual WOMPI election, Kay Dilena has been named chairman of a nominating committee, with Gleena Adams and Shirley Gordon serving with her. . . .

MIAMI, FLA., NEWS—The following managerial reassignments were made: James Maury from the Boulevard Drive-In to the Coral Way Drive-In; Walter Toemmes from the Coral Way Drive-In to the North Dade Drive-In; Burton Clark, assistant district manager, to the Boulevard Drive-In from the North Dade Drive-in. . . . Wometco Theatres held its annual Credit Union meeting and elected officers. Van Myers, head, confectations, is president; Richard Wolfson, head legal, is vice-president; Frank Myers, head purchasing, is treasurer; Gordon Spradley, manager, 27th Avenue Drive-In, is secretary. Harvey Fleischman, district manager, is chairman, credit committee. Serving with him are Stanley Stern, insurance department, and Bob Thorner, accounting. Supervisory committee consists of Eric Spencer, Arthur Hertz, and Joe Romano, all Wometco main office accounting personnel.

MEMPHIS

Glenwood Drive-In, Glenwood, Ark., has opened, as has Sundown Drive-In, Paris, Tenn. High winds knocked down the tower of Sundown. . . . State, Henderson, Tenn., is closed indefinitely. J. B. Barrow is operating Pines, Mountain Pine, Ark., having reopened the theatre on Feb. 18. . . . A fashion show, featuring styles for a western vacation entertained the Ladies of Variety at their February meeting. The theme of the show was selected in connection with the Variety Clubs International Convention March 31-April 4 at Las Vegas. Hostesses were Mrs. M. H. Brandon, Mrs. F. J. Kaiser, Mrs. Christine Bach, and Mrs. Eddie Sonz.

IN MEMORIAM



EDWARD J. O'KEEFE, 82, who managed the old City Square, Atlantic City, N. J., from 1912 to 1920, died there last fortnight. He was a former vaudeville performer and one of the real old timers in the industry in the Philadelphia area. He is survived by his wife and a daughter. He was active in the affairs of the old M.P.T.O., and served in several elective offices.

Participating in the show was Miss Ellen Kay Carpenter, who is Miss Variety of 1959. . . . E. L. Jackson will reopen the Erin, Erin, Tenn., and the Inverness, Inverness, Miss., has closed. . . . Bellevue Drive-In, Memphis has been reopened by Malco, and E. A. Morris and Donald E. Coughron have taken over the operation of Uptown, Dresden, Tenn. . . . Commonwealth Theatres have reopened Ozark Drive-In, Harrison, Ark.

NEW HAVEN

Edmund Liskza, West Hartford, Conn., has reopened the long-shuttered Music Box, 1000-seat subsequent-run, New Britain, Conn., on lease from the Falcons Nest, New Britain fraternal order. He has renamed the theatre the Falcon and is charging 50 cents for adults and 35 cents for children, operating on weekends only. . . . William Flyer, former relief manager, has been named manager, Lockwood and Gordon Plaza, Windsor, Conn., replacing Reginald Pelletier, shifted to a similar post at the Waterford (Conn.) Drive-In. . . . Leonard Young, formerly assistant to George E. Landers, Hartford division manager, E. M. Loew's Theatres, has been named entertainment director of the DiLido Hotel, Miami Beach, Fla. Young is a brother-in-law of Morris Keppner, General Theatres, Inc., of Hartford. . . . A newly-formed corporation, Community Theatres, Inc., of Hartford, reopened the Park St. Investment Company-owned Central, West Hartford; Colonial, Lenox, Lyric, and Art, Hartford, following "amicable and satisfactory" contractual settlement with Hartford Operating Company, previous lessees. Carroll J. Lawler, formerly general manager, Hartford Theatre Circuit, and at one time with Shea Theatre Circuit, New York, is general manager of Community Theatres. Operating equipment of the five theatres had been seized Feb. 4 by Hartford County Sheriffs, armed with writs of replevin. Such action occurred when Hartford Operating, headed by industry pioneer Michael Alperin, failed to pay its rent.

NEW ORLEANS

Cris Baum after six years at Exhibitors Service departed for a position in Criminal Court as bondsman in association with his

father. . . . Nerry Comeau plans to reopen the Rex, St. Martinsville, La., on a part time basis. . . . R. L. Guidry reopened the Star, Galliano, La., which has been dark since December, 1957. . . . Mrs. E. Bondurant leased the Wisner, Wisner, La., and reopened it. . . . H B Guillory reopened the Lark Drive-In, Ville Platte, La. . . . The Holiday Drive-In, Cantonement, Fla., has closed temporarily but will reopen soon. . . . The Village, Bonita, La., resumed full week operation. . . . Fern and Guidroz shuttered the Joy, LaRose, La. . . . Mr. and Mrs. Tom Barrow closed the Star, Ft. Walton, Fla. . . . Ben Jordan took over as manager of Allied Artists succeeding the late George C. Nungesser. . . . New Motiograph projectors and other equipment was recently installed by Hodges Theatre Supply for S. L. Graham at the Ritz, Lucedale, Miss. . . . New carpeting is being placed in the Legion, Gulfport, Miss. . . . R. Stewart Hall is now managing the Twin Drive-In, Alexandria, La., while Mrs. M. J. Mice is handling the Joy, Kaplan, La. . . . Pike Booking and Supply closed the Dixie, Brookhaven, Miss., and lessened operation of the Rex in that town to weekends only. The Haven continues to operate there on a regular full week's schedule.

PHILADELPHIA

TriState Buying and Booking Service is now handling the State, formerly the Ritz, Port Jervis, N. Y. . . . Variety Club Tent 13 will hold Old Newsboys' Day on June 17. . . . A "Hello, Vegas" party will be held by Tent 13 on March 28. . . . Local industryites on the mend are Dave Supowitz, Charley Amsterdam, John Golder and Sam Shiekman. Also Sam Goldman and Mrs. Charles Zagrans. . . . Condolences to Ed Jaffe upon the death of his mother recently.

ST. LOUIS

D. J. (Bud) Edele, former manager of the local United Artists branch who was recently transferred to New York City, was given a farewell testimonial luncheon in the ballroom of the Coronado Hotel, attended by over 100 industryites. He was presented with a \$500 Government Bond. . . . The Okaw, Findley, Ill., closed. . . . The Lamar, Manito, Ill., which had been operating since July 4, 1958, under a sponsorship of local merchants on

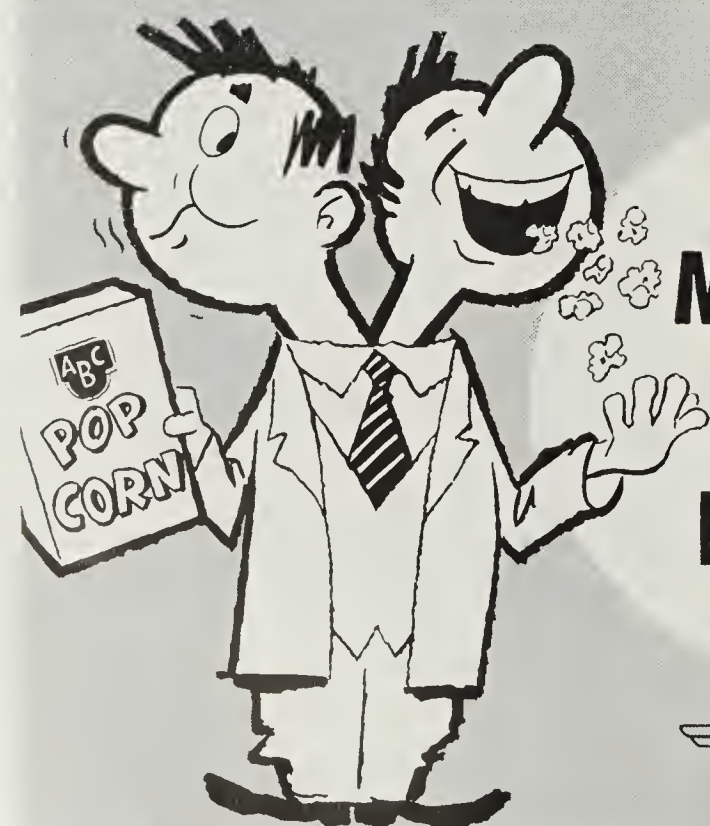
a part time basis, was closed and reportedly is to be dismantled. . . . The Ozark, St. Clair, Mo., has ceased operations and will be converted into a store. . . . The Missouri-Illinois Theatre Owners will hold a three-day convention on March 24-25-56 at the New Hotel Muehlebach under the auspices of the UTOA of the Heart of America. . . . George A. Cohn, Columbia salesman, became a father again.

SALT LAKE CITY

Dan Kostopulos, veteran showman and benefactor to the city's underprivileged children for 30 years, recently reopened the Broadway, which he repurchased. Completely refurnished and redecorated with new seats, carpeting, CinemaScope screen, projectors, the house has resumed its former policy of good second-run films at popular prices. Best known for his generosity to handicapped children, it is estimated that Kostopulos has given free shows to more than 70,000 children; toys to 30,000; and free Thanksgiving and Christmas dinners to 15,000. . . . George Derrick is confined to a local hospital recuperating from an operation, but expects to return to his head bookers' desk at MGM shortly. . . . Norman Jackter, Columbia district manager, was in for several meetings with the local sales staff. . . . Pearl Jamision, Columbia availability clerk, resigned and was succeeded by Barbara Halling. . . . Paul S. Clowes, 59, head, Paul Clowes Associates, local advertising agency, passed away in a local hospital. . . . The Arcade has been packing in the youngsters on Saturday mornings when a television announcer from Channel Two, Salt Lake City, appears in person.

SAN ANTONIO

Clarence Moss, manager, State, has announced that new admission prices are now 40 cents for adults and 15 cents for children. . . . Virby Conley has been extensively remodeling and redecorating his Ellis, Perryton, Tex. He also has the Ranger Drive-In, which he has kept open most of the time during the bad weather this winter. . . . The Texas, Edcouch, Tex., and the Texas, Santa Rosa, Tex., owned and operated by Mike Benitez, have been closed for the winter season. . . . It's 80 cents a carload now at the Mission South Screen Drive-In and the Loop 13 Drive-In. . . . Paul Villapadierna has switched over to the Empire as a projectionist. He was formerly at the Joy. . . . T. L. Harville has reopened the Odem, Odem, Tex. . . . Bob Yancey has been named city manager, Frels Theatres, El Campo, Tex. He will supervise the Normana, Floyds, and the Rice Drive-In. The Floyds was recently acquired by the Frels Circuit from Long Theatres. Yancey will make his office at the Floyds. . . . A. W. Lilly and Douglas Mitchell, operators, Palace, Commerce, Tex., were the subjects of an editorial in the Commerce Journal which commended them for the fine quality of films they have offered to the citizens of the city. . . . R. W. Reaves has been named manager, Texan, Athens, Tex. He replaces Charlie Field, Jr. . . . Russ Enlow and Don Gilbert, now owners, La Rita, Dalhart, Tex., have announced plans for the theatre reopening.



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**Theatre Installations
and Maintenance**

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PHYSICAL THEATRE • EXTRA PROFITS

BILL HADDOCK, Editor



SIMPLICITY, touchstone of good decorating taste, is mirrored in the elegant lobby-refreshment area of the Center, Spenard, Alaska. White birch paneling is accented by special Alexander Smith carpeting of red background and totem poles, a symbol of the 49th state.

Volume 14

Number 3

March 11, 1959

A once-a-month combined department devoted to the physical structure of the conventional and drive-in theatre, its design, equipment, and furnishings, with a special section devoted to theatre concession operations and management.

SPEED UP INTER



NEW DOLE *Citation* DISPENSER FOR COCA-COLA

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INDUSTRY



The staff of theatre field men of the Motion Picture Research Council has reported that recommendations have been made to correct undesirable screen brightness levels in 69% of all theatres visited.

57% of all the drive-ins visited have screen brightness levels under three foot Lamberts, and 95% have brightness levels under five foot Lamberts, thus detracting from good presentation of regular product.

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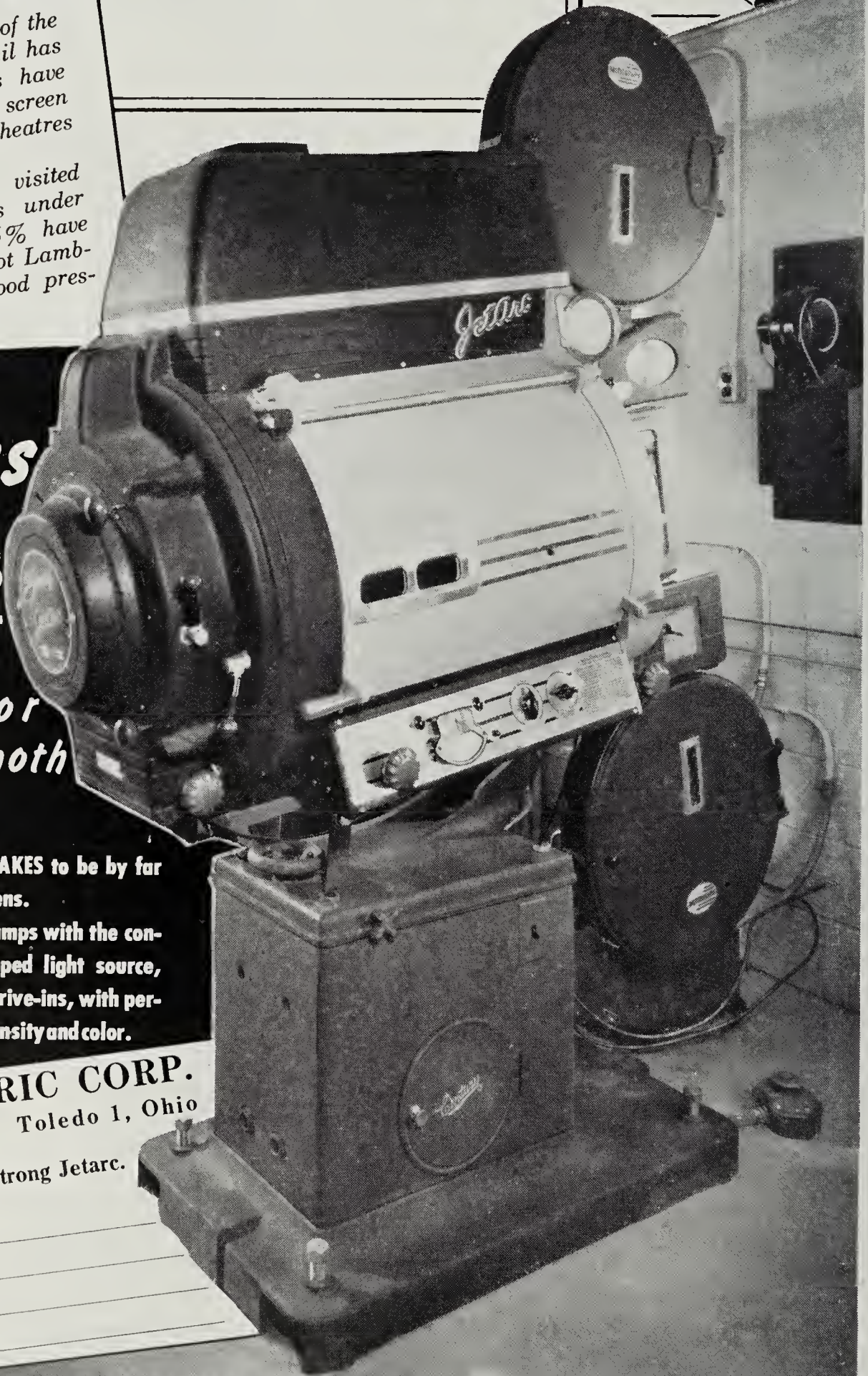
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THEATRE _____

STREET _____

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LAYING IT

On The Line

Good News

Announcements in recent weeks from a prominent American manufacturer and a leading supply house that 70/35mm equipment is being made available to theatres in this country are an encouraging sign that we can look forward to an early increase in the handful of theatres now equipped for this kind of film presentation.

The Century Projector Corporation, according to vice-president Larry Davee, is assembling 70mm equipment to be interchangeable with standard American-made equipment. This is the end result of many years' experimentation and research in design and production—an activity which, we might point out, manufacturers are constantly engaged in at great expense, without any guarantee of eventual profit.

At the same time, Cinematograph International, through its president, George Hornstein, has disclosed that it has been appointed sole U. S. distributor for the internationally known Cinemeccanica Victoria X 70/35mm All Purpose Projection and Sound Systems which enjoy an established reputation in Europe.

The public already has demonstrated its approval of 70mm presentation and stereophonic sound, and these companies are to be congratulated.

. . . And NTS Joins The Parade

As this page went to press late last week, a spokesman for the National Theatre Supply Company in New York revealed that NTS also plans to introduce 70mm projection equipment to the American market in the near future.

While the actual date of the unveiling was not specified and detailed information about the equipment was not available, it was said that both would be forthcoming shortly. Full details will be carried in an early issue of **PHYSICAL THEATRE**.

lated in their pioneering efforts to provide exhibitors with the means to supply more of that kind of entertainment. Unfortunately, most theatremen have been slow to get on the 70mm bandwagon, but the wisest will now back up Century and Cinematograph by acquiring and installing 70mm in every situation where feasible.

These developments are good news primarily because they mean that we are, at last, moving forward again instead of standing still. Two firms have taken the gamble on the common sense of the exhibitor to give the public what it wants. In general, manufacturers and distributors of equipment cannot be expected to offer a wide range of new devices for which there is only a very limited demand and in recent years the theatremen, taking a breather from the rapid developments of the earlier years of this decade, has shown little interest in moving further into the future.

We feel that all this is about to change and that exhibitors everywhere in this country, led by the most foresighted of their colleagues, will welcome the opportunity to start moving again.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of **MOTION PICTURE EXHIBITOR**, published once a month by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

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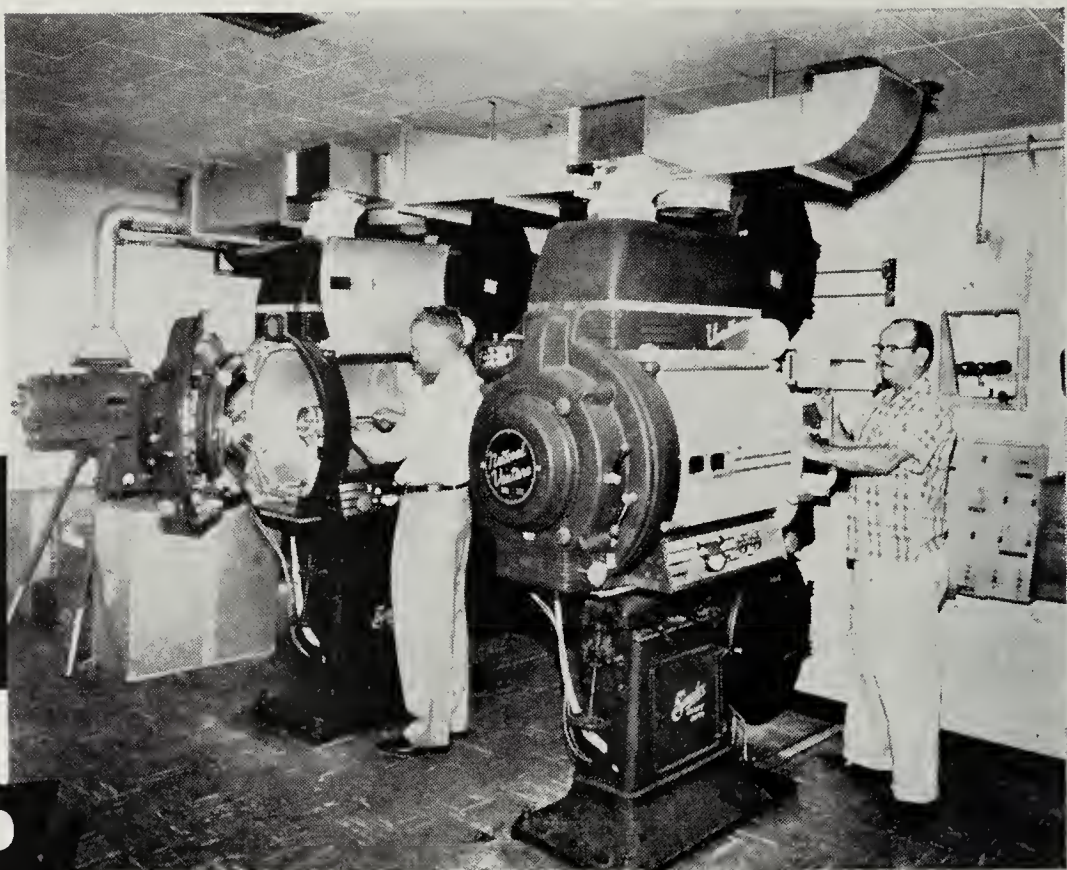


NAME		
THEATER OR COMPANY NAME		
STREET ADDRESS		
CITY	ZONE	STATE
NAME OF MY FAVORITE DEALER		

NATIONAL PROJECTION ARC LAMPS

*are
your* **BEST TOOLS FOR
IMPROVING BOXOFFICE**

They can pour up to 70% more light way
out there on those big screens!



**NO OTHER LAMP
COMES EVEN CLOSE**

to the **NEW**
NATIONAL VENTARC
in Delivering Light!

THE MOST POWERFUL PROJECTION LAMP EVER MADE!

Utilizes a totally new and different technique in producing light. Projects 65,000 lumens; 70% more light than most 18-inch reflector lamps, 51% more light with 35 mm film and an f 1.7 lens. A 10 mm x 25" non-rotating Ultrex positive carbon is burned with a rotating 7/16" x 12" solid graphite negative at 140 to 160 amperes and 70 to 78 volts. The 21-inch cold type reflector, the largest ever used, is designed for all film widths. It is an integral part of the rear door. Exceptionally cool operation! Auxiliary reflectors and positive and negative carbon heads water cooled.

CONSTELLATION "170"

Burns 13.6 mm positive for either 35 mm or wide film projection systems. Light booster lens patterns the spot to the size and shape of the aperture, utilizes all useful light and eliminates shadowing by feed mechanism. System optical speed equivalent to f 1.5 when f 1.5/1.6 projection lenses and X-L projectors are used. Water-cooled carbon contacts. Rugged, quiet exhaust fan.

EXCELITE "135"

Burns 9, 10, 11 and 13.6 mm regular and 10 mm Hitex positive carbons for all 35 mm projection systems. 18" f 1.7 or 16 1/2" f 1.9 reflector.

Both the Constellation and Excelite feature:

- *Automatic maintenance of arc crater at EXACT focal point of the reflector without manual adjustment;
- *Full 20-inch carbon trim;
- *Each carbon driven by separate motor;
- *SINGLE adjustment controls the feeds of both carbons. Guesswork in matching the feeding rates eliminated;
- *Arc position adjustable without disturbing relative carbon positions or equilibrium of arc.

Equip your theatre with efficient projection lighting that is best for all presentation techniques and which provides bright pictures on screens 140 feet and wider.

**NATIONAL
THEATRE SUPPLY**



NATIONAL THEATRE SUPPLY COMPANY
BRANCHES COAST TO COAST

A SUBSIDIARY OF GENERAL PRECISION EQUIPMENT CORPORATION



AN EXCELLENT EXAMPLE of a decorative panel of architectural terra cotta is located over the main entrance to the Civic Auditorium, Lakewood, Ohio.

Decorating With Ceramic Veneer

■ IN THE DESIGN and construction of theatres, certain major considerations are involved in material selection. Those materials which will be used for facing walls—both interior and exterior—must be durable and easily maintained even under severe usage. Ceramic veneer is widely used for such installations because of its permanent fired ceramic colors, its flexibility of shape and size, and its impervious, easily cleaned surface, as well as for its decorative qualities.

Modern Form of Terra Cotta

Ceramic veneer actually is a modern form of terra cotta, a material which has been used extensively as a structural architectural decoration since the days of Greece and Rome. Even in that period terra cotta, (the word is derived from the Italian and means "fired earth"), was produced with ceramic

glazes as well as natural finishes. Modern architectural terra cotta or ceramic veneer is both machine-extruded and handmade (moulded or pressed). The machine-made product, shaped by extruding the plastic clay through dies, is what is often referred to as ceramic veneer. Both types, however, are classed as a custom-made product and are always manufactured, numbered, and shipped for a specific location in a specific job.

Two Types

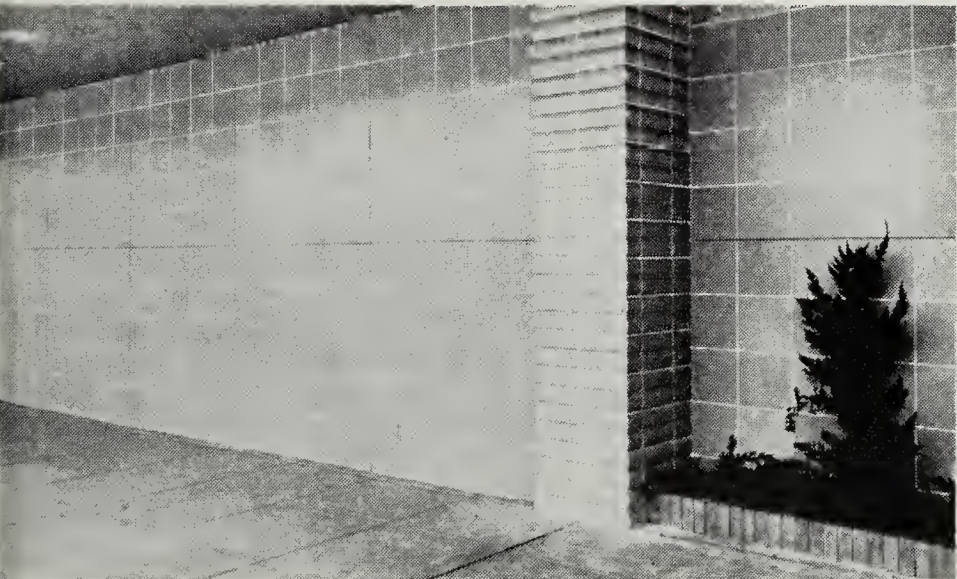
Due to its extensive use on large plain areas, most of the facilities of the industry today are devoted to the manufacture of machine-made ceramic veneer. Throughout the country it is generally available in two forms, anchored type and adhesion type. Differing only in thickness and the manner by which they are attached to the backing, both are widely used.

Adhesion type ceramic veneer is commonly called "thin" ceramic veneer since the maximum overall thickness of the slab is not over 1¼ inches. The maximum face area of the individual slabs will not exceed 540 square inches, although maximum overall face dimensions may vary through different combinations such as 18 by 30 or 20 by 27 inches.

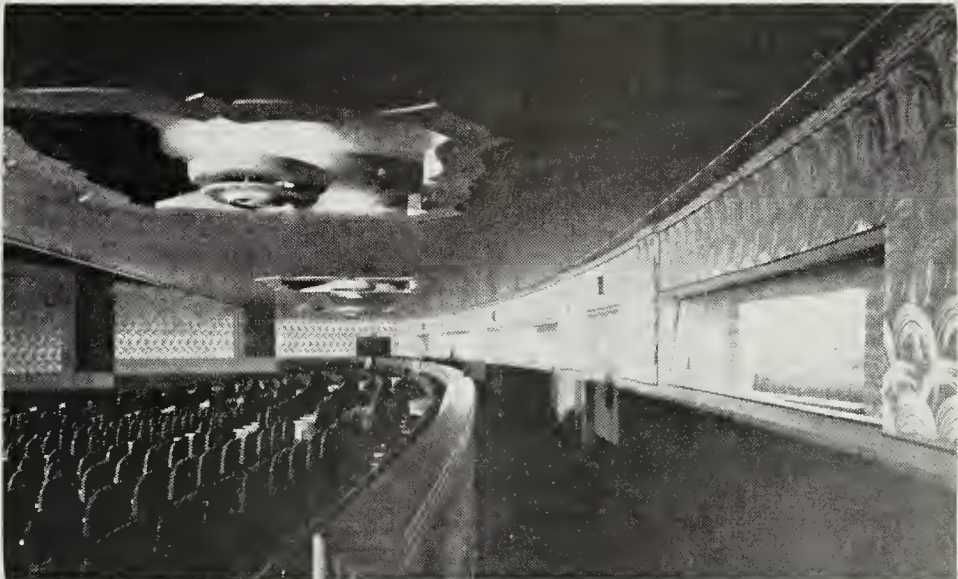
Adhesion type ceramic veneer requires no

PHYSICAL THEATRE

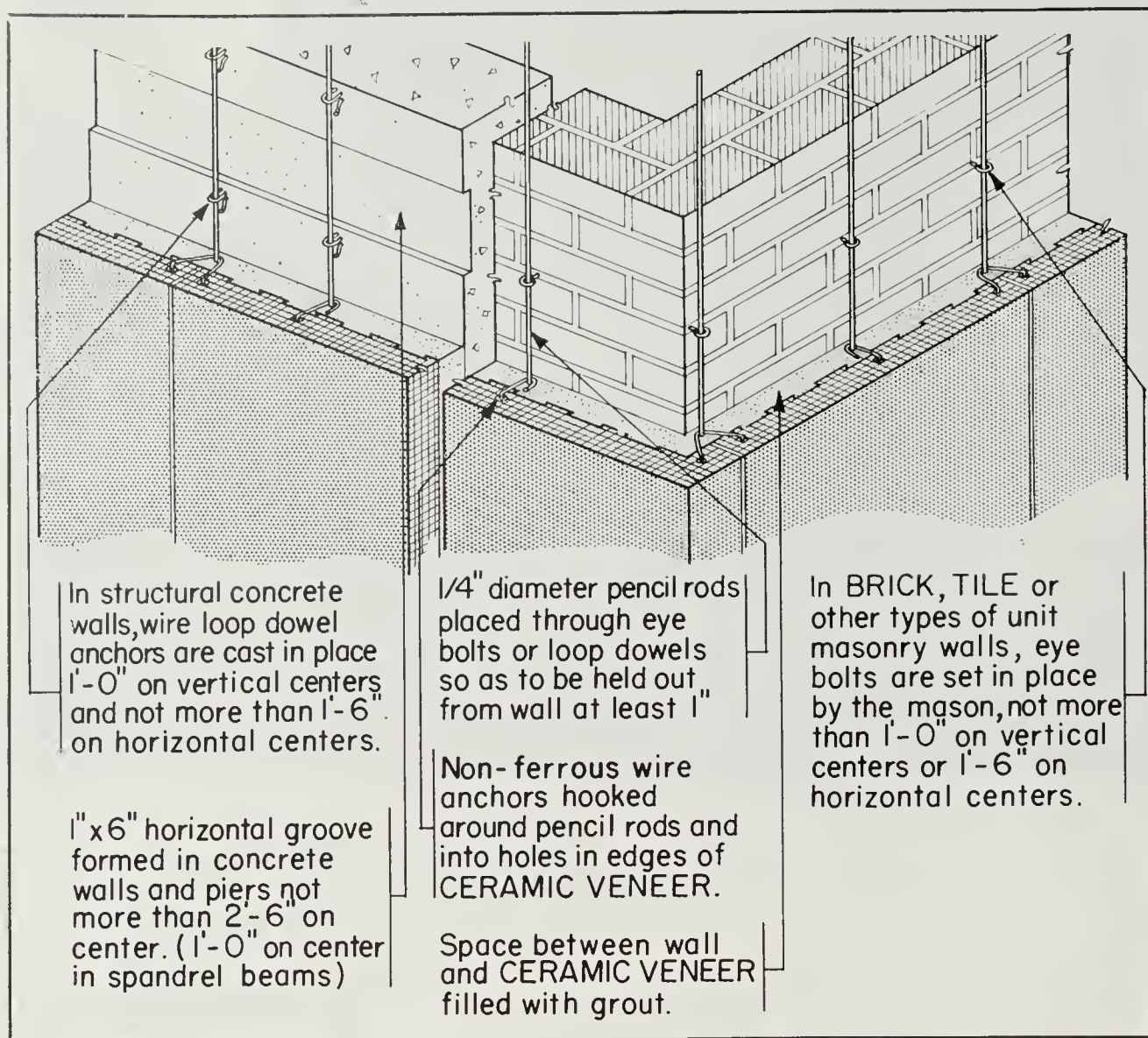
Vol. 14, No. 3 March 11, 1959



THE EFFECTIVE EXTERIOR USE of ceramic veneer is in this instance combined with special extruded shapes to achieve distinguished decoration.



CERAMIC VENEER may be used in a theatre auditorium with elegant decorative results. The material adds about one hour to the wall's fire rating.



ANCHORED TYPE CERAMIC VENEER is applied as illustrated above. Although not shown, additional methods of anchoring the pencil rods to the backing wall are possible and practical in theatres.

metal anchorage—instead being held in place by the adhesion of the mortar to the ceramic veneer body and the backing wall. The overall thickness from the face of the veneer unit to the face of the backing wall will normally be from $1\frac{3}{4}$ to two inches.

Extensive shearing tests which have been conducted on this type of veneer indicate that the shearing strengths developed by such a method of anchoring are far in excess of those required by building codes.

Anchored Type

Anchored type ceramic veneer is recommended where the designer desires a larger scale slab than that available in the adhesion type. Such slabs are available with ribs or scoring on the back and in thicknesses varying from two to $2\frac{1}{2}$ inches. Depending upon the slab thickness, the overall dimension from rough wall to finished veneer surface will vary from three to $4\frac{1}{2}$ inches in order to provide adequate grout space between the veneer and the backing. Anchor holes are provided in the bed edges of the slabs for the installation of the loose wire anchors, which, in turn, are fastened to pencil rods anchored to the backing. Once the wire anchoring is in place, the units are bonded to the wall by a reinforced grout core, keyed to the grooves on the back of the veneer units and also bonded to the masonry backing.

Hand Made Terra Cotta

In addition to the more common ceramic veneer, there is also another form of terra cotta. That is the hand made or open back type which is used for special shapes or to form a feature of ornamentation. Practically any feature in either base or high relief or even flat murals can readily be produced from an architect's sketch, or from models furnished by the designer.

Decorative Features

Decorative features of terra cotta, which may be composed of any combination of colors, would include such things as commercial name panels, seals and insignia, and many other uses. Illustrated is an exterior view of the auditorium in Lakewood, Ohio. As may be seen from the photograph, the feature of the facade of the building is in the form of a polychrome terra cotta panel. Over 17 feet high and 34 feet wide, it is partially in high relief. This is but one location at a theatre where a terra cotta feature panel of some type can be used. Such panels might also be used in a purely decorative motif setting the keynote in the lobby, flanking the proscenium, or in any other location indicated by the design of the building. In contemporary architecture where relatively large plain masses often occur, they may be made to act as a very effective foil to high-light decorative panels.

Installation

The actual installation of ceramic veneer is a fast, relatively simple operation.

Adhesion type requires no metal anchorage since it is held in place by the adhesion or bond of the mortar joint to the backing wall and to the ceramic unit. Its erection involves the following steps:

1. Both the wall surface and the back of the ceramic unit must be dampened.
2. Immediately before setting, both the wall surface and the back of the ceramic veneer should be given a brush coat of Portland cement and water.
3. One-half the thickness of the setting mortar should be spread on the back of the unit and one-half on the wall. Both should be screened to insure uniform thickness.
4. The unit should then be set in place. Sufficient mortar must be used to create a

slight excess which will be forced out.

5. The unit should be carefully leveled and tapped to fill all voids.

6. Joints should be raked out and pointed later with a fine mortar.

7. The surface should then be washed down with clean water. It is a good practice, as installation of the ceramic veneer progresses, to remove excess mortar or grout on the surface of the units with a cloth or brush.

Anchored type ceramic veneer is installed in a somewhat different manner which involves the use of one-quarter inch vertical pencil rods held in place by eye bolts or loop dowel anchors, in turn are anchored to the backing wall. It is recommended that these vertical steel rods be spaced not more than one foot six inches horizontally and that the eye bolts or anchors which support the pencil rods be spaced not more than one foot apart on vertical centers.

1. The anchoring system should be installed. It may be the eyebolt or loop dowel method as shown or it may be a dovetail or strap anchor or any one of a number of patented systems currently available. It is obvious that some of these are better adapted to certain types of backing walls—for example the dovetail anchor would only be suitable for use in monolithic concrete. In the event that the ceramic veneer is being installed over old work, the eye bolt method is most often used. In this case the eye bolts are held in place by inserting rawl plugs or expansion shields into holes drilled into the existing work.

2. The ceramic veneer slabs should be set in place with the key webs on the back running in a vertical direction and should be secured by means of anchors inserted in holes usually located in the top of each piece. Temporary wooden wedges are often used to hold the unit at the correct distance from the backing wall.

3. When one complete course of ceramic units is in place and anchored, the grout should be poured into the space between the veneer and backing. As it is poured, it should be thoroughly puddled to remove air pockets.

4. As soon as the grout has set, wooden wedges should be removed.

5. Finally the joints should be raked and pointed and the wall washed down in the same manner as outlined for adhesion type ceramic veneer.

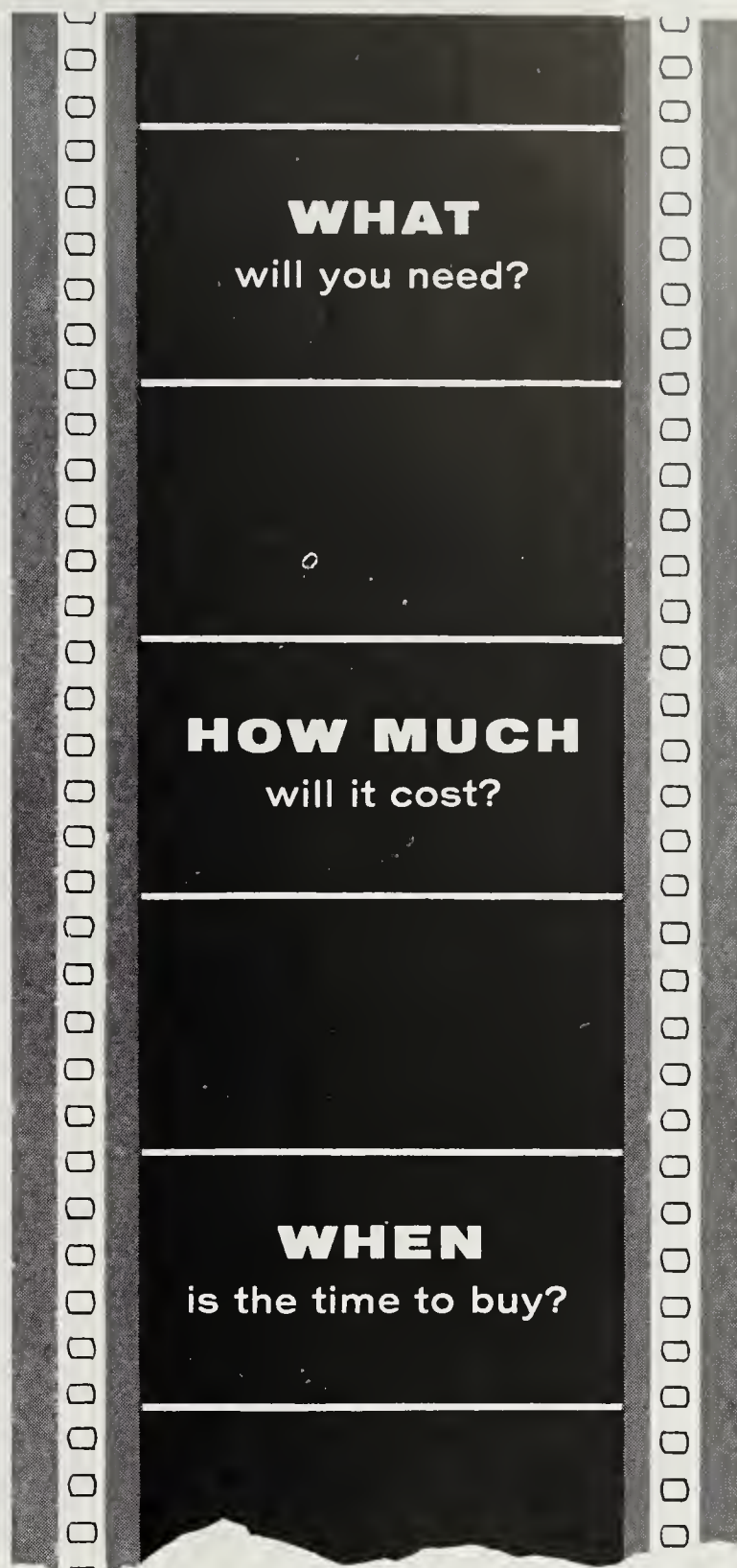
When decorative panels are to be installed, complete erection drawings and specifications will normally be furnished. The panels are anchored by means of non-corrosive metal wires and straps, and extremely heavy pieces are sometimes supported by structural sections such as angles or channels.

Physical Properties

Since theatre design is rigidly controlled by building codes, it becomes important to the designer to consider the physical properties of materials from a performance standpoint. Ceramic veneer will normally add about one hour to the fire rating of the backing wall. This will vary, of course, with the actual thickness of the material and the wall to which it is applied. Installed, adhesion type will weigh about 20 pounds per square foot and anchored type slightly more depending again upon the thickness of the completed job. Ceramic veneer together with its mortar backing have sufficient density to effect a certain amount of sound insulation. The sound transmission loss through two inches of ceramic veneer, for example, would be approximately 44 decibels. This means that any wall to which ceramic veneer is added

Continued on Page PE-20

70mm



The answers are available from National Theatre Supply

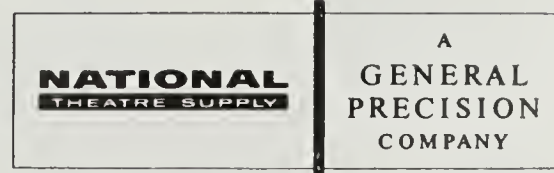
...so is the finest 70mm equipment.

And, as usual, National's convenient deferred
payment plan is available to you.



NATIONAL THEATRE SUPPLY COMPANY

92 GOLD STREET, NEW YORK 38, N. Y. • BRANCHES COAST-TO-COAST





GULISTAN CARPET enjoys reputation for long life and economy at the Radio City Music Hall, New York. From 1933 to the time this picture was taken recently, sections in heavily trafficked areas had been replaced, but the overall carpet, thanks to its quality, installation, and maintenance, remains in excellent condition.

■ IT HAS BEEN ESTABLISHED by numerous field tests that carpeted floors cost less to maintain than those covered with other materials.

In just one cost analysis study of actual floor maintenance jobs by a national service organization, this fact was demonstrated repeatedly. This concern, Industrial Sanitation Counselors, Inc., added up the costs of maintaining floors for its clients, and came up with data favoring carpets whether traffic conditions are heavy, medium, or light.

Maintenance Cost Low

In this study, it was found that under heavy and adverse conditions of soil and congestion, the average cost of maintaining 1,000 square feet of carpeted floors for one year was \$189, against \$383 for 1,000 square feet of non-carpeted floors—50.7 per cent cheaper.

For medium traffic conditions, the average savings for an area of the same size were 40.3 per cent greater—\$145 for carpet, \$243 for non-carpet.

For areas where traffic and soil conditions were light, carpeted floors were, on the average, 42 per cent cheaper to maintain—\$104 against \$181.

These findings indicated that carpet's superior maintenance cost factor performance is the result of its tendency to maintain "appearance level" during use, retarding what is called the "daily drop" in appearance better than non-carpeted floors. This was attributed to two of carpet's inherent characteristics: 1) It tends to brush soil from shoes, confining tracking effect to a limited area; 2) The natural flexing action of carpet tends to keep soil high in the pile, where it can be removed easily by vacuum.

Since soil does not become ground into carpet surface to reduce appearance level, daily appearance drop is negligible. But even more important from the cost viewpoint is that effort required to restore carpet to its original state is less than for non-carpeted areas. The data was compiled on the basis of labor, materials, and cleaning equipment servicing, for both carpeted and uncarpeted floors.

Basis Of Cost Data

Labor costs were based on a \$1.25 hourly wage; standard floor testing area was 1,000 square feet; labor time rates were based on time-motion studies of each maintenance operation; servicing costs were based on a five day week, or 260 servicings annually; and cost figures were based on areas being maintained at a minimum of 90 per cent of optimum level.

For non-carpeted areas, a floor buffing machine, extra scrubbing brush, extra steel wool pad, dust mops and replacement heads, dust mop treatment, dust pan, wet mops, mopping equipment, floor cleaner, floor wax or finish, and dewaxers were determined necessary.

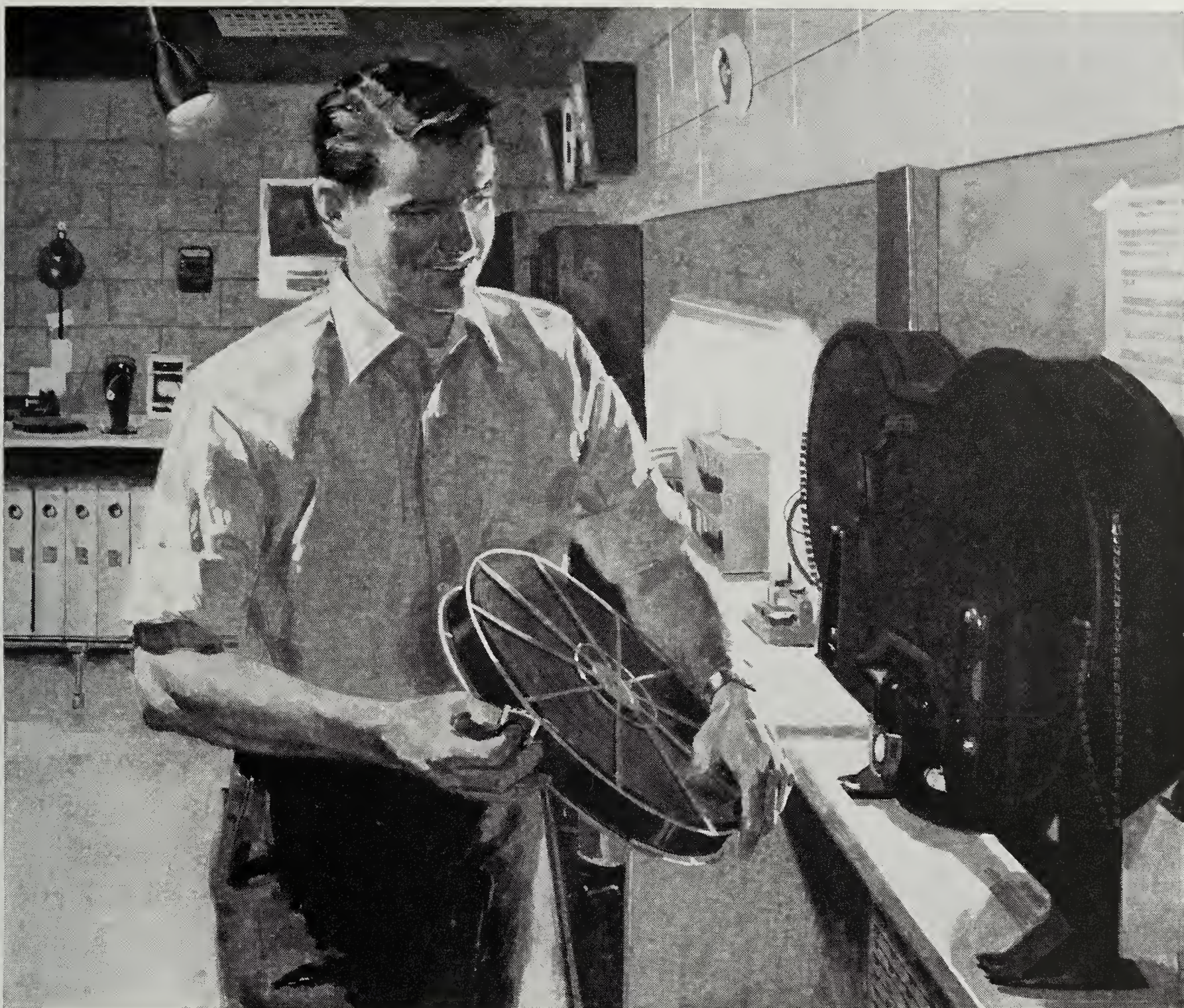
For carpeted areas, vacuum cleaner, spotting kit, shampoo, and floor machine were sufficient to maintain the 90 per cent or more appearance level.

Continued on Page PE-18

IN THE RIVOLI, New York, another large theatre, carpet provides an air of luxury and intimacy amidst decor on the grand scale. In all theatres, it muffles disturbing noises, provides color, aids decor.

CUTTING COSTS WITH CARPET





AN EXTRA REEL PER CARBON

WITH THE NEW "SUPREX" 7 MM PROJECTOR CARBON*

You obtain more light and save money with the new "National" "Suprex" 7 mm x 14 inch projector carbon. It's up to 20% slower burning.

An extra reel per carbon provided by the new "Suprex" 7mm carbon adds up to notable savings in the projection booth. This is made possible because National Carbon Company is constantly working to keep carbon arc projection the

best buy in your theatre.

Year after year, new and improved "National" projector carbons have provided more for your carbon dollar than ever before. Brighter light and slower burning rates.

Newest addition to the "Suprex" carbon family is the 7mm x 14 inch positive carbon, operating in the 40-55 ampere range.

Your "National" projector carbon representative can show you how our carbon arc research pays off in quality and savings. He is at your service at all times.

*If now maintaining recommended minimum stub length of 1.6" to 1.75".



NATIONAL PROJECTOR CARBONS
TRADE-MARK

"National", "Suprex" and "Union Carbide" are trade-marks of Union Carbide Corporation

NATIONAL CARBON COMPANY • Division of Union Carbide Corporation • 30 East 42nd Street, New York 17, N.Y.

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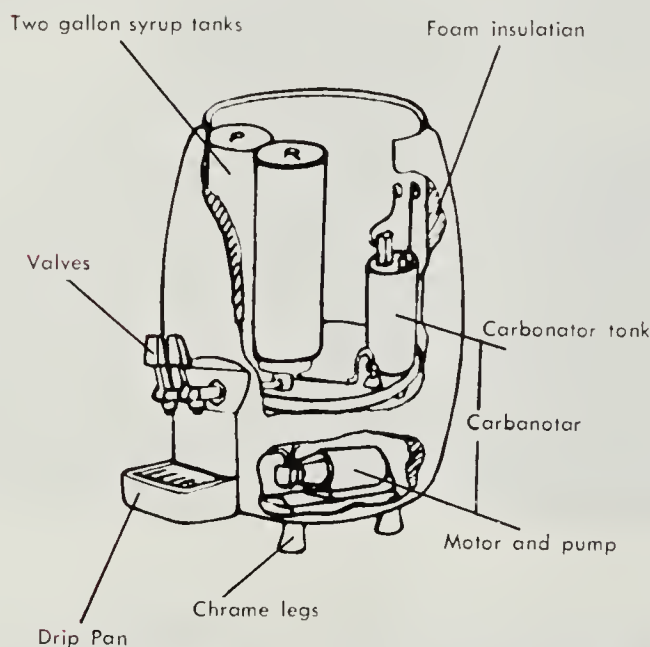


New Barrel Dispenser Has Barrels Of Sales Appeal

THE new Selmix Barrel Dispenser is proving itself to be a star merchandiser in theatre and other beverage outlets across the country. Available in red or white with colored stripes and easy to clean inside and out, it dispenses two ice cold quality drinks which are identified on the valve handles. The unit can be delivered with or without carbonator.

Features of the Selmix Barrel also include Selmix stainless steel gravity valves and syrup systems; two 2-gallon stainless steel syrup containers; continuous 10-12 six ounce drinks per minute at 40 degrees or less, with 80 degree incoming water; a cold plate 15 inches in diameter, containing 50 inches of one-quarter inch stainless steel tubing imbedded in cast aluminum plates; a water pre-cooling coil in barrels with a carbonator; construction of solid color co-polymer high impact styrene with stainless steel liner; and locked-in-place foam insulation.

Specifications of the Barrel are 36 inches high, 21 inches wide; it requires one square foot of counter space for legs (see schematic drawing). The Selmix Niagara Carbonator produces 75 gallons per hour; the ice capacity is 75 pounds. The water connection is SAE three-eighths inch male flare; CO₂ gas con-



A SCHEMATIC RENDERING OF THE SELMIX BARREL DISPENSER

nection and SAE one-quarter inch male flare. Electrical outlet is 110 volt AC, 60 cycle. A single drain hose is three-eighths inch rubber.

Shipping weight without carbonator is 85 pounds; with, 115 pounds.

PERSONNEL POINTERS

Too much stress cannot be laid on the importance of competent sales personnel at the theatre refreshment stand. You can spend a lot of money on the finest building, the finest equipment, the best point-of-purchase advertising of the very best merchandise, but the results will be negligible if sales personnel look and act glum, or are discourteous.

Five Checkpoints

1. Personal appearance is of paramount importance. Good grooming, clean fingernails and hands, clean uniform, and, in the case of a sales girl, restraint in the use of cosmetics, should be stressed.

2. A good smile, not flippant (or flirtatious), is a key to more sales. The saying, "If you smile, you can sell," has been proved right over and over. You can always hire a dullard. Why not try to find sales people who can smile, and to whom it comes naturally?

3. "Thank you," "May I help you?," "May I suggest," are the three most important phrases to be addressed to each customer.

4. The sales person must know the merchandise to be able instantly to suggest a similar item in lieu of one requested and not available. At the same time, the sales person must be alert to customer demand to inform you of your fast or slow sellers.

5. The last important ingredient is enthusiasm. Why can a certain person behind the counter, with the same merchandise and the same customers, sell twice as much as another? The answer is enthusiasm, a warm smile, a genuine desire to serve the customer.

Refreshment stand operators generally hold a weekly meeting with their personnel. Those who do not are making a mistake. Friday is a good day for these meetings to gear personnel for the weekend business. A detailed study and discussion of all merchandise and suggestions for improving service always should be part of these meetings.

Also, the operator should explain to personnel any new merchandise being featured and analyze its best selling points, discuss how it is made, and of what it is made.

The correct way to make change and to complete each sale are other important topics for review at each meeting. Proper instruction here means reduced shortages.

Discussion of sales quotas and campaigns should be kept simple to make sure everyone understands them. The program should be announced each week, and praise or commendation for goals already reached should be generous.



ATTENDING THE DEBUT of the new two-drink Selmix Coca-Cola Barrel in the Biltmore Hotel, New York, recently were Edward Avery, of R. K. O. Theatres; Leonard Pallack, Loew's Theatres; Charles Okun, Coca-Cola national representative; and Lee Koken, R. K. O. Theatres.



Preferred and Profitable... Pepsi-Cola's 292% gain in syrup sales since 1950 clearly shows that your customers recognize Pepsi quality and prefer this refreshment. Why not select the brand that has more to offer in both prestige and profits? Among those profiting by the big preference for Pepsi are: Interstate Circuit, Inc., Malco Theatres, Inc., Walter Reade Theatres, Inc., Skouras Theatres, Inc., Stanley Warner Management Corp., Crescent Amusement Co., and many other theatre owners. *Get the facts and figures from National Accounts Department, Pepsi-Cola Company, 3 West 57th Street, New York 19, New York.*



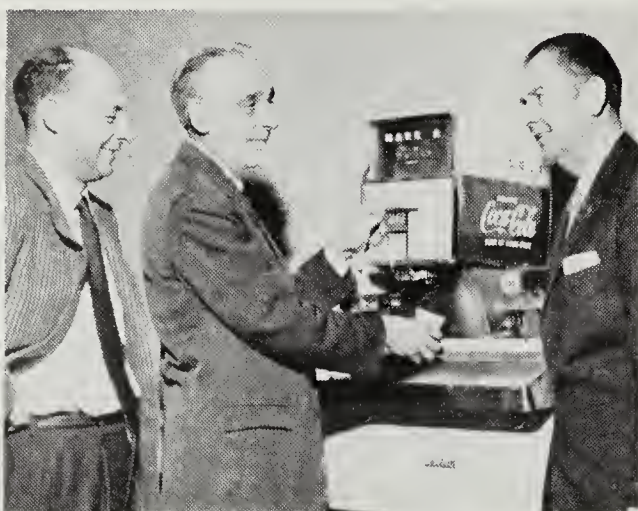
Two NAC Meetings Analyze Merchandising

Merchandising Stressed At Dallas Meeting

"YOU'LL have to improve your merchandising to increase your sales at concession counters" was the advice given by a panel of speakers at the 1959 Southwestern Regional Concessions Clinic last month at Hotel Adolphus in Dallas, sponsored by National Association of Concessionaires. NAC Director A. J. Schmitt served as conference chairman, assisted by Charles E. Darden. Held concurrently with the Seventh Annual Convention of the Texas Drive-in Theatre Owners Association, the one-day session attracted an attendance of 175 theatre owners.

Al Reynolds, general manager of the Claude Ezell circuit, was the lead-off speaker on the subject of popcorn. Stressing the importance of pushing popcorn and soft drinks, Reynolds recommended the two products as a "natural" tie-in because one complements the other. He also urged concession operators to serve popcorn hot to attract maximum sales, and indicated that he has found success in installing heat lamps over the bagged or boxed popcorn. Reynolds also emphasized the need of proper and well maintained popping equipment, proper measurements of popcorn, salt and oil, and top quality ingredients. The Ezell Circuit sells a 25 cent family size box to drive-in theatre patrons at the boxoffice and have found it to be a successful merchandising technique.

NAC executive vice-president Thomas J. Sullivan spoke on Popcorn Merchandising Aids. "Eye appeal is buy appeal," he stated; "if you want to increase your popcorn or any other concession item sales you have to use attractive and colorful point-of-sale



AT THE NAC LAS VEGAS MEETING, Charles Bourdelais of Coca-Cola, center, demonstrates a new Coke dispenser, which in this instance is mounted on a three beverage dispensing unit manufactured by Carbonic Dispenser, Inc. Looking on is NAC first vice-president Harold F. Chesler and executive vice-president Thomas S. Sullivan.

material. Use the super-market sales technique and people will buy."

"How much quality should be put into a product?" was the question asked of the audience by Robert F. Amundsen, ATCO Food Company, Dallas. He reviewed the quality situation for three typical concession items: orange drink, barbecue, and hot dogs, indicating there are three quality grades available: supreme, medium, and average, and that often a supplier does not know which grade is most acceptable to concession buyers. Comments from those in attendance provided the answer that buyers want to buy the highest quality commensurate with the ability to offer it for a fair price. There

were certain "going" or acceptable retail prices for all items and buyers have to purchase with this in mind to allow their proper mark-up for profit, it was said.

Mary Kuhlman, food economist, presented a "Sandwich-Making Clinic," using color slide films and demonstrations. "Offer your patrons variety in sandwiches outside hamburgers and hot dogs, and you'll increase your business," she recommended. "There are many sandwich types that concession operators can prepare that will be both attractive and profitable."

The clinic concluded with a Pitchman's Forum, moderated by Schmitt, in which all exhibiting suppliers in attendance were given an opportunity to display and talk about their products.

Las Vegas Meet Another Profit Producer

A record attendance at the Fifth Annual Western Regional Concessions Clinic sponsored by National Association of Concessionaires Feb. 9-11 in the Hotel Riviera, Las Vegas, again heard the advice, "Better Merchandising Equals More Profit." Three days of clinic discussion, under the direction of NAC first vice-president and meeting chairman Harold F. Chesler, provided adequate proof to leading concession merchandisers.

Summarizing the meeting, Chesler stated, "Anywhere people gather, whether at an amusement park, drive-in, conventional theatre, or other recreational operation, food and beverage can be sold if the seller offers quality products, fair prices and attractive point-of-sale merchandising techniques. Food and beverage can be your fortune."

NAC board chairman Lee Koken, chairmanned the opening session devoted to the development of "Crowd-Getting Ideas For Theatres," and explained, "Patrons can be motivated to attend theatres . . . but it takes plenty of hard work and hard-sell. The most important thing is to take the ideas developed by this meeting and put them to work in our respective operations."

"The outlook for popcorn is bright both from the standpoint of quality and adequate supplies," according to Rufus Harris, Blevins Popcorn Company, and Arthur Vogel, Vogel and Son Popcorn Company. Thomas Ramsey, Curtiss Candy Company, described "Operation Turnover," the new candy merchandising plan being developed to stimulate and increase the sales of candy. On the second day of the conference, Miss Una Wood, a food economist, presented a sandwich-making clinic designed to show concession operators how to vary menus and attract extra sales.

A highlight of the meeting was the Pitchman's Forum, during which allied supply members in attendance described the newest developments in products manufactured by their firms. The conference concluded with "Let's Talk Shop" moderated by Chairman Chesler,—an informal session for general discussion of problems, ideas and items pertaining to concession operation.

The opening meeting luncheon was hosted by the Coca-Cola Company. In attendance were Charles Bourdelais of Atlanta, and Harvey Westfall and Hal Gibson, Los Angeles.

A cocktail party was sponsored by the Pepsi-Cola Company for all registrants. On hand to welcome the guests were Norman Wasser, Edward Specht, and Howard Roberts. Each evening the group enjoyed a supper show at one of the famous Las Vegas hotels.



OTHER MODELS AVAILABLE

CRETORS CORNDITIONER

forces warm dry air through the stainless steel storage bin keeping popped and boxed corn hot, crisp and tasty at all times.

REGARDLESS OF WEATHER OR MOISTURE CONDITION

Up to \$75 per Hour

Earning Capacity in YOUR DRIVE-IN

with this

Cretors "OLYMPIC"

3 KETTLE SIZES

18 oz. Electric

32 oz. Electric

32 oz. Gas

The Cretors Kettle features an extra heavy gauge steel bottom, lighter gauge steel walls which concentrates the heat under the corn for greater popping volume. Cretors guarantees you MORE PROFIT per pound of raw corn.

Cretors
POPCORN VILLAGE
NASHVILLE, TENN.

— SINCE 1885
FACTORY:
CHICAGO, ILL.

MANUFACTURERS OF THE
OFFICIAL WEIGHT VOLUME
TESTER FOR THE
POPCORN INDUSTRY.

New Beverage Cups For Theatre Stands

A bright new movie design cup for cold drinks, left, printed in six color combinations which vary according to cup size, is now being made available by the Paper Container Division of Continental Can Company.



MOVIE CUP

The cup design features the industry slogan, "Get more out of Life . . . Go out to a movie!" Cup colors and ounce sizes are green and purple (7); orange and blue (7½); gold and blue (8); green and magenta (9); blue and brown (14); and orange and green (16).

With the exception of the 7¼-ounce size, a vending cup, all the movie design cups are styled for use in manual dispensing operations.

"Regent," right, a new line of plastic coated paper hot drink cups with a printed design also is now being made available by Continental Can.

The hot drink cups are available in five sizes—3½, six, eight, 10, and 12 ounces. Six and eight ounce cups are offered with or without handles. The new design, created by stylist Freda Diamond, is fashioned after the classic fleur-de-lis pattern and printed in tan and brown colors on a white background.



REGENT CUP

Continental's plastic coating process enables the plastic to be put on all around the lip of the cup and eliminates any impression of "paper taste" even when the beverage is put in very hot and allowed to stand for a long period, it is said. Plastic coating of a hot drink cup also keeps the drink hotter longer and is the closest thing to drinking from a china cup, Continental states.

New NAMA Exec

CHICAGO—The forthcoming retirement of Clinton S. Darling as executive director of the National Automatic Merchandising Association when he reaches the mandatory retirement age in 1960 and the appointment of Thomas B. Hungerford of St. Louis as his successor have been announced by William S. Fishman, association president.

To achieve an orderly transition of management, Hungerford will assume his new duties on August 1, 1959, and until August 1, 1960 he and Darling will jointly direct the staff and affairs of the Association, it was said.

Lacy-Dane Citation

CHICAGO—Frank R. Lacy, Jr., and Samuel Dane have announced that the Lacy-Dane Hot Chocolate Dispenser has been awarded the National Sanitation Foundation's Seal of Approval Listing.

Lacy-Dane points out that one of the plus factors of Lacy-Dane dispensers is the ease with which they may be thoroughly cleaned. There is no possibility of bacteria build-up or 'off' taste from any unsanitary condition, it is said.

Pepsi Easter Kit

Distribution of Pepsi-Cola Company's free holiday kit for Easter has been announced by Norman Wasser, manager of theatre sales. The Easter kit is one of four separate units mailed annually by Pepsi-Cola as a time-and-money saving assist for theatre owners everywhere. Other kits include Christmas, Memorial Day, Fourth of July, Thanksgiving and Halloween.

Pepsi-Cola holiday displays were first sent to the nation's theatres four years ago. Original shipments totaled less than 500. The increasing demand for the merchandising package has increased the distribution to several thousand.

Loew's Contest Winners

NEW YORK—Leonard Pollack, director of purchasing and concessions for Loew's Theatres, and Melvin L. Gold, sales manager of the newly formed exploitation novelties division of the ABC Vending Corporation, have announced eight winners in the "tom thumb" candy stand decoration contest held at Loew's intown and out of town theatres.

The following managers received a \$25 award: Danny Cohen, Loew's Kings, Brooklyn; Harold Graff, Loew's Orpheum, Manhattan; Lennie Edwards, Loew's "35," Keyport, N.J.; and Joe Beck, Loew's Gates, Brooklyn.

Out of town winners were Walter Kessler, Columbus, Ohio; Frank Henson, St. Louis; Kermit Allum, Evansville, N.Y.; and Sam Gilman, Syracuse, N.Y.

The "tom thumb" candy stand contest marks the first time that the ABC Vending Corporation tied in directly with a motion picture. The "tom thumb" toys used in the candy stand decorations represented characters in the film, and theatres were able to put the toys to work to help exploit the picture.

Sweden Exec Honored

SEATTLE—The Bureau of Foreign Commerce has named Harvey F. Swenson, president of the Sweden Freezer Manufacturing Company, as a member of the U. S. Trade Mission to India from Feb. 14 to April 18.

Headed by a Bureau of Foreign Commerce official, the team is scheduled to tour principal cities in the Calcutta area and will consult and advise with local businessmen and Government officials, individually and in groups, on American methods of doing business.

NAC Eastern Regional Slated For Next Week

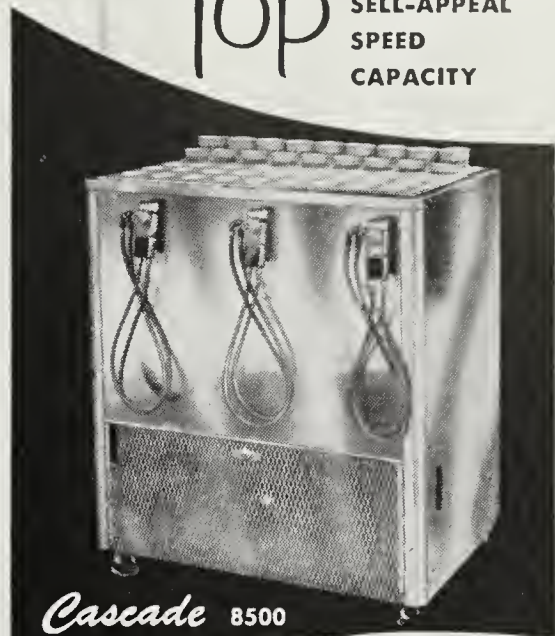
NEW YORK—The National Association of Concessionaires will hold an eastern regional meeting in the Park Sheraton Hotel here March 19, it has been announced by board chairman Lee Koken and president Philip L. Lowe. The last eastern regional was held in Boston two years ago.

Bert Nathan, NAC past president, will serve as chairman of the meeting, which will be an all-inclusive merchandising clinic. The morning session is slated for 9:30, followed by lunch at 12:30. The afternoon session is to start at two, to be followed by a cocktail party at six p.m.

Selmix is indispensable For Drink Dispensers

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PROFITS
SELL-APPEAL
SPEED
CAPACITY



Designed for Drive-In Theatres and Cafeteria-Type Operations. One operator can draw 30 drinks per minute. Mechanically refrigerated.

Equipped with:

Selmix fast-fill hand valves
Selmix Niagara carbonator

the new Selmix barrel



Eye-catching merchandiser . . . Precision molded of Co-Polymer high impact Styrene
Bright red with white trim for COCA COLA
White barrel with contrasting color trim as preferred
Flavors identified on permanently mounted valve handles
Available with or without carbonator

Selmix

Write for complete information

dispensers, inc.

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NEW PRODUCTS

... that have theatre interest

Fast Drying Paint

Painting of theatre aisles, arm rests and backs of seats need no longer be scheduled for off-season periods, nor does it require roping off sections as is the common practice during painting operations in many thea-

tres, auditoriums, and stadiums, it is said, as a result of the paint industry's newest research development: a new quick-dry enamel that dries hard in 15 minutes. This permits scheduling of paint jobs at virtually any time.

Developed by Consolidated Chemical and Paint Manufacturing Company, Inc., the special formula resin-base enamel is walk-on dry 15 minutes after painting, as compared with the six to 24-hour drying time required by other enamels. Named Jet-Dri, the new product is claimed to impart a tough, lustrous coat to wood, metal, and concrete surfaces, spreading evenly when applied by brush, spray and roller. Independent testing groups have confirmed the product's tough abrasion resistance properties and its ability to resist corrosion as well as alcohol, acid, and alkali stains. Jet-Dri requires no special solvents and can be thinned with ordinary mineral spirits.

In a recent theatre application, painting was scheduled from nine a.m. to 11 a.m., with the floor painted a section at a time during the week. The theatre opened its box office each day at 11:45 a.m., with seating permitted in newly painted areas. The theatre manager reported that the newly painted floor was perfectly dry when the box office opened. Patrons left no marks on the floor, nor was there any hint of tackiness. The manager was able to schedule painting for the two-hour period until the entire job was done without having to sacrifice any of the seating capacity, it was reported.

Non-toxic, Jet-Dri leaves no unpleasant odors and can be covered with a second coat, if required, as soon as the first coat is dry. The paint can be obtained in sizes of from one gallon to 50-gallon drums. It comes in 18 colors, including black, white, aluminum, and crystal clear.

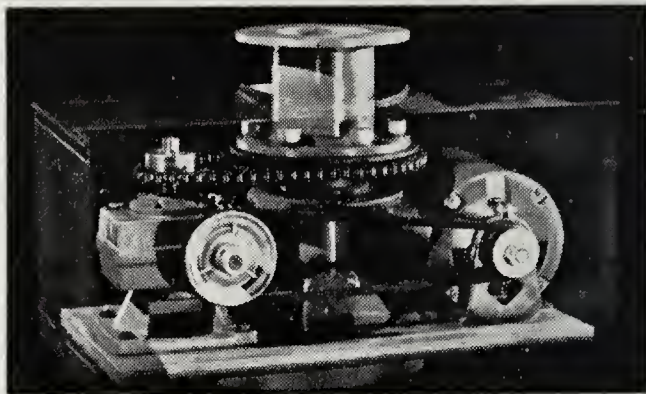


A MAINTENANCE FOREMAN applies a coat of new, quick drying enamel to aisle floor in the Astoria, New York. Paint dried in less than one hour.

Sign Rotator

A completely new, low priced rotating assembly called "Roto-Mount" has been introduced that is designed to handle signs up to 45 square feet and can run continuously. In addition to providing a new economical means for the installation of new rotating signs, conversion of existing stationary signs can be accomplished rapidly through one simple weld, it is said.

Rugged durability is also a feature of the new Roto-Mount. It uses a one-quarter horse power motor with a heavy duty gear box and chain drive. The entire unit is contained in a heavy gauge metal box approximately 19 inches by 10 inches by 10 inches. Installation is fast and simple. Regular 110 volt system is all that is required.



ROTO-MOUNT ASSEMBLY

16mm Sound Editors

S.O.S. Cinema Supply Corporation has announced a new line of 16mm double magnetic sound editors: the Magniola and the Deluxe Magniola. The combination — the S.O.S. Action Viewer teamed with Moviola — is said to be the standard of the profession. Magniola gives a sharp, brilliant picture synchronized with clear magnetic sound in a complete, compact unit for matching picture with magnetic sound track.

Magniola offers a bright three foot by four inch picture, built-in cue marker, frame and footage counters, two-gang synchronizer with magnetic soundhead, and amplifier and speaker unit.

Sound quality is achieved through the magnetic soundhead installed in the synchronizer. The amplifier and speaker unit can be located wherever it is convenient for the operator, it is said. The Deluxe Magniola for single system editing with magnetic soundtrack has two magnetic heads—one for single system and another for double system sound. The Magniola is also a laboratory test film inspection system which unveils minor flaws in films not ordinarily detected.

Dustless Cleaner

For more efficient, time saving, dustless sweeping, the chemically treated, disposable Masslinn Cloths are now available in a new industrial package, according to the manufacturers, Chicopee Mills, Inc.

The Masslinn Sweeping Tool and dust-absorbing cloth enables easy, dustless cleaning without oiling, dampening, or chemical sprays. The manufacturer states that the disposable cloth is a non-woven fabric impregnated with a special emulsion which absorbs and retains dust and dirt, leaving cleaned floors with a polished finish, without any slip hazard. The nonlinting cloth is said to give complete assurance against leaving of deposits, threads, fall-out or back-tracking.

The new industrial package is a white, glassene-lined bag containing 50 folded, 24 inch by 24 inch Masslinn Cleaning Cloths for easier handling and more efficient dispensing.

The Masslinn Sweeping tool, holding the disposable cloth has an all-direction swivel,

Is Your BO Behind the 8-Ball?



Better take notice now, while there's an inexpensive way out! Want a tip? We see dozens of cases where receipts drop in proportion to the neglect of seating; and on the other hand climb with improved comfort and attractiveness. Interested in a speedy, low-cost idea to help your BO? Phone us NOW.

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Spring Cushions,
back and seat
covers.

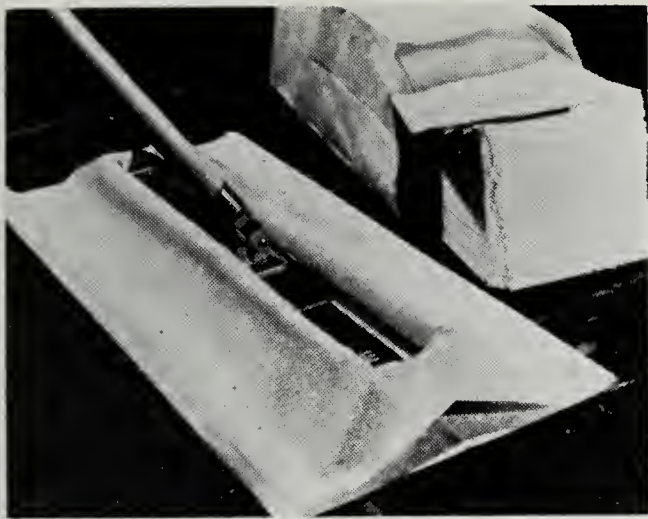
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THEATRE SEAT SERVICE CO.
A Division of

MASSEY SEATING CO.

160 Hermitage Avenue
Nashville, Tennessee



MASSLINN SWEEPING DEVICE

enabling the worker to clean floors and walls in all directions and to reach under low spots, around furniture and obstructions. Quick changing of cloth is said to be accomplished without touching soiled parts.

National Carbon Offers New "Suprex" 7mm Line

NEW YORK—A new positive projector carbon that gives more light and lasts up to 20 per cent longer than previous carbons in its ampere range is available from National Carbon Company.

An outgrowth of continuing research and development in projector carbon materials and processing techniques, the new "Suprex" 7mm positive carbon is designed for use in the 40- to 55-ampere range.

Operating satisfactorily over the entire current range, the improved 7mm positive carbon has a maximum rating five amperes higher than the previous 7mm carbon, providing more light for today's larger motion picture screens. Projectionists have the option of getting up to 20 per cent more light from the new carbon, or of operating it at approximately a 20 per cent slower burning rate than the previous 7mm carbon at its maximum current of 50 amperes.

National Carbon Exhibits At Texas Convention

DALLAS—Texans attending the three-day Texas Drive-In Theatre Convention in the Adolphus Hotel here last month had an opportunity to inspect the latest in motion picture equipment, including a complete line of projector carbons.

In Booth Seven, National Carbon Company, Division of Union Carbide Corporation, exhibited projector carbons designed to provide large quantities of light for today's outdoor theatre screens. The company's Projector Carbon Bulletin series was on display, and cards were available for those who had not already done so to sign up to get the publication regularly.

On hand to discuss screen lighting problems with theatre operators were W. T. Strother and J. W. Cosby.

WANT FURTHER INFORMATION ON PRODUCTS ADVERTISED IN THIS ISSUE?

Please Check:

- ☐ BALLANTYNE CO., THE, Dub'l-Cone In-Car Speakers
- ☐ CARBONS, INC., Lorraine Carbons
- ☐ COCA-COLA CO., THE, Coca-Cola and Dispensing Equipment
- ☐ CRETORS, Popcorn Kettles
- ☐ EPRAD, "Humdinger" Replacement Speaker
- ☐ HEYER-SCHULTZ, INC., Metal Reflectors
- ☐ HEYWOOD-WAKEFIELD, "Encore" Theatre Seating
- ☐ MASSEY SEATING CO., Theatre Seat Rehabilitation
- ☐ NATIONAL CARBON CO., "National" Projector Carbons
- ☐ NATIONAL THEATRE SUPPLY, Complete Projection, Sound and Theatre Equipment
- ☐ PEPSI-COLA., Pepsi-Cola
- ☐ SELMIX DISPENSERS, INC., Drink Dispensers
- ☐ C. F. SIMONIN'S SONS, INC., Popsit Plus Popcorn Seasoning
- ☐ S.O.S. CINEMA SUPPLY CORP., New and Rebuilt Theatre Equipment
- ☐ STRONG ELECTRIC CORP., THE, Jetarc, U-I-I and Super "135" Projection Lamps; Red Arrow Selenium Rectifiers
- ☐ R. L. TWEEDY, Do-It-Yourself Drive-In Kits.
- ☐ WAGNER SIGN SERVICE, INC., Wagner Frames, Letters and Panels

WANT FURTHER INFORMATION ON NEW PRODUCTS SHOWN IN THIS ISSUE?

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ISSUE OF MARCH 11, 1959

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CITY, STATE _____

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- ★ Three rugged 8-point dial switches afford a means of adjusting amperage during lamp operation. Adjustments can also be made for compensation of line phase imbalance.
- ★ HEAVY-DUTY COOLING FAN. Line control relay.



5 MODELS:

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60 to 100 Ampere
90 to 135 Ampere
120 to 180 Ampere

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70 to 90 Ampere
90 to 135 Ampere

THE STRONG ELECTRIC CORPORATION

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Please send literature on Strong Rectifiers.

NAME _____

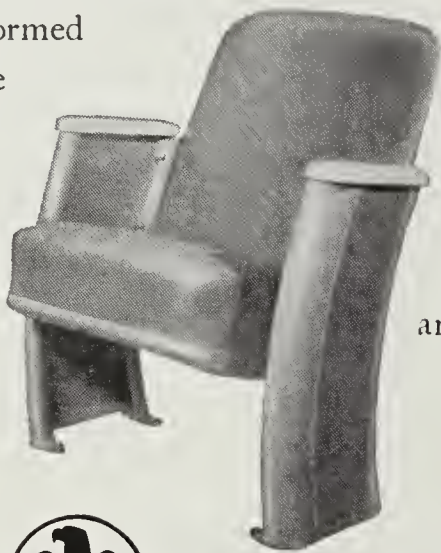
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CITY & STATE _____

The ENCORE

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Available with your choice of coil spring, arch spring or formed rubber cushion seat, the "Encore" has a generously padded back protected by an all-steel edge around the top and sides. The steel back pan gives full protection to the seat in both raised and lowered positions.



The deep-down solid comfort of Heywood-Wakefield seating helps you maintain a capacity box office... often at premium prices. Long, dependable service and low maintenance costs further contribute to your profit picture.

Write for new Theatre Seating catalog



HEYWOOD-WAKEFIELD

Theatre Seating Division, Menominee, Mich.

CARPET

Continued from Page PE-10

Selecting Carpet

The correct selection of carpet and its installation, as well as the proper maintenance, are the keys to long carpet life and the concomitant economy of this kind of floor covering. The integrity and guarantees of the manufacturer and/or supplier are the best assurance of quality within the price range that the theatre man selects, unless he wishes to make actual wearing tests.

Durability is not the only consideration in carpet selection. Beauty and adaptability to existing or projected decor if carpet does not, indeed, dictate decor, are others. All other factors being equal, however, the carpet with the higher pile generally is the best buy, in that it will wear longer in direct ratio to the difference in pile length. For instance, if the pile of Carpet A is twice as high as that of Carpet B, it is safe to assume the former will wear twice as long, although both have received identical maintenance and installation.

Density of Pile

The density of pile, on the other hand, is much more important to its wearing qualities than height. If other things being equal, one carpet has a pile twice as dense as another, that carpet will not wear twice as well: it will wear four times as well. If the pile is three times denser than another, it will outwear the thinner by nine to one, according to the U. S. Bureau of Standards. This government agency developed a formula that the wear index of carpet is equal to the height of the pile times the square of the pile density.

Quality of Wool

The foregoing formulas apply only when all other factors are equal. One of the other vital factors is wool quality, and for an accurate appraisal of this facet, the buyer relies again on the vendor's reputation and guarantees. Well over 200 different kinds of wool are used in carpet making, and many different kinds can be used in one carpet.

Woolens And Worsteds

The theatremen easily can check the difference between woolen and worsted pile, both used in carpet. Woolen yarn is thicker and has more twist, and because of this resists dirt better than the worsted and is less difficult to clean. On the other hand, worsted has its advantages: it yields less lint because the short fibres are combed out before it is spun, and it is often preferred for use where lint is objectionable or wear severe.

It is not necessary to determine the type of weave in an offered sample, because carpets are classified according to weave nature. Each of those most used in the theatres has its own advantages and drawbacks in terms of comfort and decoration, and the type of weave is not a good index of durability unless other factors such as pile, wool quality, and process of manufacturing are taken into account. Among many other details, the method used in dyeing the wool can be important: if a prolonged stay in boiling dye has been necessary to fix color, it is possible that the fibres have been weakened.

Thus, carpet selection involves a number of factors the buyer cannot readily judge by samples, and others that he can. But the installation and maintenance of carpet, equally important to its durability, he is able to control and to judge, if he trusts only reputable manufacturers and suppliers.

S.O.S. 33rd Birthday Celebration

THEATRE EQUIPMENT

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Save 33 1/3% to 70% ALL FULLY GUARANTEED
Time Payment Plan Available

PROJECTOR PEDESTALS: SIMPLEX LL-1 Cast Iron, Heavy-Duty, \$784 value, NEW per pr. \$325

PROJECTOR MECHANISMS: SUPER SIMPLEX, SIMPLEX E-7, BRENKERT RCA, Excellent Condition per pr. \$395
ADD for installation New

FOXHOLE SPROCKETS, per pr. \$47.50

ARCLAMPS: BRENKERT ENARC "N" or ASHCRAFT "D" Hi-Intensity. Originally \$1,000. REBUILT LIKE NEW per pr. \$395 (New Reflectors \$50 pr. Additional)

MAGAZINES: SIMPLEX 18"-3000' capacity. REBUILT Uppers, \$40 pr; Lower, \$55 pr; Full Set of Four, \$215 value \$95

CHANGEOVERS: WEAVER for Simplex Heads. NEW. \$75 value per pr. \$35

SOUNDHEADS: SIMPLEX SH-1000 with Motors. NEW. \$1,000 value, per pr. \$595 (Synchronous Drives Additional Cost) Specify Make and Type Projector. Add for New FOXHOLE SPROCKETS, per pr. \$25

SPECIAL OFFERING: COMPLETE DUAL RCA 35mm OUTFIT. Brenkert BX60 Projectors; Streamlined Cabinet Pedestals; Brenkert Enarc Lamps; 45A 220V 1ph Rectifiers; 18" Magazines; RCA MI9030 Soundheads; RCA 25W dual Amplifier; 2-way Speaker System; ALL EXCELLENT CONDITION \$2475

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UNBREAKABLE METAL REFLECTORS

Are Your Best Buy For ECONOMY and TOP QUALITY PERFORMANCE

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YEAR
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<p>1. TOP SCREEN ILLUMINATION</p> <p>2. WILL NOT BREAK PIT OR TARNISH</p> <p>3. PERFORM AT HIGHEST TEMPERATURES</p>	<p>4. PRECISION WORKMANSHIP</p> <p>5. NO SPARES NEEDED</p> <p>6. PROVEN DEPENDABILITY</p>
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7. FACTORY REFINISHING SERVICE

See Your Theatre Supply Dealer

Manufactured by HEYER-SHULTZ Inc. Cedar Grove, N. J.

Kuwait Sheikh Gets Rush Equipment Order



Checking the cases of Gaumont-Kalee equipment before loading into the B. O. A. C. Britannia in the background are K. Elliott, resident engineer of the Kuwait Cinema Company; Fred Hunt, the G. B.-Kalee Division of Rank Precision Industries, Ltd.; the representative of Lep Transport; and E. A. Doman, G. B.-Kalee representative, Middle East.

LONDON—Gaumont-Kalee cinema equipment for the new palace of Sheikh Abdulla Mubarak Al Subah of Kuwait, complete with facilities for CinemaScope and stereophonic sound, was flown from London Airport recently within a week of being ordered from Kuwait.

K. Elliott, Resident Engineer of the Kuwait Cinema Company, flew to London immediately after consultation with the Sheikh. He was accompanied by E. A. Doman, G.B.-Kalee representative in the Middle East.

Working with technicians of the G.B.-Kalee Division of Rank Precision Industries, Ltd., they selected the equipment, had it specially packed for flying, and rushed it to the airport for delivery by the date that the sheikh was to move into a new home.

The order included a complete dual 35mm Gaumont-Kalee projection and sound equipment and a dual 16mm G.B.-Bell and Howell 609 arc equipment—both with facilities for all ratios up to CinemaScope; a magnascope screen frame and Harkness Screen.

Drew Eberson Receives Second Jamaica Commission

NEW YORK—Drew Eberson, architect, has been commissioned to design a 1,000 seat theatre and commercial building at Montego Bay, Jamaica, and a 500 car drive-in theatre at Kingston, Jamaica, it was reported last fortnight following his return from a trip to the island to inspect an 1,800 seat theatre he already has under construction at Kingston for Amalgamated Cinemas, Ltd. (PHYSICAL THEATRE, October 8, 1958).

The Kingston theatre, nearing completion, is equipped for Todd-AO. Seating is being furnished by Phil Furst Seating Company, New York, and the stage draperies, acoustical treatment, and similar work has been entrusted to Manhoff Studios, Long Island, N.Y.

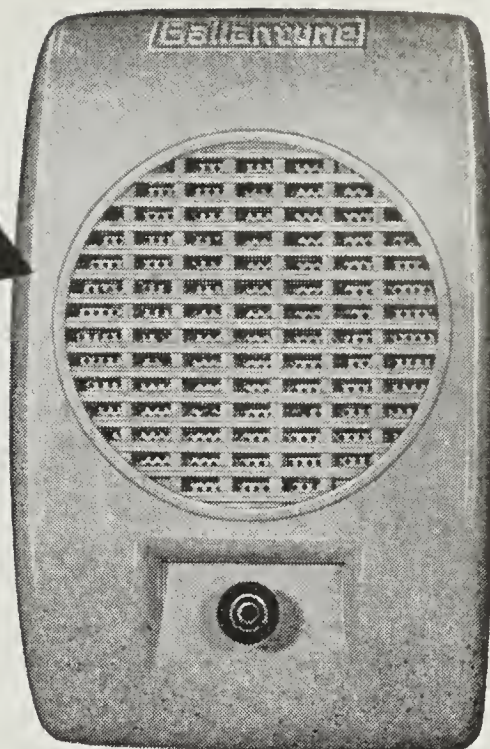
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Unsurpassed

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CONSTRUCTION
EVER!**

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Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.



"Z" Series

New BALLANTYNE "Z" Series DUB'L-CONE

Has drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit post repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.



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BUILD YOUR OWN DRIVE-IN THEATRE

Make your summers more profitable with a drive-in theatre. Our Do-It-Yourself Kit of drawings and specifications enables you to build a nice, neat, modern drive-in theatre for about \$15,000.

Thirteen years of design and construction experience have been put into these plans. This package gives you all the information you need for grading and general construction. You can build your own screen tower on your site, or we will send you a completely modern, well-engineered screen tower as specified in these drawings for only \$3,085 f.o.b. Minneapolis with all frames assembled.

You can use your present booth equipment. A staff of two people can operate this drive-in theatre with a 250 car capacity. Build your own drive-in theatre at a minimum cost and add features as you see fit at a minimum expense. Cost of kit is only \$100.

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YOUR BEST MEANS OF SELLING EVERY ATTRACTION



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CARBONS INC., BOONTON, N. J.

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- LESS ATTENTION
- PERFECT COLOR BALANCE

Free Carbon Chart

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...Candy
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...Coffeemaker
...Chocolate Drink
...Chocolate Drink Dispenser
...Concession Stand
...Concessionaire
...Canned, Prepared Foods
...Cups
...Cup Dispenser
...Food, Frozen
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...Fountains
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...Hamburger Grills
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...Drive-In Seating
...Seat Covers
...Seat Cushion
...Seat Reconditioning
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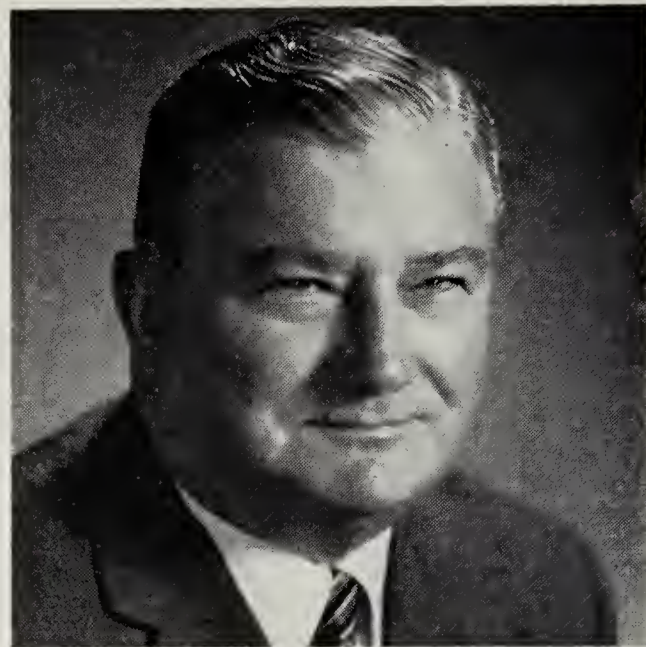
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...Ticket Registers
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...Benches
...Directional Lights
...Dust Control Systems
...Fences
...Fireworks
...Floodlights
...Insect Controls
...Flares, Light
...Heater, In-Car
...Miniature Trains
...Paint
...Picnic Table
...Playground Equipment, Rides
...Pools, Swimming
...Post Lights
...Quarter Midget Racers
...Ramp Lights
...Screen Facing
...Screen Paint
...Screen Towers
...Seats, Walk-In Patron
...Speakers, In-Car
...Speaker Cords
...Speaker Cover
...Speaker Posts
...Speaker Repair
...Sweepers
...Underground Cable

New NTS District Head



Henry J. McKinney has been named eastern district supervisor of National Theatre Supply Company, it has been announced by W. J. Turnbull, president. He will continue to act as branch manager of the Boston office in addition to his new duties. The NTS eastern district includes Albany, Baltimore, Boston, Hamden, New York, and Philadelphia.

CERAMIC VENEER

Continued from Page PE-8

will have an additional sound insulation quality. Such a feature may be important in insulating against a high exterior noise level where the theatre is to be located in a congested area.

Conclusion

In contemporary theatre design and decoration, there is an unlimited potential which may well capture the imagination of any architect who has such a project on his drawing board. Although terra cotta and ceramic veneer offer but one of a number of answers to such a design problem, they have been used to advantage in a number of theatres and auditoriums throughout the country. In the hands of a skilled designer, they become a tool through which he can find expression for his own conception of beauty without compromise. By combining plain—even stark—wall areas with colorful decorative panels, terra cotta and ceramic veneer can run the gamut from the most dignified design to the most whimsical with equal ease.

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REVIEWS

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Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVICE SECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
Vol. 61 No. 18

MARCH 11, 1959

AMERICAN-INT.

Paratroop Command

DRAMA
83M

American International

ESTIMATE: Effective war programmer.

CAST: Richard Bakalyan, Ken Lynch, Jack Hogan, Jimmy Murphy, Jeffry Morris, Jim Beck, Carolyn Hughes, Patricia Huston, Paul Busch, Sid Lassick, Brad Trumball. A James H. Nicholson and Samuel Z. Arkoff Production; produced by Stanley Shpetner; story and screenplay by Shpetner; directed by William Witney.

STORY: During the invasion of Africa, paratrooper Richard Bakalyan accidentally kills one of his company who had donned a German uniform to carry out a patrol. Some of the men think Bakalyan acted intentionally because the other had called him a coward. Distrusted by the others in his unit, Bakalyan confesses to his commanding officer, Ken Lynch, that he has never been able to finish anything he ever started. He vows to succeed as a paratrooper at any cost. During the Sicilian campaign, he tries to acquit himself well, but his fellow soldiers don't give him a chance. At Salerno, his unit discovers a huge enemy buildup. To radio the vital information, it is necessary to get a generator across a road that is heavily mined. Bakalyan clears a path through the area by running across, exploding the mines. He is killed, but he has accomplished his mission.

X-RAY: This is an effective war film for the program and should please fans of this fare. While much of the story is familiar and some standard soldier types are employed, the story line is kept simple to good effect. Action sequences are well handled, and the cast is quite satisfactory. Bakalyan is an interesting performer, and the film sustains interest. Nothing pretentious here, but the producers have followed a proven formula well. The market exists, and it should buy this.

AD LINES: "Kids Living To The Deadly Thrill Of Jump And Kill"; "The Spectacle Of War And One Man's Struggle For Self-Respect."

Submarine Seahawk

DRAMA
77M

American International

ESTIMATE: Typical sub story for program.

CAST: John Bentley, Brett Halsey, Wayne Heffley, Steve Mitchell, Henry McCann, Frank Gerstle, Paul Maxwell, Jan Brooks, Mabel Rea, Leon Tyler, Nicky Blair, Hal Bogart, Frank Watkins, Marilyn Hanold, Dolores Domasin, Robin Priest, Scott Peters, Don Fenwick, Ted Fish, Vince Williams, Frank Ray, Alan Aric, Howard Hampton, Brian Wood. Executive producer, Lou Rusoff; a James Nicholson and Samuel Z. Arkoff Production; produced by Alex Gordon; directed by Spencer B. Bennet.

STORY: John Bentley is given command of the Seahawk, a submarine, though the previous captain and all the men think it should go to executive officer Paul Maxwell. The ship is given the assignment of finding a

hidden Japanese task force preparing a huge offensive. Ordered to observe and obtain information and not to fight, Bentley is suspected of cowardice by the men. They follow a Japanese ship into the harbor, find the task force, and radio back the information. The sub lies on the bottom of the harbor while Allied forces launch an all-out attack, completely destroying the Japanese fleet. The sub starts home. On the way, it knocks off a stray Japanese carrier. The men know their skipper is a real man.

X-RAY: Made strictly according to formula, this entry holds up well enough to please devotees of war films, of which there are many, and should prove pleasant program material. The misunderstood officer, the coward, and some stock comic characters are included, and adept cutting into stock war shots keeps the action coming. Direction, production, and performances are adequate. As part of a war-slanted double bill, it's okay. Screenplay is by Rusoff and Owen Harris.

AD LINES: "Sliding Through Cold Murky Depths . . . The Secret Sub That Won A War"; "See Planes, Ships, And Subs In One Titanic Battle."

COLUMBIA

The Bandit Of Zhubie

MELODRAMA
80M

Columbia
(CinemaScope) (Technicolor)
(English-made)

ESTIMATE: Familiar desert action programmer.

CAST: Victor Mature, Anne Aubrey, Anthony Newley, Norman Wooland, Dermot Walsh, Walter Gotell, Sean Kelly, Paul Stasino, Laurence Taylor, Dennis Shaw, Murray Kash, Maya Koumani. Produced by Irving Allen and Albert R. Broccoli; screenplay and direction by John Gilling.

STORY: Unrest among India's tribes is due to Thuggee raids, but the British forces, under Norman Wooland, mistakenly blame chieftain Victor Mature and his tribe. Falsely accused of murder, Mature's bitterness grows. The true bandits raid Mature's village, killing all women and children, including Mature's family, and leaving clues to point to the English. Mature swears vengeance and turns bandit. Through the efforts of Wool-

and's daughter, Anne Aubrey, and corporal Anthony Newley, Mature and Wooland realize they have been at each other's throats for no reason. They fight together when the Thuggees attack the fort. Mature dies, a hero.

X-RAY: This familiar desert opus is lifted out of a complete rut by appearing to laugh at itself occasionally, becoming almost a caricature of such films. This is all to the good, but not fully successful, and there are times when interest lags. A tremendous amount of footage is involved with hordes of horsemen riding one way on the screen, changing clothes, and then riding the other way. Acting is par for such films, with the exception of Anthony Newley, young British actor, who turns in a gem of a comedy performance, by far the brightest thing on the screen. CinemaScope and color are plus factors, and exhibitors who have had success with these desert westerns in the past should repeat with this one.

TIP ON BIDDING: Fair program rates.

AD LINES: "The Bandit Was Ruthless, Rioting, Romantic. . . His Heart A Battleground of Hate And Desire"; "Romantic Adventures Flame Under The Eastern Skies."

MGM

Nowhere To Go (913)

MELODRAMA
89M

MGM
(English-made)

ESTIMATE: For the lower half.

CAST: George Nader, Bernard Lee, Bessie Love, Maggie Smith, Geoffrey Keen, Andree Melly, Howard Marion Crawford, Arthur Howard, John Welch, Margaret McGrath, Harry Corbett, Harry Locke, Lilly Kann. A Michael Balcon production, directed by Seth Holt. An Ealing Film.

STORY: George Nader steals the valuable coin collection of widow Bessie Love, puts the fortune in cash in a bank vault, and gives himself up to the police, figuring he will receive a few years' sentence as a first offender and then come out and get the money. He gets a 10-year sentence, however, and with the assistance of his pal, Bernard Lee, makes good his escape. After he makes an unsuccessful attempt to get the money, he is double-crossed by Lee, who overpowers him and takes the vault key. Later, in an attempt to get the key back, Nader accidentally kills Lee. Now both an escaped prisoner and a murderer, other crooks refuse to help him, so Nader in desperation turns to a worldly-wise young woman he has met along the way. She is romantically attracted to him and decides to hide him out on her uncle's large farm in Wales. After they arrive there, Nader mistakenly believes she, too, has double crossed him. In another attempt to flee, he is shot and killed by a caretaker.

X-RAY: Although the acting is first rate and production and direction okay, this import concerns itself with so much detail that it becomes tedious. Also, there is little or no sympathy for any of the characters and hence a lessening of interest in what happens to them. The ending is also most unsatis-

NOTE!

The Dominant releases, "Crawling Terror" (issue of July 9, 1958) and "Creatures From Another World" issue of Sept. 3, 1958) have been found to be the same productions as the DCA combination, "The Crawling Eye" and "Cosmic Monsters" (issue of Feb. 11, 1959).

There are slight changes in running time and new ads, but no references in the ads or the pressbook to the former titles.

factory, and there is little romantic content. It is one long game of fox and the hares, with the latter, of course, victorious so that the obvious moral can be pointed up. This is based on a novel by Donald MacKenzie.

TIP ON BIDDING: Program rates.

AD LINES: "Greatest Study In Crime In Screen History"; "A Smooth Thief Outsmarts Himself."

20TH-FOX

The Sound And The Fury (910)

DRAMA
115M

20th Fox
(CinemaScope)
(Color By DeLuxe)

ESTIMATE: Interesting entertainment.

CAST: Yul Brynner, Joanne Woodward, Margaret Leighton, Stuart Whitman, Ethel Waters, Jack Warden, Francoise Rosay, John Beal, Albert Dekker, Stephen Perry, William Gunn, Roy Glenn. Produced by Jerry Wald, directed by Martin Ritt.

STORY: Yul Brynner rules over a neglected southern mansion and inhabitants Jack Warden, an idiot son of the house; his always drunk wreck of a sensitive brother, John Beal; their complex and bored niece, Joanne Woodward, who is also the illegitimate daughter of Margaret Leighton. Also residing in the house is the hypochondriac mother of Brynner, Francoise Rosay, and all are served by Ethel Waters, faithful old family retainer. Woodward resents Brynner's orders and becomes involved with carnival worker Stuart Whitman. When Leighton returns to see her daughter, Brynner is at first reluctant to allow her back but finally agrees. Woodward expects a confidant and a defender as well as a mother, and is disappointed when Leighton lacks the courage to do battle with Brynner. The latter discovers the situation between Whitman and Woodward and shows him up for a weakling. Brynner tells her that money she took was really hers which he has been saving to give her a start in life and to allow her to emerge as someone he can be proud of.

X-RAY: Intriguing and interesting is this filmization of William Faulkner's novel of a southern family of varying means, degrees, and temperaments; yet it's also unsatisfactory because the story is vague and lacking at times, leaving viewers puzzled and unconvinced as to the validity of the dramatic content and how the pieces fit together. The ingredients are there, the cast does fine, the direction and production are commendable, yet somewhere along the line, either in the story construction or in the editing, things get out of line. It's a fascinating character and situation study that has much potential. The screenplay is by Irving Ravetch and Harriet Frank, Jr.

TIPS ON BIDDING: Higher bracket in some situations.

AD LINES: "They Hated Him, Yet They All Needed Him To Stay Alive"; "An Absorbing Tale Of A Most Unusual Southern Family."

UNIVERSAL

The Wild and The Innocent (5919)

MELODRAMA
84M

Universal
(CinemaScope) (Eastman Color)

ESTIMATE: Interesting program entry.

CAST: Audie Murphy, Joanne Dru, Gilbert Roland, Jim Backus, Sandra Dee, George Mitchell, Peter Breck, Strother Martin, Wesley Marie Tackitt, Betty Harford, Mel Leonard, Lillian Adams, Val Benedict. Produced by Sy Gomberg; directed by Jack Sher.

STORY: While taking a load of fur pelts to town for trading, Audie Murphy meets ill-kempt mountain girl, Sandra Dee, who is running away from home. They arrive on the Fourth of July and are awed by the "big city" excitement. Murphy sells the pelts and

a storekeeper outfits the country bumpkins in city clothes. Sheriff Gilbert Roland has to rescue Murphy several times from those making him the butt of rough jokes. Roland has his eye on Dee, while Murphy is smitten by dancehall hostess Joanne Dru. Dee, acting on Murphy's advice, is being prepared for a debut as a dancehall girl when Murphy realizes the sort of place it is and goes to get her out. When he is tossed out, he gets his rifle. Although it is against his principles to kill, he kills Roland in a showdown gun battle. Ashamed of his actions, he bawls out the townspeople for living by the gun. He leaves with Dee.

X-RAY: Found here are action, drama, romance, and a story by Sy Gomberg that is somewhat different. It has to do with the introduction of a pair of innocents into what to them are the evils of a big city when the west was first being settled. Interest is well enough maintained, and performances are average, as are production and direction. It should make up okay as part of the program. CinemaScope and color are decided assets. A song, "Touch of Pink," is heard.

TIP ON BIDDING: Fair program rates.

AD LINES: "When The Fastest Gun Was The Most Respected 'Citizen'"; "The Adventures Of Two Young Innocents When The West Was Young."

FOREIGN

A Cry From The Streets

DRAMA
99M

Tudor
(English-made)

ESTIMATE: Interesting drama about homeless youngsters.

CAST: Max Bygraves, Barbara Murray, Colin Peterson, Dana Wilson, Kathleen Harrison, Sean Barrett, Eleanor Summerfield, Mona Washbourne, Toke Townley. Produced by Dan Dalrymple; directed by Lewis Gilbert.

STORY: When the father of Dana Wilson and her two brothers murders their mother and is imprisoned, London Children's Welfare Officer Barbara Murray places them in an already overcrowded children's shelter. Meanwhile, she is instrumental in finding the mother of Sean Barrett, the eldest in the shelter, and she effects a reunion. She also tries to persuade small-time actress and habitual drunk Eleanor Summerfield to visit her son and to take him to live with her. In between, she becomes friendly with electrician Max Bygraves, who does some work at the shelter. He takes her and several of the youngsters on a picnic. Wilson gets into trouble at the shelter when the matron in charge and her nephew take a dislike to the child. Barrett and mother are reunited. Summerfield commits suicide rather than take her son back and Wilson runs away with him and her two brothers. They take along a gun they found and hide out in the woods until Bygraves and a searching party locate them. Bygraves and Murray decide to get married and adopt the homeless boy, as Wilson and her brothers go to a friendly foster home.

X-RAY: This tale of children left homeless either through design or circumstance is one that is both interesting and heart-touching at times. It's perhaps a commentary on the times, and as such, is certainly topical. Since it affects youngsters, its point of origin is relatively unimportant except perhaps for a few bits of dialogue. No one can misunderstand youngster reaction and disappointment at not being wanted or at being forgotten. The cast is good, with Max Bygraves and Barbara Murray fine as important adults in a children's world. Direction and production are impressive. The entry can play in art and specialty spots as well as in many regulation houses as a supporting feature on the program. A song, "You Gotta Have Rain," is heard. The screenplay is by Vernon Harris.

AD LINES: "The Cry That Was Heard In Hearts Everywhere"; "A Heart-Touching Tale

Of Youngsters Forced To Grow Up Too Fast"; "The Story About A Childrens' World."

Premier May

89M.
DRAMA

Continental
(French-made)
(English titles)

ESTIMATE: Good French entry.

CAST: Yves Montand, Yves Noel, Nicole Berger, Bernadette Lange, Gabrielle Fontan, Walter Chiari, Aldo Fabrizi, Georges Chamar. Produced by Sacha Gordine; executive producer, Claude Heymann; and directed by Luis Saslavsky.

STORY: May 1 is a holiday in Paris. It is also the day a new baby is due Bernadette Lange and her husband, Yves Montand. The latter has agreed to take their eight-year-old son, Yves Noel, away so the midwife can perform her task properly without prying. At the same time, he has promised to divulge the facts of life to the youngster. Lange's sister, Nicole Berger, planned to spend the day with sweetheart Walter Chiari at a celebration and to give herself to him to force mother Gabrielle Fontan to give her consent to their marriage. Enroute, Montand is lured to a gambling casino where he is permitted to win a few times. At that point, a police raid puts him in the police station until he can send Noel home for his identification papers. The latter is urged to keep his situation secret. The lad gets a lift from friendly truck driver Aldo Fabrizi and arrives home to find the birth in process. He learns the facts of life while assisting on various errands. His mother is taken to the hospital, and Berger is summoned home. The family is reunited at home where a baby girl is born. Berger and Chiari decide to wait, and marriage seems closer than before. Fabrizi and the midwife develop a romance.

X-RAY: A number of things take place on a single day in Paris to a French family, and they prove naturally entertaining and interesting. It's warm, funny at times, and drama-laden at others. The import should please art house and specialty audiences, one of which was well-taken when the film was reviewed. The Paris background adds to the flavor of the picture. The screenplay is by Luis Saslavsky and Claude Heymann, and there is a song based on the title.

AD LINES: "It Could Only Happen In Gay Pary"; "He'll Win Your Heart on Premier May."

The Third Sex

DRAMA
85M

D & F Distributing Corp.
(German-made)
(English titles)

ESTIMATE: Exploitable for art and language spots.

CAST: Paula Wessely, Paul Dahlke, Christian Wolff, Ingrid Stenn, Hans Nielson, Friedrich Joloff, Hilde Korber, Gunther Theil, Herbert Hubner, Siegfried Schurenberg, Otto Graf, Paul Esser, Hans Schumm. Produced by Helmuth Volmer; directed by Frank Winterstein.

STORY: Paula Wessely and her banker husband, Paul Dahlke, are worried over the homosexual tendencies of their son, Christian Wolff. Figuring that an affair with a woman may prove beneficial to her son, Wessely arranges this with her servant girl, Ingrid Stenn. Meanwhile, Dahlke instigates a police investigation of art dealer Friedrich Joloff, whose studio is a hangout for homosexuals. Through evidence obtained from homosexual Gunther Theil, close friend of Wolff, Joloff, in turn turns the police on Wessely, who is charged with procuring. Although she receives a six months jail sentence on this charge Wessely is happy, knowing she has saved her son, who is now happy and in love with Stenn.

X-RAY: This definitely adult film treats a heretofore hush-hush movie subject frankly, but with an element of good taste. The acting of the entire cast is excellent and some highly

dramatic moments charged with emotional impact are accomplished through tasteful production and direction. That this can be sold along sensational lines is a foregone conclusion; and it will not disappoint seekers after this type of film although it is hardly of the art classification. Either the entire film is censorable due to its subject matter, or several passionate sequences should be toned down. The English titles are okay. The scenario is by Felix Lutzkendorf.

AD LINES: "Shines The Light Of Truth On 'The Third Sex'"; "A Provocative And Adult Film."

Three Strange Loves

DRAMA
84M

Astor
(Swedish-made)
(English titles)

ESTIMATE: Confused drama of sexual aberrations.

CAST: Eva Henning, Birger Malmsten, Birgit Tengroth, Hasse Ekman. Directed by Ingmar Bergman.

STORY: A young and beautiful girl is mistress of a married man. When she tells him she is to have a child, he denies responsibility and returns to his wife. The girl has an abortion, with the doctors mutilating her to the extent that she will never be able to bear another child. She soon after marries, but her past catches up with her when she develops into a physical and mental wreck, especially upon discovering that her husband had a previous experience with a young woman who is still on his mind. This young woman is currently being psychoanalyzed, but flees the doctor who is trying more to seduce her than to rid her of distrust of other men. She escapes him and looks up an old girl friend, who is now a lesbian. After an experience, she makes good her escape. The illicit lovers resolve to make the best of their niches in society.

X-RAY: There is little or no art features attached to this opus dealing with at least four loosely connected episodes depicting the seamier side of sex and/or love. Told in flashback fashion, it is most confusing and hard to follow. The picture, of course, has exploitation possibilities, and despite its language barrier can be sold in spots where sexy stuff makes a buck. The acting is good, as are production and direction. It is indeed a sordid and shocking story pictured all too realistically; the moral of which never becomes clear. One unsavory bedroom sequence follows another in rapid succession. This is definitely for adults only, and in most cases, for exploitation spots alone.

AD LINES: "Unusual . . . Daring!"; "All Their Morals, Their Passions, Their Loves And Desires, Their Infidelities—Bared!"

Tosca

OPERA
105M

(Casolaro-Giglio)
(English titles)
(Italian-made)
(CinemaScope)
(Eastman color)

ESTIMATE: Well-made opera for art and specialty spots.

CAST: Franca Duval, Franco Corelli, Afro Poli, Vito De Taranto, Antonio Sacchetti, Aldo Corelli, Ferdinand Alfieri. Directed by Carmine Gallone.

STORY: Political prisoner Antonio Sacchetti takes refuge in a church where artist Franco Corelli is completing a painting. Corelli holds the same political views as the escapee and agrees to help him flee from Afro-Poli, the cruel police chief. Not even the painter's sweetheart, Franca Duval, who plays Tosca, is aware of the scheme. The police discover evidence that the two men might be in a conspiracy. They arrest Corelli, charging he helped Sacchetti. Corelli refuses to talk despite torture, but the pressure is too great for Duval. She gives away the hiding place to save her lover further pain. Corelli is sentenced to death. Duval pleads for his life, and Poli agrees to fake an execution and then let them both go if she will submit to him. She agrees after the safe conduct has been

written, but she kills him, after which she speeds to the prison only to find that a real execution has been ordered. Corelli is shot to death before her eyes. She jumps to her death before she can be apprehended.

X-RAY: A well-known and interesting Puccini opera has been given fine screen treatment here, and the result is one that should appeal to audiences seeking the better, the different, and the unusual in screen entertainment. The presentation has more breadth and scope than it could ever have on a limited stage and the use of medium shots and close-ups puts every viewer in a first-class seat. The use of CinemaScope and color further enhances the entry. Of course, its appeal is limited, still there would seem to be a large audience both curious about and anxious to see a work that heretofore could only be heard on radio or seen where opera is the vogue. What is seen should please. The cast is uniformly good, as are the direction and production. The singing of Tosca was dubbed in by Maria Caniglia.

AD LINES: "Puccini's Famous Opera 'Tosca' Can Now Be Seen On The Large Cinema-Scope Screen In Color"; "A Fabulous Adventure In Opera".

MISCELLANEOUS

The Shaggy Dog

COMEDY
104M

Buena Vista

ESTIMATE: Highly amusing comedy-fantasy.

CAST: Fred MacMurray, Jean Hagen, Tommy Kirk, Annette Funicello, Tim Considine, Kevin Corcoran, Cecil Kellaway, Alexander Scourby, Roberta Shore, James Westerfield, Shaggy. Directed by Charles Barton, associate producer, Bill Walsh.

STORY: When Alexander Scourby, his attractive daughter, Roberta Shore, and their dog Shaggy move into the neighborhood, youngster Tommy Kirk is visibly impressed. Kirk makes a trip to the local museum and accidentally knocks over a tray of antique rings, one of which lands in his pants cuff. When he reads the Latin inscription, he mysteriously turns into a shaggy dog. He takes his younger brother, Kevin Corcoran, into his confidence while hiding from his mother, Jean Hagen, and father Fred MacMurray, a mailman, who hates dogs. He is admitted to the Scourby home, being mistaken for Shaggy, where he learns that Scourby is involved in a plot to steal vital atomic plans. He turns human again and attends the country club dance. The transformation takes place again, and again he winds up in the Scourby house where he learns more about the plot. He and Corcoran try to convince MacMurray. Kirk is promptly given a psychiatric examination. The spies catch him when he becomes a boy again and leave him bound as they make a break with the plans. Corcoran frees him and he turns into a dog again as he pursues the spies. He causes the capture of the spies, after which he turns back into a boy who dares not reveal his story. Shore's dog is named the hero.

X-RAY: Here is an amusing entry that should go over with family audiences generally. It has lots of comedy high spots if the lightweight and fantastic story is taken in the spirit in which it is presented. A "sneak preview" audience seemed to have an enjoyable time. There are added areas of interest, too, for the teeners, since the hero is of a similar age level and is faced with problems and situations regarding dating, girls, etc. The yarn moves at a good pace, aided by suitable performances and capable direction and production as well as by the Disney "name." The screenplay is by Bill Walsh and Lillie Hayward, suggested by "The Hound of Florence," by Felix Salten. There is also a rock-n-roll type tune based on the title.

TIPS ON BIDDING: Higher program rates or better in many situations.

AD LINES: "The Funniest Film Farce In Many A Moon"; "Fun For All The Family".

The Shorts Parade

TWO REEL*

COMEDY

OIL'S WELL THAT ENDS WELL. Columbia Three Stooges Comedy. 17m. The boys go prospecting for uranium to get money for their father's operation. After a miserable time during which they almost blow each other up they finally strike it rich with oil instead of uranium. This is more slapstick than usual, even for the Stooges. FAIR. (3403).

TRIPLE CROSSED. Columbia Three Stooges Comedy. 17m. This time Larry owns a pet shop and can not be trusted with women. He is accused by Moe of trying to steal his wife; and also tries to steal Joe's sweetheart. He tries to placate both but the resultant entanglements finally result in his being proven a liar and he is the recipient of the wrath of all the others. FAIR. (3404).

ONE REEL

CINEMASCOPE COLOR CARTOONS

CLOBBER'S BALLET ACHE. 20th-Fox CinemaScope Terrytoons. 6m. This time apartment house superintendent Clobber is bothered by a ballet dancer tenant. He tries to give the dancer's room to a championship fighter. However, the dancer has other ideas and bests the champ in a fight. Clobber, disgusted, tells the champ who is flat on his face that he is going to teach him some footwork. FAIR. (5901).

SIDNEY'S FAMILY TREE. 20th-Fox CinemaScope Terrytoons. 6m. Sidney, orphan elephant, is adopted by a mother chimp even though her husband is skeptical about two tons of baby. He is happy with his new parents; but the feeling is not entirely reciprocated. Father chimp takes him out for a jungle walk with the idea of losing him; but Sidney thinks he is playing games. Just as father chimp is about to give up, love comes into Sidney's life when a winsome flirty girl elephant passes by. The chimp is overjoyed, rushes home to tell his wife the glad news that Sidney has left them to take up married life on his own. His joy is short lived, however, as Sidney and his bride appear and announce that they have decided to come and live with them until they can get on their feet. EXCELLENT. (5812).

SIGNED, SEALED AND CLOBBERED. 20th-Fox CinemaScope Terrytoons. 6m. Apartment house superintendent Clobber tries to enforce the 'no pets allowed' edict; and evict a tenant and his trained seal. In the ensuing chase Clobber gets mixed up in an audition the tenant had set up for the seal with a television m.c. This proves a hit; but the tenant, now that he is in the money, leaves with the seal to find a fancier apartment, declaring that "any fat clown" can take Clobbers part in the act. GOOD. (5811).

THE TALE OF A DOG. 20th-Fox CinemaScope Terrytoons. 6m. While fleeing from the law a dog inadvertently becomes dressed in a long jacket and hat. He is mistaken for a small man and obtains work in a frankfurter plant. He has a spectacular rise in the company; but finally his identity as a dog is revealed. The owner, however, says "I don't

(Continued on page 4568)

ALPHABETICAL GUIDE TO 236 Features Reviewed

This index covers features reviewed thus far during the 1958-59 season in addition to features of the 1957-58 season, reviewed after the issue of Sept. 4, 1958.—Ed.

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Contraband Spain—80m.—For.4510
Cool And The Crazy—76m.—A-I4521
Compulsion—103m.—Fox4558
Cosmic Man, The—72m.—AA4553
Cosmic Monsters, The—75m.—For4559
Crawling Eye, The—85m.—For4559
Cry From The Streets, A—99m.—For4566
Curse Of The Demon—83m.—Col.4505
Curse Of The Faceless Man—66m.—UA4507

D
Damn Yankees—110m.—WB4515
Dangerous Exile—90m.—For.4519
Deadly Decision—103m.—For.4511
Decks Ran Red, The—83m.—MGM4517
Doctor's Dilemma, The—98m.—MGM4546
Dragstrip Riot—67m.—A-I4521
Dreaming Lips—86m.—For.4537
Dunkirk—113m.—MGM4506

E
Enchanted Island—94m.—WB4530
Escort West—75m.—UA4555

F
Fearmakers, The—83m.—UA4518
Fiend Who Walked The West, The—100m.—Fox4506
Fire Under Her Skin—90m.—For.4523
First Man Into Space—77m.—MGM4557
Forbidden Island—66m.—Col.4557
Forbidden Paradise—67m.—For.4516
Foxiest Girl In Paris—100m.—For.4523
Frankenstein—1970—83m.—AA4525
Frankenstein's Daughter—85m.—Misc.4543
From The Earth To The Moon—100m.—WB4531

Frontier Gun—70m.—Fox4530

G
Geisha Boy, The—98m.—Par.4534
Ghost Of The China Sea—79m.—Col.4505
Gideon Of Scotland Yard—91m.—Col.4553
Girl In The Bikini, The—76m.—For4550
Girl With An Itch—78m.—Misc.4531
Good Day For A Hanging—85m.—Col.4545
Great St. Louis Bank Robbery, The—86m.—UA4558
Guitars of Love—90m.—For.4537
Gunman's Walk—97m.—Col.4506
Gunmen From Laredo—89m.—Col.4561
Gun Runners, The—83m.—UA4514
Guns, Girls And Gangsters—70m.—UA4547
Gypsy And The Gentleman, The—89m.—For.4550

H
Hanging Tree, The—106m.—WB4555
Happy Is The Bride—84m.—For.4550
Harry Black And The Tiger—107m.—Fox4514
Helen Of Troy—114m.—RE.—WB4562
Hell Squad—64m.—A-I4517
High School Hellcats—70m.—A-I4525
Hong Kong Confidential—67m.—UA4518
Home Before Dark—136m.—WB4523
Horse's Mouth, The—96m.—UA4530
Hot Angel, The—73m.—Par.4542
Hot Rod Gang—72m.—A-I4525
Houseboat—112m.—Par.4514
House On Haunted Hill—75m.—AA4545
How To Make A Monster—75m.—A-I4541

I
I Married A Monster From Outer Space—78m.—Par.4522
I Mobster—80m.—Fox4549
Imitation of Life—124m.—U-I4558
In Love and War—111m.—Fox4527
In-Between Age—78m.—AA4505
Inn Of The Sixth Happiness, The—158m.—Fox4534
Inspector Maigret—110m.—For.4519
Intent To Kill—89m.—Fox4542
It—The Terror From Beyond Space—68m.—UA4507
I Want to Live—120m.—UA4527
I Was Monty's Double—100m.—For4562

J
Johnny Rocco—84m.—AA4541
Journey, The—125m.—MGM4557
Joy Ride—64½m.—AA4533

K
Key, The—125m.—Col.4506
Kill Her Gently—73m.—Col.4517

L
Land Of The Pharaohs—106m.—RE.—WB4562
Last Blitzkrieg, The—84m.—Col.4545
Last Hurrah, The—121m.—Col.4521
Last Mile, The—81m.—UA4549
Law And Disorder—76m.—For.4537
Legion Of The Doomed—75m.—AA4533
Liane, Jungle Goddess—85m.—For4531
Life Begins At 17—75m.—Col.4506
Light Touch, The—85m.—U-I4562
Littlest Hobo, The—77m.—AA4513
Lone Texan—76m.—Fox4554
Lonelyhearts—108m.—UA4542
Lost, Lonely, And Vicious—73m.—Misc.4538

Lost Missile, The—70m.—UA4535
Love Story, A—94m.—For.4551
Lovers And Thieves—81m.—For.4511
Lovers Of Paris—115m.—For4563
Lucky Jim—95m.—For.4519

M
Machete—75m.—UA4542
Mad Little Island—94m.—For.4551
Man Inside, The—89m.—Col.4529
Man In The Raincoat, The—97m.—For.4516
Man Of The West—100m.—UA4515
Mardi Gras—107m.—Fox4535
Mark Of Zorro, The—93m.—Fox—RE4530
Mating Game, The—96m.—MGM4561
Me And The Colonel—109m.—Col.4506
Menace In The Night—78m.—UA4518
Milkmaid, The—70m.—For.4563
Miracle Of Saint Therese—97m.—For.4563
Missile To The Moon—78m.—Misc.4543
Mississippi Gambler, The—98½m.—U-I—RE4510
Mistress, The—102m.—For.4563
Money, Women and Guns—80m.—U-I4528
Monster On The Campus—76m.—U-I4522
Mugger, The—74m.—UA4522
Murder By Contract—81m.—Col.4542
Murder Reported—58m.—Col.4526
My Name Is Toxie—80m.—For.4547
My Uncle—110m.—For.4537
My World Dies Screaming—81m.—Misc.4538

N
Never Steal Anything Small—94m.—U-I4555
Nice Little Bank That Should Be Robbed, A—87m.—Fox4547
Night Heaven Fell, The—80m.—For.4511
Night Of The Blood Beast—65m.—A-I4533
Night Of The Quarter Moon—96m.—MGM4558
Night To Remember, A—123m.—For4547
No Name on the Bullet—77m.—U-I4555
No Place To Land—78m.—Misc.4539
Nowhere To Go—89m.—MGM4565

O
Old Man And The Sea, The—86m.—WB4518
Onionhead—110m.—WB4518

P
Paratroop Command—83m.—A-I4565
Pather Panchall—112m.—For.4548
Party Crashers, The—78m.—Par.4514
Perfect Furlough, The—93m.—U-I4522
Party Girl—99m.—MGM4526
Place In The Sun, A—122m.—RE.—Par.4562
Plan 9 From Outer Space—76m.—Misc.4531
Premier May—89m.—For.4566

Q
Queen Of Outer Space—79½m.—AA4513
Question Of Adultery, A—84m.—For4560

R
Rally 'Round The Flag Boys—106m.—Fox4549
Reaching For The Stars—102m.—For.4516
Remarkable Mr. Pennypacker, The—88m.—Fox4554
Restless Years, The—86m.—U-I4528
Revenge Of Frankenstein—90m.—Col.4506
Revolt In The Big House—79m.—AA4529
Ride Lonesome—73m.—Col.4557
Rio Bravo—141m.—WB4559

Roots, The—96m.—For.4519
Roots of Heaven, The—131m.—Fox4527

S
Saga Of Hemp Brown, The—80m.—U-I4510
Screaming Skull, The—70m.—A-I4545
Senechal, The Magnificent—78m.—For.4538
Senior Prom—82m.—Col.4546
Separate Tables—98m.—UA4543
Seventh Voyage Of Sinbad, The—89m.—Col.4534
Shaggy Dog, The—104m.—Misc.4567
Shameless Sex, The—73m.—For.4531
She Gods Of Shark Reef—63m.—A-I4534
She Played With Fire—95m.—Col.4506
Sheriff Of Fractured Jaw—103m.—Fox4535
Silent Enemy, The—82m.—U-I4530
Sleeping Beauty—75m.—Misc.4556
Smiley Gets A Gun—89m.—Fox4554
Snorkel, The—74m.—Col.4506
Some Came Running—127m.—MGM4546
Some Like It Hot—120m.—UA4562
Sound And The Fury, The—115m.—Fox4566
Splder, The—72m.—A-I4525
Spy In The Sky—74m.—AA4505
Stalag 17—120m.—RE.—Par.4562
Step Down To Terror—75m.—U-I4514
Stranger In My Arms—88m.—U-I4550
Streetcar Named Desire, A—122m.—Fox—RE4518
Submarine Attack—77m.—A-I4565

T
Tale Of Two Cities, A—117m.—For.4511
Tank Battalion—80m.—A-I4517
Tank Force—86m.—Col.4506
Tarawa Beachhead—77m.—Col.4529
Teenage Caveman—65m.—A-I4541
Tempest—125m.—Par.4553
Ten Days To Tulara—77m.—UA4527
Terror From The Year 5,000—74m.—A-I4541
Terror In A Texas Town—80m.—UA4507
These Thousand Hills—96m.—Fox4554
Third Sex, The—85m.—For.4566
Three Strange Loves—84m.—For.4567
Tia Juana After Midnight—58m.—Misc.4551
Tokyo After Dark—80m.—Par.4547
Tom Thumb—98m.—MGM4534
Tonka—97m.—Misc.4548
Torpedo Run—98m.—MGM4526
Tosca—105m.—For.4567
Trap, The—84m.—Par.4554
Truth About Women, The—100m.—For4563
Tunnel Of Love, The—98m.—MGM4521
Two-Headed Spy, The—93m.—Col.4546

U
Uncle Tom's Cabin—93m.—RE.—Misc.4539
Unwed Mother—74m.—AA4533
Up Front—91m.—U-I—RE4510
Up Periscope—111m.—WB4559
Up The Creek—83m.—For.4538

V
Villa—72m.—Fox4514

W
When Hell Broke Loose—78m.—Par.4524
What Price Murder—105m.—For.4538
Whole Truth, The—84m.—Col.4506
Wild And The Innocent, The—84m.—U-I4566
Wind Across The Everglades—93m.—WB4510
Window's Way—108m.—For.45243
Witches of Salem—140m.—For.4555
Wolf Larsen—83m.—AA4529
World In His Arms, The—104m.—U-I—RE.4510

Y
Young Captives, The—61m.—Par.4558
Your Past Is Showing—87m.—For.4511

THE SHORTS PARADE

(Continued from page 4567)

care if he is a dog, he's the best head of the company we've ever had." FAIR. (5902).

CINEMASCOPE COLOR NOVELTY

BLUE WATER SPORTS. 20th-Fox CinemaScope Novelty. 9m. In DeLuxe Color this covers the annual blue fin tuna tournament off the island of Bimini in the Bahamas. Some of the shots are amazing with the winner catching over 5,000 pounds of the great fish. This should be a natural for fishermen, sportsmen. GOOD. (7811).

FIREWORKS FOR FREEDOM. 20th-Fox CinemaScope Novelty. 10m. In DeLuxe Color this shows at Ft. Bliss, El Paso, how the men are trained to use the Army's tracking rocket, the Nike. The film then moves on to bases in Los Angeles, Chicago, New York

and Washington, D. C. The Department of Defense and the Army assisted in making this subject. GOOD. (7813).

FOOTBALL ROUNDUP. 20th-Fox CinemaScope Novelty. 10m. Highlights of the past season's games are shown. This is of limited appeal to followers of the sport and will tend to become dated more so than other subjects in this series. It is, however, actionful and well edited, and should mean something particularly in college towns. FAIR. (7902).

UNDERSEA ADVENTURE. 20th-Fox CinemaScope Novelty. 10m. In DeLuxe Color this underwater subject has a boy and a girl equipped with skin-diving equipment, searching the depths off the coast of the British West Indies for treasure in old wrecks; and fishing with automatic underwater spears. GOOD. (7812).

COLOR CARTOONS

BWANA MAGOO. Columbia—Mr. Magoo Cartoon. 6m. Magoo and nephew Waldo are on a safari in Africa. Magoo gets Waldo and a lion mixed up, cages Waldo, makes friends with the lion, and ships Waldo back to the U.S.A. in a crate, still thinking the lion is his nephew. GOOD. (3804).

SPORTS

AQUATIC CARNIVAL. Columbia—World Of Sports. 9m. Bill Stern takes us to the western desert for a diving exhibition at the new Stardust Hotel, Las Vegas. The divers and the curvaceous showgirls decorating poolside are most attractive. FAIR. (3804).

THE SERVICESECTION is the only service of its kind giving a full coverage listing, and reviews of all features and shorts in the domestic market.



MARCH 11, 1959

SECTION THREE
Vol. 61 No. 18

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1958 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the preceding 12 months. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

A | CIVIC-CLUBS

NUMBER 23

Selling A Religious Pic to Churches

THEATRE: State

ADDRESS: Statesville, N. C.

MANAGER: Helen Johnson

Our recent campaign on Howco's "I'll Give My Life", a small picture lacking in star value, but one that is so sincere and genuine that the church people will heartily endorse it and help you sell it, resulted in it playing eight days something that only three other pictures succeeded in doing.

We mailed invitations to 94 ministers, enclosing 20 passes with each invitation to be distributed to Sunday School teachers for an advance screening. The screening was held on a Thursday morning as requested by contacting the Statesville Ministerial Association office. All invitations were mailed 10 days prior to the screening, thus giving ministers a Sunday to distribute them.

An ad was placed in a Saturday newspaper telling Sunday School teachers about the screening just in case the ministers forgot to give them their tickets. This ad was placed on the church page.

We included at the screening the 20th-Fox two-reeler "Land Of The Bible"; and immediately after the short the show was stopped and a speech made to the over 200 present about both the short and the feature which followed. We told them frankly that it was a small picture that needed their help in getting people to see, that is if they thought it good enough to recommend. After the screening I had special posters and heralds available in case they would like to take some back to their churches with them. Comment cards were handed out after the screening and over 60 were received with permission to use their remarks in our advertising. About one half of the posters, 14"x22", and half of the 4,000 heralds were taken after the screening for distribution in churches. Many ministers said they would encourage their congregations to be sure and see the picture.

Over half the churches had a notice in their church bulletins calling attention to the religious picture playing next week at the State. This was unsolicited. Word was received that many of the teachers took their lesson on Sunday from this picture.

A radio station announcer had a tape recorder in the lobby after the screening and recorded personal comments from ministers and Sunday School teachers. These comments were used in a special edited three minute spot announcement which was used later.

The large turnout at the screening rated notices in the daily newspaper and local news over WSIC radio. Naturally, we had to contact them and have it planted.

We used in all a total of 30 spots on the local radio station. The timing of these were specially selected for only the times of religious programs on WSIC. Many told us



Wells Fargo Express never had it so good! These two cowgirl-clad young ladies were part of the recent street bally directing attention to the San Francisco opening of United Artists' "Man Of The West," United Artists Theatre.

they thought the spot was part of the religious programs and that, indirectly, made it appear that various ministers were recommending this picture. On Sunday spots were used at every hour from eight to 12 in the morning to sell to the churchgoers.

The Exchange Club of Statesville were sponsoring their annual house to house canvas selling napkins on the Friday before our opening. We gave them a one frame advertisement on our screen in exchange for their members distributing approximately 1500 heralds on the film throughout all areas of the city.

We made a special display board for the lobby using comment cards from the special screening, a one sheet and playdate strip for the week preceding playdate. During

playdate, this was used in front of the theatre.

A different approach was used in our newspaper ads. Comments of local ministers and Sunday School Teachers were used. We tried not to use the same comment twice since we had so many comments. This was done to get the greatest number of persons in town to recommend the picture. Also, in our pre-opening ad we used the group sales gimmick—special admission prices for Sunday School groups of 10 or more. Many groups did purchase tickets in blocks.

For one week in advance and for the first three days of the playdate a comment by a local person attending the screening was used in the "Want Ad" columns of the paper in the personal announcement column. This created a great deal of talk since a lot of churchgoers are infrequent moviegoers. We had to get this picture advertised to them in some way; and I felt this was one of the best ways.

Approximately 75 window cards were distributed to leading stores in the downtown area.

One independent super market called and asked for additional heralds to distribute to persons purchasing groceries at his store. He attended the screening and it sold him on the picture and he wanted to help us sell the picture so more people would see it and his comments over the taped interview was that we should play more pictures of this type.

It was indeed a very successful campaign and it is one picture that will create a lot of good will for a theatre in tying in with the churches in the town.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.



Highlights of John J. Parsons recent campaign on Walt Disney's "White Wilderness," Tele-news, San Francisco, Cal., were a tieup with Pictsweet Frozen Foods, who furnished this 15,000 pounds of blown ice for an atmospheric sidewalk display, among other things; and the use of some live animals for opening day bally such as the tiger shown visiting a cooperating jewelry store.



In connection with his recent showing of 20th-Fox's "The Remarkable Mr. Pennypacker," Dick Gray, manager, Paramount, Des Moines, Iowa, held a contest to find the largest local family. The winners are seen here at a promoted dinner at the local restaurant.

D. | MERCHANTS

NUMBER 48

Artificial Snow, Wild Animals Used As Bally

THEATRE: Telenews,
ADDRESS: San Francisco, Cal.
MANAGER: John J. Parsons

Our campaign on Disney's "White Wilderness" started four weeks ahead of playdate and highlights were the placing of two posters bearing playdates in every school in the city—268 posters in all; and a tieup with Pictsweet Frozen Foods.

Pictsweet sent 12,000 mailing pieces to all grocers in four counties; and furnished us with a mountain of artificial snow, 15,000 pounds of blown ice, at a cost of some \$2,500. To this was added a pretty live model attired as a snow-bird; and a few gimmicks including a north pole; and it made a traffic stopping sidewalk display in front of the theatre.

Huge window displays also resulted from this tieup with markets; while other window displays were set with San Francisco's leading department store, a jewelry store, etc.

For opening day bally we obtained a live tiger, a lion and a bear and paraded them (carefully, of course) around town and had them on television. The bear was used for a contest "Guess the weight of this bear and win a freezer." This was more Pictsweet coop promotion.

Another old contest stunt was adapted. This was guess when the giant cake of ice will melt? gimmick and was used in a tieup with a local jeweler, who gave a man's and lady's watch as prizes.

Thousands of free inches of newspaper editorial space was secured, as well as column items in the various newspapers.

In all, 200 super markets in the four counties were tied-up on the Pictsweet deal.

Figuring conservatively there were 148 radio and TV spots; and a \$45,000 price tag was placed on the campaign if purchased. It all came to the theatre FREE.

DO SAVE . . . EXPLOITATION

Published at every-second-week intervals, these classified and indexed promotional stunts are cumulatively numbered and indexed, and are punched for permanent filing. Establish your own encyclopedia on exploitation!

NUMBER 49

Happiest Secretary Contest

THEATRE: Gaumont
ADDRESS: Falkirk, Scotland
MANAGER: Anthony W. F. Wall

As Debbie Reynolds appears as a secretary in "This Happy Feeling" I felt this angle could be the basis of an unusual contest and I organized a search for Falkirk's "happiest secretary." I sent personal messages outlining the contest to local businessmen asking them to nominate their secretary if she gave her fellow workers "This Happy Feeling."

I persuaded the press to cooperate and 250 leaflets were distributed.

A local jeweller donated a silver charm bracelet bearing replicas of two suitable charms—a telephone and a typewriter as a prize and a florist provided a bouquet of flowers. These were presented to the winner the week prior to playdate and the winner was invited to attend the opening performance.

I also organized a "Happy Feeling" contest. The manager of the Falkirk Football Club agreed to present a football autographed by the team as a prize for the boy writing the best letter stating which local footballer gave him "This Happy Feeling." Leaflets were distributed on the football grounds and at the theatre and for two weeks before playdate the contest was announced over the public address system before football matches. The ball was presented to the winner at the theatre by the player of his choice. Resulting press coverage was most gratifying.

NUMBER 50

The Ghosts Are Stirring Again

THEATRE: Fox Oakland
ADDRESS: Oakland, Cal.
MANAGER: Jack McDougall

Highlights of our recent campaign on Allied Artists' "House On Haunted Hill" were a lobby and foyer display featuring coffins complete with king sized skeletons and tombstones bearing the inscription: "Here lies the body of Frisby Quill. He went to see 'House On Haunted Hill.'"

Cardboard skeletons were worn by all employees as lapel banners. When asked any questions about the coming attraction, the employees were instructed to say, "Joe? Joe, who. EMERGO . . . etc."

The glass doors across the front were painted with cobwebs, bats, skeletons, etc. Windows and back door of boxoffice bore cutouts of "Haunted House." Mirrors over

drinking fountains were pasted with cut-outs from one-sheet. And we pasted down three-sheets in the lobby near the sidewalk.

We tipped off "The Daily Knave" columnist of the Oakland Tribune that one of our tombstones was stolen, while an adjacent exhibit, a coffin with a skeleton inside, remained untouched. He went for the gag, commenting that "Ah well, its understandable. Everyone can use a tombstone—but who needs a skeleton? Mr. MacDougall has a lot to learn about U.C. undergrads."

We also spotted a gratis "guest tickets" guessing contest over three local radio stations.

NUMBER 51

A Cat Contest

THEATRE: Orpheum
ADDRESS: New Orleans, La.
MANAGER: Asa Booksh

What recently started out as a nice little cat contest for Columbia's "Bell, Book and Candle", turned into a major event that gave us one of the best promotions we ever staged.

With a cat playing a major role in the film, we decided to stage a cat contest on a Saturday morning. Calls were placed for contestants in the "want ad" sections of the local papers and then the fun began.

Columnist Maude O'Bryan, States-Item, picked up the story and played it big. The Puss 'N' Boots cat food company supplied prizes and ran several display ads boosting the contest. The local Royal Crown Cola bottler joined in by offering six-packs to everyone who entered a cat.

Further publicity came when all cats who played "Pyewacket" and local girls who played the Kim Novak role in theatre group versions of "Bell, Book and Candle" were invited to attend.

Several hundred cats and owners showed up; and both papers played it big with pictures. A local TV station covered the event.

NUMBER 52

The Largest Family Contest

THEATRE: Paramount
ADDRESS: Des Moines, Iowa
MANAGER: Dick Gray

For 20th-Fox's "The Remarkable Mr. Pennypacker" we recently held a contest to find the largest family in the greater Des Moines area. This was held over radio station KIOA.

The contest ran for nine days and we received one spot an hour, every hour of the day, for the nine days. The radio spot was, of course, a selling piece for the picture as well as giving the contest details.

The largest family consisted of 11 children and the parents, making an even baker's dozen of 13.

A Volkswagon, appropriately bannered, was promoted and picked up the family at their home. Then, the family was taken to dinner at a local restaurant through a tie-in. After dinner they were taken to see the movie.

In addition to their night out on the town the family was given a four-speed record player, which was promoted, for their home.

This contest was very successful and resulted in a great deal of gratis publicity.

H. | LOBBY DISPLAYS

NUMBER 15

Home-Made Theatre Fronts

THEATRE: Ohio
ADDRESS: Lorain, Ohio
MANAGER: Dick Kline

We have found that one of the biggest attention getters is our false fronts.

For such a small cost we can attract more business than by buying full page ads or buying hundreds of spots on the radio.

For example, for \$23, a hammer and saw and a few hours of work a false front can be made similar to the ones we have used many, many times. There are many art stu-

Texas COMPO Offers Promotional Packages

DALLAS—It was announced by Kyle Rorex, Executive Director of Texas COMPO, that the Texas organization has created and will make available immediately six promotional packages.

The campaign packages have been designed for the express purpose of stimulating confidence in theatre personnel which will reflect enthusiasm to the public thus building appreciation of the motion picture industry and especially forthcoming product.

Campaign package number one, through the medium of a 60 second trailer, multi-color 40x60 display and composite mat, endorses a particular picture with the Manager's Seal which means the manager is personally recommending and guaranteeing the picture as top entertainment. All the materials bear the signature of the manager.

In campaign package number two the 60 second trailer, multi-color 40x60 display and composite mat announce a money-back guarantee of the coming top attraction and bears the signature of the manager. A post script to the trailer is added to the trailer to lead into the regular scene trailer of the picture being advertised.

The third campaign package also offers a 60 second trailer, multi-color 40x60 display and composite mat, all of which convey the manager's personal endorsement and guarantee of an unexcelled motion picture, complete with the manager's signature. A post script on the trailer is a lead into the regular scene trailer of the advertised picture.

The number four campaign package, containing a 60 second trailer, multi-color 40x60 and composite mat, headlines the phrase "Nothing Finer Than '59er Movies" and declares the big new movies seen on today's movie screens will not be seen on TV for years and years and maybe never and includes five trailerettes listing coming pictures.

The fifth campaign package consists of a special one minute trailer, a multi-color 40x60 display and composite mat outlining the efforts of the management to make the theatre the finest place in town for the patron to find enjoyment and pleasure and ends with the theatre manager welcoming any suggestions from the audience as to how the theatre can be made more comfortable and enjoyable. The materials bear the signature of the manager.

Campaign package number six contains a 60 second trailer, multi-color 40x60 display and composite mat which announce a season of outstanding motion pictures. The trailer includes five trailerettes of coming attractions.

The copyrighted campaign packages can be ordered at the production cost from Texas COMPO, 2013-A Young Street, Suite 208, Dallas 1, Texas.

dents around schools or doing spare time work who will be glad to paint a front for you, utilizing cutouts from regular National Screen Service paper.

We use a false front on every possible occasion and I would be willing to bet it increases the boxoffice. The most important thing is the theatre looks alive and people will stop and look instead of quickly passing by.

No picture is too big that it can't draw a little more attention and thus prove bigger. Here is an example of the power of these false fronts. Every day, six days a week, my cashiers will call 15 names from the telephone directory. They ask the person answer-



Ken Workman, district manager, United California Theatres, left is seen presenting Val Dage, Granada, Reno, Nev., with the achievement citation awarded him by MOTION PICTURE EXHIBITOR for his recent exploitation and promotion of Paramount's "King Creole."

ing what is playing at the Ohio. If they know, they receive two free passes. If they do not know, the cashier tells them. In checking to find out how they know, we have found we give away more passes when we have a front, and they give this as the reason they know.

Every theatre should use these false fronts; and the cashier's checking is a good advertising medium.

NUMBER 16

Animated Lobby Display Always Good

THEATRE: Palace
ADDRESS: Gastonia, N. C.
MANAGER: H. M. Kilpatrick

For a recent re-run of one of the older Elvis Presley features I came up with a novel animated lobby display that had better than desired results.

While buying gasoline at a service station where I trade I noticed an animated display in the window so I got the idea that if I could promote the use of the motor and equipment attached to this display I might adapt it to my own needs. He agreed to the loan and I then got one of the six-sheets on the Presley film, cut out his figure and mounted it on cardboard, making sure to cut the figure in two parts at belt level. I already had built a frame at the exact height needed to place the motor and attachments so as to have the arm from the motor at exactly Mr. Presley's midsection. I mounted the moving parts, and then used material cut out from posters as background display with title and playdates on either side. I also used a soft light directly in back of the cut-out. Then I plugged the motor in and cut the switch to see what I had. Believe it or not, Mr. Presley did his hip swinging gyrations perfectly. He did little if any better on the screen.

This display was set up at an angle at one end of the outside lobby where it could be viewed from the sidewalk as well as by patrons. I placed a color wheel about 15 feet away and used a spotlight in the lamp-house of the color wheel and directed this on the display.

The display was in operation from 8 a.m. daily until midnight; and I can truthfully say I never had a lobby display that created more interest. Everyone wanted to know how I made Elvis wiggle at just the right place.

The entire thing cost me less than \$5.

I. INSTITUTIONAL

NUMBER 33

Save Ticket Stubs Like Savings Stamps

THEATRE: Sky Drive-Ins,
ADDRESS: Adrian, Mich.
MANAGER: Bill Jenkins

Here is a simple, home-made stunt that

has helped business considerably at our drive in.

We printed a bristol covered 4 x 5 1/4 inch booklet containing eight pages called "Ticket Stub Saver." This cost us nothing as the makers of the products sold at the concession stand each took an ad, with the back cover sold to a bank, an insurance company and a gas distributor.

Each page has a few lines advertising the merits of drive-ins printed over 12 squares. The patron simply pastes his stubs in the squares, in the same manner as savings stamps are pasted in books at supermarkets, etc. When the book is filled it is good for any one of a number of gifts listed separately.

These gifts are bargains we pick up locally such as cameras, appliances, etc.

Four stub numbers are posted each night on a bulletin board in the concession stand. These entitle the lucky holders to special premiums.

The stunt has caught on and the patrons are really saving their stubs in order to obtain the prizes.

NUMBER 34

House Cleaning Giveaway; Other Drive-In Stunts

THEATRE: Glenwood Drive-In
ADDRESS: Glenwood, Ark.
MANAGER: Mrs. James Eggerman

Since we do not have a daily paper nor a radio station, our main advertising medium has been give-away promotions. Every time we plan one, we buy plenty of things to be

(Continued on next page)

236 BIG PAGES • of Theatrical Advertising Know-How . .



100's of illustrations!

\$7.50 per copy

LAYOUTS • STYLES • CROPPING PHOTOS • ORDERING CUTS • REVERSE PLATES • BALANCE • HEADLINES • SALES LINES • TYPE FACES • WRITING COPY • COLOR • COMPOSITION • SIGNS • LETTERPRESS • OFFSET • SILK SCREEN • MATS • THE AMUSEMENT PAGE • HERALDS • WINDOW CARDS • SAMPLING and 100's of other fundamentals

MOTION PICTURE EXHIBITOR

BOOK SHOP

246-48 N. Clarion Street
Philadelphia 7, Pa.

Enclosed \$ for copy(ies)

SHOWMANSHIP in ADVERTISING

Ship postpaid to:

Name _____

Address _____

(No. C.O.D.'s. In Canada add 25¢ — Foreign 50¢)

COMPANY ASSISTS

20th-FOX has launched a pre-selling campaign for "The Diary of Anne Frank" aimed at a wide range of media on an international level. In addition to customary channels of advertising, the film will be sold via European editions of the New York Times and Paris Herald Tribune as well as Far Eastern editions of the Times, Ships newspapers, covering crossings on both coasts; theatrical publications of every type, including The New York Playbill; metropolitan weekly and foreign language papers and religious and fraternal publications. No media will be ignored in bringing "Anne Frank" to the attention of the potential audience for the premiere engagement of the picture and for subsequent engagements around the country and throughout the world.

MGM, Seventeen Magazine and five leading manufacturers will participate in a major nationwide tie-in to promote "Green Mansions." The promotion to be launched by a six-page, four-color advertising portfolio in the April issue of Seventeen, will be conducted through movie theatres and leading department stores in 24 major cities from coast to coast. It will band together the advertisements of major dress, sportswear, lingerie, fiber, and perfume manufacturers and will be coordinated by the theme, "inspired by MGM's 'Green Mansions'." The participating department stores will co-operate in the joint promotion with local advertising, special events, and in-store promotions. To coordinate the special events programs MGM field representatives will set up promotions between stores and theatres in tie-in cities.

THE NEW 1959

"Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

**\$1000000
IN PRIZES**

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.



There was plenty of comment generated recently in San Francisco on this street bally for Columbia's "Good Day For A Hanging" at the Paramount. The gallows was moved about the city with a local radio station giving the locations and offering free speaking time to persons wishing to give their opinion of capital punishment.

HOUSE CLEANING

(Continued from preceding page)

sure not to run out. As a result, our store-room was cluttered with a little of this and a little of that. So we advertised a house-cleaning give-away—some big gifts, some small, some useful, some novel; but something for everybody. We took some small sized candy sacks and put the small items in them. Then we made some cards up calling attention to the bigger things and put them in other sacks. We bought five big prizes to add to the interest and displayed them in our snack bar for some time prior to the give-away. We stapled the sacks to the wall in the snack-bar and numbered them to correspond to the tickets given at the gate. Everyone had to come in and claim their sack. We filled the place up and figure the cost was about seven cents per ticket even considering that we were giving some things we had no further use for.

When we showed "Country Music Holiday" we advertised a "Country Music Contest." We have a concrete dance slab in front of our concession stand and have 100 chairs on the patio. Customers started coming two hours early in order to get a chair to watch the contest. Our snack bar gross for the night was about four times the usual amount for a mid-week night. We gave three prizes of \$5, \$4, and \$3, and, except for a lot of talking and promoting, that was our entire cost. The gate receipts were about 300% and everybody seemed to have a very good time with comment most favorable.

Recently we bought some large sized stuffed pandas and French poodles for give-

Filmack Presents Big, New Drive-In Promotion Catalog

NEW YORK—Filmack Trailer Company's 1959 promotion catalog for drive-ins has been issued.

According to Filmack head Irving Mack, "There isn't a single phase of drive-in promotion, from opening day to closing day, that is missing from this year's catalog."

The new catalog contains a large number of ideas to increase ticket-sales, including welcome trailers, institutional advertising, give-aways, playgrounds for kiddies, and many special audience building events.

Refreshments, too, come in for their full share of merchandising gimmicks, and the concessionaire will find a promotion to fit every product he sells from popcorn to pizza.

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aways and in a tieup with the merchants, who paid for the toys, while we went for the rest of the expense including advertising, found in them a most successful give-away. Fifty-five merchants went for the idea and the toys were displayed in the merchants' places of business. Business was excellent the night we gave them away.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 Insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO. \$3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

COMIC AND SPACE BOOKS, TOYS, FREE CATALOG. New Address: HECHT MFG., 184W Merrick Road, Merrick, N. Y.

DRIVE-INS

DRIVE-IN EQUIPMENT, Available on Time: E-7 Projectors. LL--1 Pedestals 18" Magazines, Simplex Soundheads, coated Series II Lenses, Magnarc Lamphouses, 80/160A Generator, rebuilt with new 200W Amplification all for \$3495.00. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

NEW EQUIPMENT

SENSATIONAL SEATING SAVINGS! American, Heywood, Ideal chairs from \$3.50. Send for Chair Bulletin. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

SAVE MONEY WITH MASONITE MARQUEE LETTERS, fits Wagner, Adler, Bevelite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—\$1.00; 14"—\$1.50; 16"—\$1.75; 17"—\$2.00; 24"—\$3.00 (10% discount for 100 letters or over \$60 list). Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

PROJECTOR REPAIRS

TREMENDOUS SAVINGS ON SIMPLEX, Super, Standard intermittent completely overhauled \$69.95. E-7 \$73.95 Guaranteed. WALDO, 1635 Central Parkway, Cincinnati, Ohio.

SPECIAL FILMS

UNUSUAL! DARING! SENSATIONAL! Films for Special Shows. 35mm and 16mm. Free press sheets. GENE WOOD ENTERPRISES, Hot Springs, Ark.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

THEATRES FOR SALE

OPERATING—New England—CinemaScope—Air-Conditioned—Modern apartment in theatre building. BOX 201, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

USED EQUIPMENT

BEST BUYS! Euper-Simplex or E-7 Mechanisms, clean, only \$350.00 pair; Brenkert Enarc lamphouses \$275.00 pair; Holmes projectors, excellent condition, complete, ready to operate \$345.00 pair; Ballantyne late model soundheads, rebuilt, \$350.00 pair; screens and lenses at rock bottom prices—What do you need? STAR CINEMA SUPPLY COMPANY, 621 West 55th Street, New York 19, N. Y.

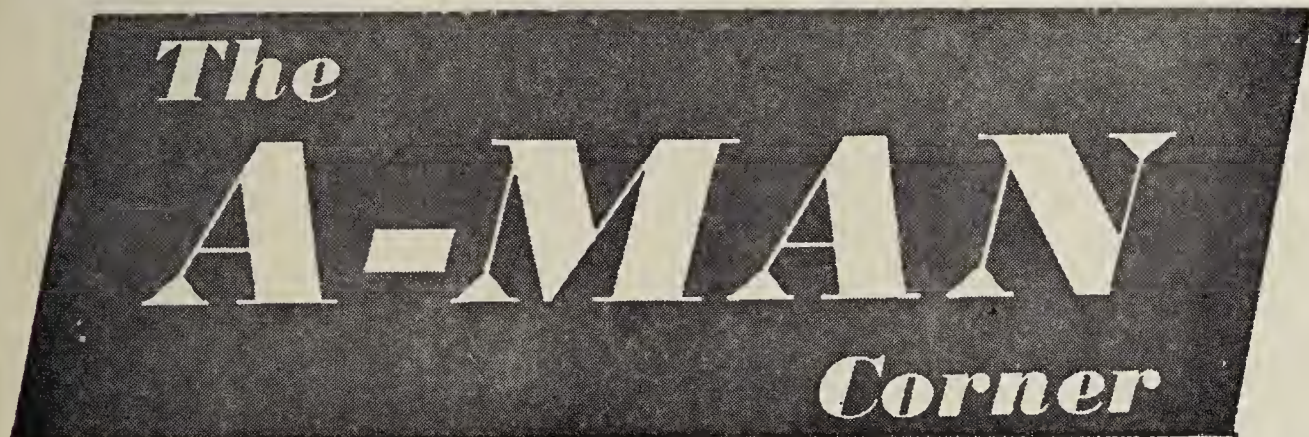
INDOOR SCREEN, 35'x18', excellent condition. EDWARD VERNER, 1510 Mt. Ephraim Ave., Camden 4, N.J.

WEEKLY TAPE SERVICE

ATTENTION DRIVE-INS! Sell more concessions—Increase patronage! Try our personalized Hi-Fidelity Pre-Show, Intermission Tapes. Satisfaction guaranteed, Assured delivery, Postage Paid, Reasonable. 30 days FREE trial programming on request . . . JACK'S RECORDING SERVICE, Box 702, St. Petersburg 31, Florida.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS. 100—14 x 22—\$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

A BRAIN SHOULD BE LIKE GOOD CHAMPAGNE! Active while seasoning . . . Sparkling when tapped . . . Effective when used . . . Exploitation—Publicity—Public Relations—Writing—IDEARAMAS in all creative fields. BOX A225, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

MANAGER WANTED for Deluxe Drive-In theatre in Cincinnati. Top salary; year round; excellent opportunity for aggressive man with exploitation ability. BOX A34, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

PROJECTIONIST, 10 years experience conventional or drive-in. Age 38, single, non-drinker. Minimum salary \$65 per week. Prefer eastern or mid-west location. BOX D34, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

EXPERIENCED MANAGER (And Projectionist) AVAILABLE. Desires position in Southwest. 5 years experience including booking and advertising. Non-drinker. Reliable Excellent references. Not afraid of WORK!! A. MADRIL, Box 114, Antonito, Colorado. (34)

DRIVE-IN THEATRE MANAGER, available April 1st. Experienced, booking, buying. Prefer western states. Excellent references. BOX A311, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

WANTED, EXPERIENCED DRIVE-IN MANAGER to join growing organization in drive-in operated all year round. Eastern area. Publicity knowledge desirable, but not necessary. BOX B311, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

PROJECTIONIST. 14 years experience. Married, sober and reliable. Am capable of maintaining projection equipment and servicing sound equipment. Will need two weeks notice. References if requested. BOX B225, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

MANAGER WANTED for New England's largest drive-in theatre. Must have thorough knowledge of advertising, maintenance and concessions. Salary arranged. Send resume to: THEATRE PERSONNEL, Smith Management Co., 480 Boylston St., Boston 16, Mass. (311)

EXPERIENCED MANAGERS & MANAGER-TRAINEES for indoor and drive-in theatres. Must be under 40, H.S. graduates, bondable, with sound employment record. Salary commensurate with ability. Write: THEATRE PERSONNEL, Smith Management Co., 480 Boylston St., Boston 16, Mass. (311)

HAVE PRESS BOOK—WILL TRAVEL. Highly qualified manager available. Many years experienced deluxe and first run operations. Handle all phases. Excellent references. BOX B34, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

TOP THEATRE MANAGER, experienced all phases. Highest references. Prefer N.Y.C. Now employed. BOX C34, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

EXPERIENCED PROJECTIONIST and Assistant Manager wanted for drive-in, full-time. \$300.00 month. Must be capable and honest. SILVER SKY-VUE, Silver City, New Mexico. (311)

HANDY SUBSCRIPTION BLANK

Yes, start sending
MOTION PICTURE EXHIBITOR
plus
Showmen's Trade Review

TO:

Name

Title

Address

.....

.....

★

☐ Enclosed ☐ Or bill me

☐ \$2.00 for one year

☐ \$3.50 for two years

☐ \$5.00 for three years

(Outside Western Hemisphere)

☐ \$ 5.00 one year

☐ \$ 8.00 two years

☐ \$11.00 three years

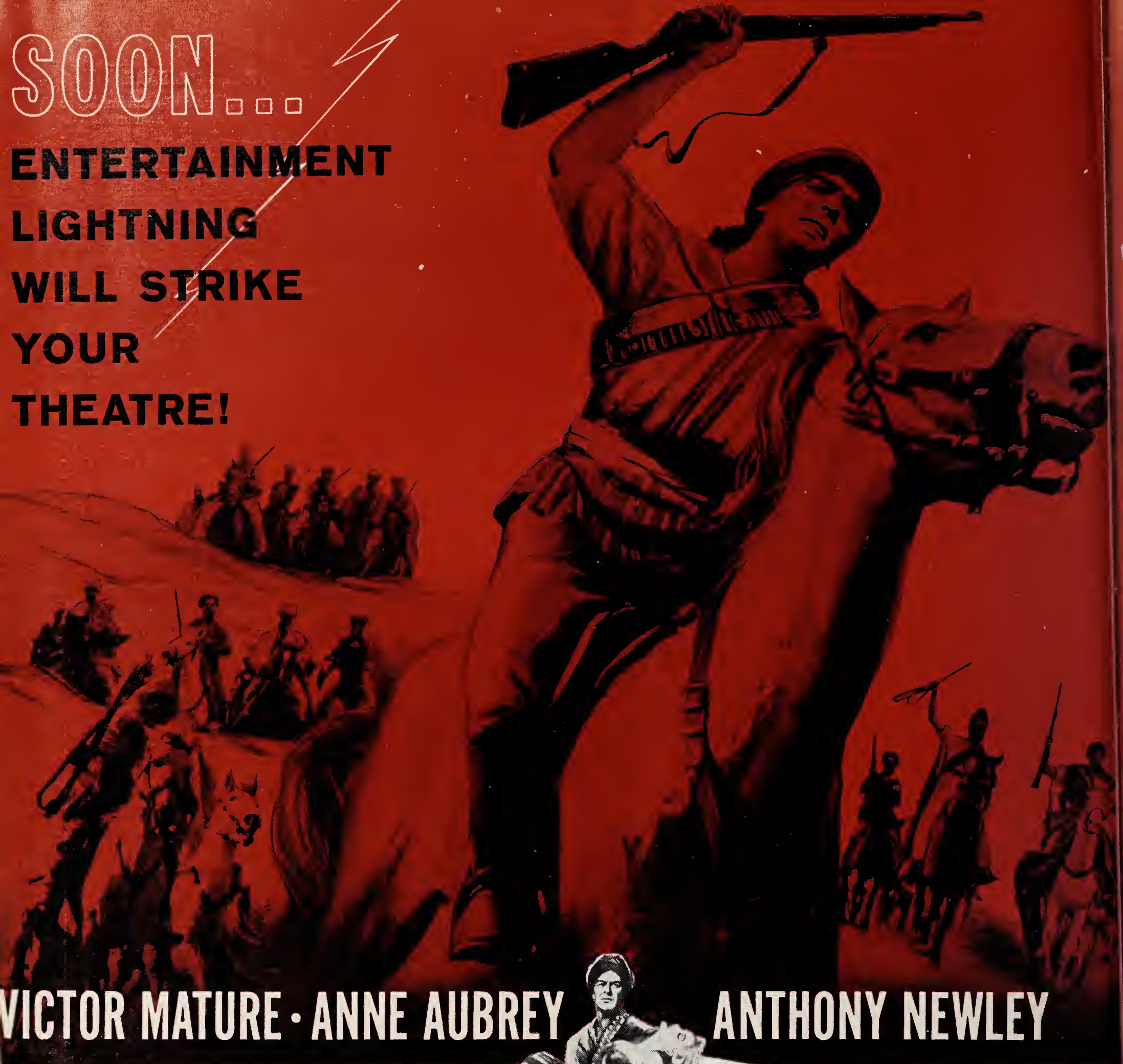
CLIP and MAIL TODAY

Address all
correspondence to—

The A-MAN Corner { Motion Picture Exhibitor
246 North Clarion St., Phila. 7, Pa.

SOON...

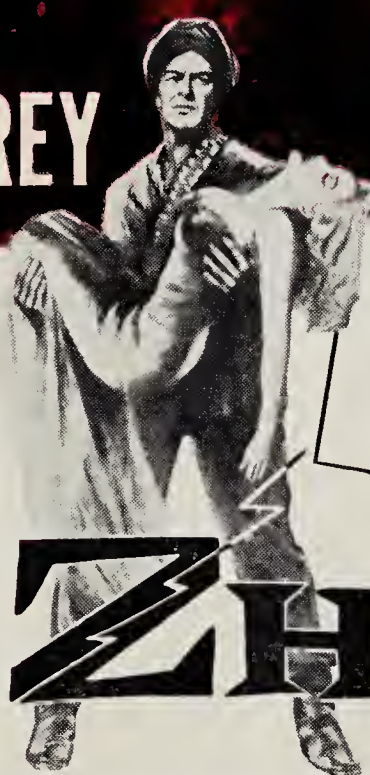
ENTERTAINMENT
LIGHTNING
WILL STRIKE
YOUR
THEATRE!



VICTOR MATURE • ANNE AUBREY

ANTHONY NEWLEY

THE BANDIT OF ZHOBE



Not since **THE SHEIK**
a lover... a fighter...
a motion picture like this!

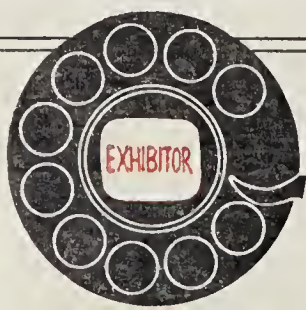
with SEAN KELLY

Screenplay by JOHN GILLING • From a story by RICHARD MAIBAUM • Directed by JOHN GILLING
Associate Producer, HAROLD HUTH • Produced by IRVING ALLEN and ALBERT R. BROCCOLI

CINEMASCOPE

A WARWICK PRODUCTION

TECHNICOLOR®



CALL

Columbia

NOW!

MOTION PICTURE

EXHIBITOR

MARCH 18, 1959

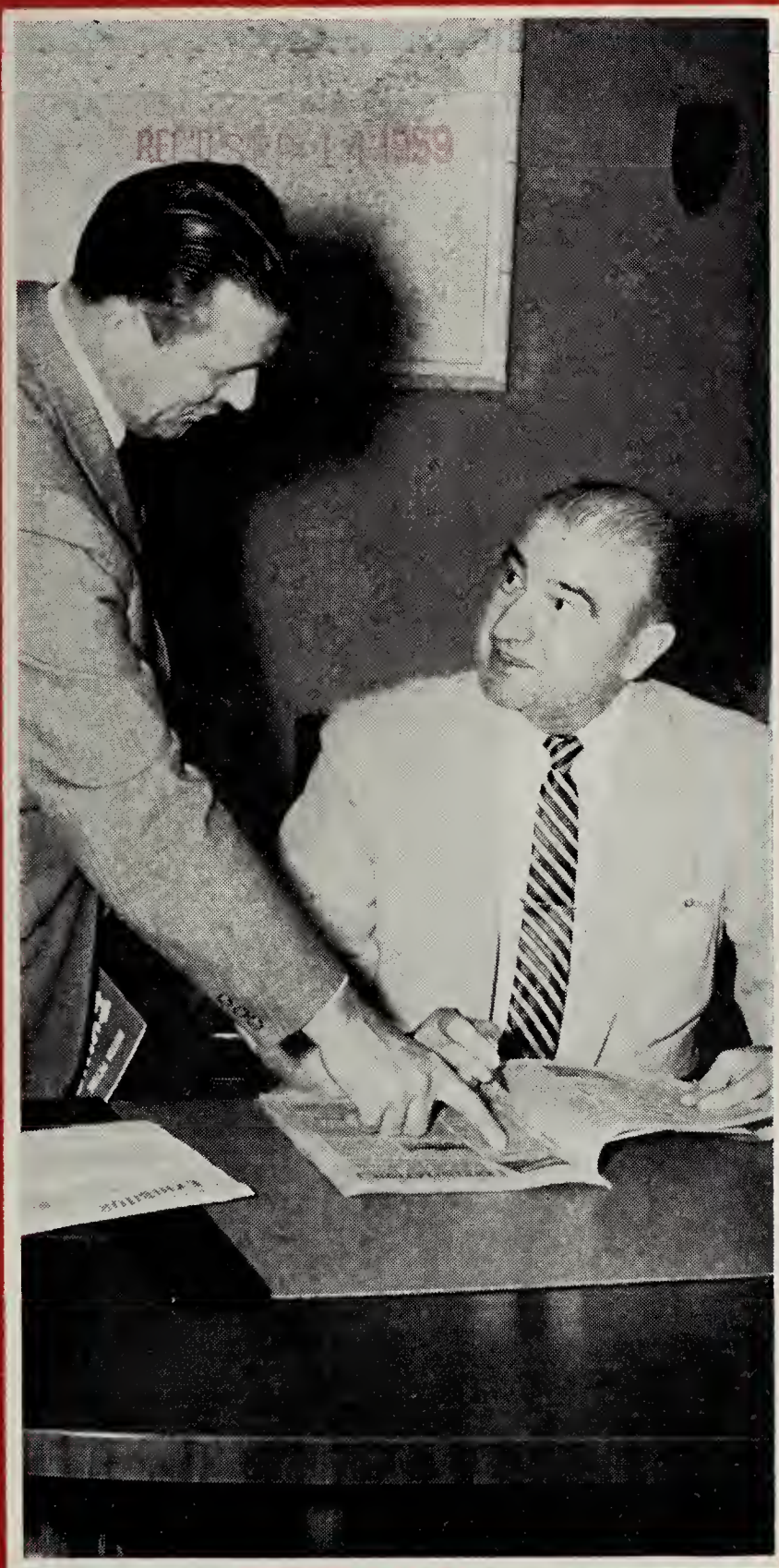
Volume 61

Number 19

IN TWO SECTIONS • THIS IS SECTION ONE

Plus...
**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS



20th-Fox Revamps Distribution Setup

(See Page 8)

Censor Battles Loom Everywhere

(See Page 18)

Evans Sprott, Bijou Amusement Company, Nashville, Tenn., seated, one of 112 theatre executives judges in MOTION PICTURE EXHIBITOR's recently completed Exploitation Contest, is seen checking the entries with his associate Carroll Ogburn.

featuring: Columbia's Fabulous Bookshelf . . . See Page 12

**THE WILD AND WONDERFUL
STORY OF THE EXCITING
YOUNG FRONTIER!**

UNIVERSAL-INTERNATIONAL presents

THE WILD AND THE INNOCENT

CINEMASCOPE

Eastman **COLOR**

Directed by JACK SHER • Screenplay by SY GOMBERG and JACK SHER

Produced by SY GOMBERG

**AUDIE
MURPHY**



HEAR the new song hit "A TOUCH OF PINK"

**"DELIGHTFUL OUTDOOR ACTION DRAMA WITH SLY UNDER-
CURRENTS OF COMEDY. TOP CAST AND STURDY ENTERTAIN-
MENT VALUES AUGUR STRONG BOXOFFICE RESULTS."**

—FILM DAILY



JOANNE
DRU



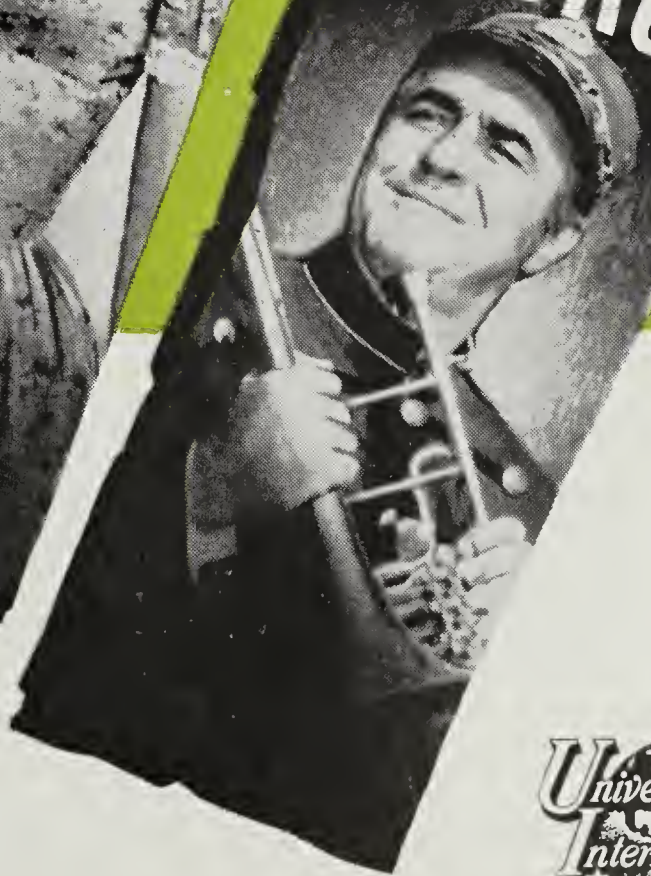
GILBERT
ROLAND



SANDRA
DEE



JIM
BACKUS



Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From **CRAIGSVILLE, W. VA.**

Could you please tell us whether or not exhibitors have good luck in collecting for screen advertising directly from merchants, when such advertising is sold directly to such merchants by the theatre staff? In other words, what are their experiences in dealing directly instead of through one of the Motion Picture Advertising agencies?

ARDEN A. RICHARDS
Craigsville Drive In Theatre

EDITOR'S NOTE: *If the usual advertising contract is used, and if there are no high-pressure or other objectionable methods applied, there is no reason why the theatre manager's sales shouldn't enjoy even better credit. The theatre is local, patronizes local supply sources, and employs local help. As such, it enjoys a community of feeling and a camaraderie that no stranger can equal. But what do others think? Has anyone had experience?*

From **KILGORE, TEX.**

We appreciate very much the Achievement Citation awarded to us last year, and that awarded to us again this past February. Your EXPLOITATION section has also been of much help to me on many occasions.

Enclosed is the front page of our local newspaper, where you will note a write-up on our recent award. Thank you very much.

W. G. RIKE, Manager
Crim Theatre

EDITOR'S NOTE: *The newspaper enclosed was the Kilgore News Herald, and we congratulate Mr. Rike for taking advantage of the opportunity to make the front page. Whether at the boxoffice, in publicity, or in cash prizes, all theatremen benefit from EXPLOITATION.*

From **OWINGSVILLE, KY.**

Regarding my current ACHIEVEMENT CITATION from your EXPLOITATION section, it is gratifying to know that a 250 seat "shootin' gallery" in a village of 927 souls, is given the same consideration as the largest theatre.

JIM DENTON
Majestic Theatre

EDITOR'S NOTE: *There is no size on showmanship. Unless it can be measured in originality and sweat.*

From **SOUTH DAYTONA, FLA.**

Concerning the re-editing and re-publishing of your survey on "THE SLIDING SCALE METHOD," we want to add an emphatic "YES!"

We had not known that this survey was originally prepared and we would like even an old copy if obtainable. We would be happy to pay for it.

MOTION PICTURE EXHIBITOR's editorial page is always interesting and helpful. We especially liked what you had to say about the address of Dr. Kvaraceus ("CENSORSHIP ADVOCATES PLEASE NOTE")

in the Feb. 25 issue. It so happened that the writer had just come from a meeting with the Municipal Juvenile Judge, together with the other theatremen of this City as invitees, as well as the local Police officers and Juvenile authorities. Due to this meeting, one or two of our profession will be asked to serve on the Juvenile Council which the Judge is setting up. It is satisfying to know that, instead of being a target for criticism, theatremen will have a voice in the decisions that will be made to assist the youth of our community.

WILLIAM T. POWELL, SR.
No. 1 Drive-In Theatre

EDITOR'S NOTE: *It is a pleasure to be helpful and useful. The re-editing work has started. We hope to re-publish early in April.*

437 LETTERS from interested industry execs were published on this page last year.

Each and every one contributed to our readability and interest. We're grateful to their writers!

MORE LETTERS than any other trade paper are published here because MORE LETTERS are received here. It's as simple as that!

Look

SEE FOR YOURSELF!

From **VALLEJO, CAL.**

We think you might find a grin or two in the following GENERAL ORDERS issued to the organization of this theatre:

PLAN OF RETREAT FOR SATURDAY MATINEES

1. When main assault comes through the doors, Pvt. Agnes Paczkowski (cashier) will sound General Quarters. Everyone will man Battle Stations. Gen. Phil Garber (owner-manager) will give command to Retreat. Two routes of escape: (1) out back exits; (2) over roof.

2. Lt. Stuart Wilson (second assistant) will provide holding action until all have disengaged. Women, Pvt. Agnes and Pvt. Carole Simac (candy stand), will evacuate first, as soon as Retreat is sounded.

3. Capt. James Zournitzes (asst. manager) will blast exits with hand grenades if necessary. Pvt. Kenny Delaca (usher-candy boy) will hold candy counter as long as possible and

then withdraw.

4. If Lt. Al Classen (projectionist) finds it impossible to reassemble with rear echelon, he will effect escape over roof.

EQUIPMENT FOR THE DAY: Full pack and spare flash light batteries, and ready for action.

JAMES ZOURNITZES and
STUART WILSON
Crown Theatre

EDITOR'S NOTE: *And if you can't Scramble, DIG IN!*

From **PHILADELPHIA, PA.**

I think you will agree that the following editorial that appeared in the Feb. 15 issue of GRIT is most interesting.

SEE A MODERN MOVIE!

"Announcement that Montoursville's theatre will show films only on weekends because of decreased patronage points up once again the troubles motion picture houses are encountering here and throughout the nation. The theatres in Williamsport and in other Central Pennsylvania communities are among our most valuable entertainment assets. However, a lot of us have overlooked the fact as we sit in our living-rooms watching what seems to be an endless round of westerns and mysteries on 21-inch screens.

"For a real change of pace, take in a motion-picture regularly. You'll find, as Hollywood asserts, that 'movies are better than ever.' And, to your great relief, you won't get a commercial every few minutes, just when the plot becomes absorbing and your interest intensifies."

Wouldn't it be nice if all newspaper editors felt the same way about our business?

IZ. SEGALL,
Theatre Management Associates
(A Buying and Booking Service)

EDITOR'S NOTE: *This is particularly interesting because of the importance of GRIT. A weekly, published in Williamsport, Pa., for the past 76 years, it is reputed to be "the largest and most complete Independent Family Weekly in the world." Weekly distribution in 1958 averaged 1,054,402 copies delivered by over 30,000 dealers and salesboys in 16,000 cities, towns and villages at 15 cents per copy. This is quite a friend to have!*

From **NEW HAVEN, CONN.**

What do "I" know about Percentage Buying? Good question! Why not bring the matter up to date as per your lead editorial in the issue of Feb. 25?

Of course, there may be no place for a formula in the future. I'm afraid it will be all a matter of 50%, 60%, or 70%, with something new under the sun coming along with "PORGY AND BESS," if it should turn out to be a top film. Perhaps I'm a pessimist!

ROBERT C. SPODICK
The Nutmeg Theatre Circuit

EDITOR'S NOTE: *Because each new percentage bite seems to be accompanied by more theatre closings, maybe distributors will get a little more generous so they will have some theatres to sell.*

From **GLEN BURNIE, MD.**

After 10 years as a subscriber, I continue to enjoy MOTION PICTURE EXHIBITOR every week, and most especially the pink section REVIEWS.

HARRY C. BONDURANT, Manager
Gov. Ritchie Open-Air Theatre

41 Years of Service to the Theatre Industry

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VOLUME 61 • NO. 19

MARCH 18, 1959

COLUMBIA FACES THE FUTURE WITH CONFIDENCE

ELSEWHERE in this issue, Columbia draws attention to some 28 big-time story properties that they have assembled, and that they will make into 28 big-time motion picture productions in the months ahead. Many millions of dollars have been invested in these novels and stage plays, and on 23 of them it will be noted that top-flight production personalities have already been obtained. Many, many more millions of dollars will need to be spent, in scripting, in casting, in technical work, and in merchandising effort, before all 28 of these properties will face their first-runs, and the hoped for acceptance of the general public.

These are the responsibilities of motion picture producers.

These are the obligations that place such a great load on the shoulders of experience, judgment, and caniness in this industry of ours. But the new management group at Columbia, in combination with some of the industry's most enterprising independent producers, with which they have surrounded themselves, is measuring up. Starting with known books, and with known plays, they gain an impetus in the battle for the public's amusement time and amusement dollars that makes the odds quite a bit shorter.

With such an operating philosophy, Columbia can face the future with confidence.

THERE ARE TIMES WHEN YOU MUST FIGHT "CITY HALL"

A FRIEND OF OURS, down North Carolina way, has just put his finger on a "cancer" that he considers to be much more damaging to the industry's future than free TV; or than this industry's sale of its picture backlogs to free TV. His gripe is the use of the local High School's auditorium, gymnasium, pool, or other facilities — paid for and supported by his tax dollars — as a commercial competitor to his theatre four and five nights each week.

He isn't complaining about events that are conducted by the student body, by its P.T.A., or by the teaching staff, as a part of the school's curricular activities or educational and recreational work. He is content to back such things 100 per cent and even to give them the benefit of any help or co-operation he can. But he resents non-licensed and non-tax-paying outside operators, often under the guise of some non-existent charitable organization, who are permitted to use the high school's facilities for a small flat rental, or an

even smaller percentage deal.

In his area, it seems a steady stream of such promoters have been booking in dance bands, all-night sings, personal appearances, travelling stock companies, professional sports events, etc., pretty nearly every night in the week. They charge from \$1.00 to \$2.00 for some pretty inferior amateurish attractions, and with a per-night "nut" that is lower than that of the much smaller theatre, plus the unlimited free parking that is not permitted to the theatre, they are cleaning up.

And they are wrecking the license-paying and large-tax-paying theatre's business.

This is the kind of situation that invites a tax-payer's suit. We doubt if the school boards have the right to turn their school properties into rented halls or parking lots. State by state their right to do so should be tested.

We think it can be stopped!

There are times when you must fight "City Hall".

PRETTY SOON NO MORE JAPANESE

BACK DURING World War II there was a story of the old Chinaman who checked the news headlines each day only to find that 2,000,000 Chinese had been killed or captured as compared to only 50,000 Japanese being similarly eliminated from the battle potential. After about two months of similarly devastating proportionate losses, the old Chinaman shook his head and sagely observed: "Pretty soon no more Japanese!"

We got a somewhat similar reaction from some recently aired statistics.

It seems that the 1950 record-breaking TV set sales of 7,355,000 at a dollar value of \$1,397,000,000, was topped in 1954 by sales of 7,409,000 sets at \$1,042,000,000. It was

again topped in 1955 by sales of 7,738,000 sets at \$1,077,000,000. But 1956, 1957, and 1958 have shown staggering losses in volume, to the place that last year saw only 5,051,000 sets sold, for a gross dollar value of \$686,000,000.

Such an eight year drop in annual gross of \$711,000,000 and 2,307,000 in sets, in spite of an average unit set cost of \$190 eight years ago as compared to \$136 in 1958, should cause some slight jitters in the ranks of the electronics boys. In just a little more than the same eight years, we have lost about 6,000 roofed theatres but added another 4,000 drive-in ones.

It would seem that our odds are better than the Japanese.

But we need to stay in there and pitch!

In order to be an Opinion Maker—

you've got to have Opinions!

*The
Motion
Picture
Screen
Is
Honored
to present*

GEORGE STEVENS'

production of

THE DIARY OF ANNE FRANK



20th
CENTURY-FOX
CINEMASCOPE
STEREOPHONIC SOUND

MILLIE PERKINS as Anne Frank - JOSEPH SCHILDKRAUT - SHELLEY WINTERS - RICHARD BEYMER - GUSTI HUBER and ED WYNN

PRODUCED AND DIRECTED BY GEORGE STEVENS SCREEN PLAY BY FRANCES GOODRICH and ALBERT HACKETT
FROM THE PLAY BY

PUBLIC PREMIERE MARCH 18th • ALL SEATS RESERVED • Benefit: American Association for the United Nations, Inc.

RKO PALACE BROADWAY and 47th ST. • PL 7-2626

Every Evening at 8:30 P.M., Mats. Wed., Sat. & Sun., Hols. at 2:30 P.M. Eves. Sun. thru Thurs.: Orch. & Mezza. 2.50, Balcony 1.75. Fri., Sat., Hol. Eves. 3.00, 2.00. Wed. Mat. 1.80, 1.50 - 1.25. Sat., Sun., Hol. Mats. 2.50, 1.75 - 1.50. Extra Easter Week Matinees at 2:30 P. M.

FOR THEATRE PARTIES AND GROUPS PHONE PLAZA 7-2626. EXT. 50

EXCLUSIVE: "The Diary of Anne Frank" will not be shown at any other theatre in this area during this engagement.

NEWS CAPSULES

Technicolor Net Up

NEW YORK—Dr. Herbert T. Kalmus, president and general manager, Technicolor, Inc., reported that the net profit of the company and its subsidiaries was \$558,172 in the year ended Dec. 27, equal to 28 cents per share. This compared with net profit of \$95,946 and five cents per share in 1957.

Sales last year were \$26,778,621 against \$24,674,620.

Dr. Kalmus pointed out that the proportion of Hollywood-produced features made in color increased last year to 38 per cent, compared with 31 per cent in 1957. Technirama productions last year totaled 24, while films in production or preparation in the Technirama process for this year number 31.

Praught Heads UDT

DETROIT—Woodrow R. Praught, co-manager, Tri State, and chief barker, Tent 13 Variety Club, Des Moines, was due here this week to succeed the late Harold H. Brown, Jr., as president, United Detroit Theatres.

Edward L. Hyman, AB-PT, was due in to install, introduce, and conduct press conference for Praught.



BROADWAY GROSSES

Business Below Average

NEW YORK—Business in the Broadway first runs continued below average last week-end with the exception of the long-running "Separate Tables" at the Astor and "Sleeping Beauty" at the Criterion.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE SHERIFF OF FRACTURED JAW" (20th-Fox). Paramount (\$39,435)*—The opening week only hit \$21,000.

"THE JOURNEY" (MGM). Radio City Music Hall (\$147,610)*—Thursday through Sunday accounted for \$72,000, with the fourth week sure to reach \$100,000. Stage show.

"UP PERISCOPE" (WB). Roxy (\$55,405)*—Wednesday through Sunday reported as \$24,000, with the second session heading toward \$29,000. Stage show.

"NIGHT OF THE QUARTER MOON" (MGM). Capitol (\$33,350)*—Second session down to \$17,000.

"LONELYHEARTS" (UA). Victoria (\$22,900)*—Second week announced as \$11,000.

"SEPARATE TABLES" (UA). Astor (\$25,630)*—The 13th week was claimed at \$20,000.

"STRANGER IN MY ARMS" (U-I). Odeon reported that the second week was \$8,800.

"SLEEPING BEAUTY" (Disney-BV). Criterion stated that the fourth week was \$34,000.

"RALLY ROUND THE FLAG BOYS" (20th-Fox). RKO Palace announced that the last five days of the 12th week was \$5,000.

*Figures in parentheses reveal 1958 average as compiled by MOTION PICTURE EXHIBITOR.

A Quick Summary of All Important Industry News Condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., March 16

Orderly Release Fights New "Orphan" Period

NEW YORK—In a message issued to everyone interested in the orderly distribution of quality product throughout the year, Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, Inc., who with Leonard Goldenson conceived the plan, reported progress in the last three years, but said that developments over this period have made it apparent that a new "orphan" period exists on which they are currently concentrating all efforts.

It has been found that the first calendar quarter of the year is generally very good, and that the third calendar quarter of the year, which includes the summertime, is also good, and comparable to the first quarter; that the second quarter is improving; but that the period from Labor Day to the year-end holidays has been extremely poor.

Accordingly, every distributor has been visited and presented with a plan calling for them to make available on Labor Day a blockbuster picture, and another one in late October or early November. The distributors are assured of exhibitor support by preferential playing time and the best terms, and a drive during the last four months of this year will be conducted.

The plan received a favorable reception from all the distributors and all have promised to cooperate, Hyman said.

Hyman stated, "Once again we have completed our annual tour of the Hollywood studios, and can say without reservation that the production future has never looked so bright, and the releasing schedule so orderly."

"With orderly distribution well on the road to realization, we come away from Hollywood with the conviction that there are three additional fundamentals which must be given serious consideration to lift our industry back to the top of the amuse-



FILM FAMILY ALBUM

Arrivals

Ike Lenz, owner, 202 Drive-In, West Chester, Pa., became the proud father of a baby girl, Eileen Mae, born recently in Pennsylvania Hospital, Philadelphia, to his wife, Arlene.

Obituaries

L. Sherman Adams, 72, a member of the board of directors, 20th Century-Fox, since 1944, died last fortnight at Carney Hospital, Milton, Mass., following a lingering illness. He is survived by his wife, three daughters, and one son.

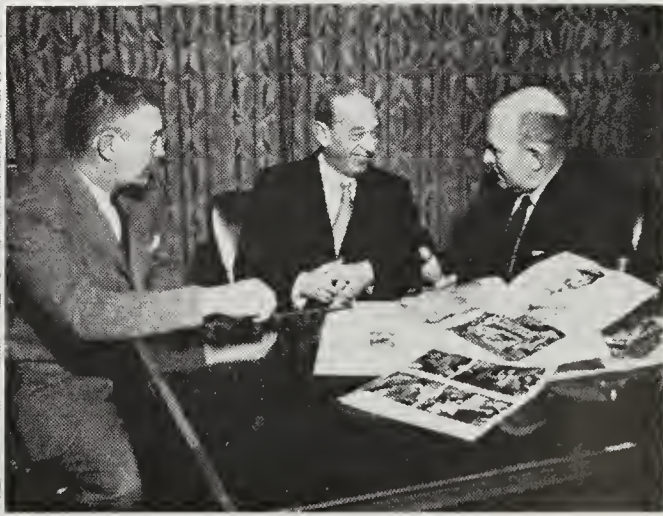
Claude Vernon Caver, 73, died at his Dallas home following a heart attack. He had been active in the theatre business for 43 years. He opened the old Trinity, Oak Cliff, Tex., 31 years ago, and later bought the old Rita, East Dallas. During the last few years, he was associated with Phil Isley Theatres.

ment heap.

(1) **THE STORY IS THE THING:** "If we study the results of the past several years, we must realize that the story transcends the stars. If we have the right story, in many instances we do not need the top names."

(2) **NEW FACES:** "We urge exhibitors to stop asking, 'Who's in it?' but if the story is strong enough, get behind the picture and give it every possible cooperation. Focus attention on the young people in it, and help publicize them. To the studios we say get the young people out into the field; let them barnstorm."

(3) **DO IT YOURSELF:** "This is a plan to focus attention on theatres and movies as such, which originated with our company. Unfortunately, all national efforts at business-building have thus far been less than successful. We decided to try doing it ourselves. . . . We invite cooperation from our competitors, and everyone else who has a stake in our business, and we welcome their cooperation. It is absolutely necessary that we return to the showmanship that built our industry, and that we focus constant attention upon theatres and movies as such."



20th Century-Fox was busy setting up openings of "The Diary Of Anne Frank" last week. On the left, the Miami pre-selling campaign is seen being set by, left to right, Herb Kelly, Miami News; Paul Brun, Miami Sun; 20th-Fox advertising director Abe Goodman; George Burke, Miami Herald; and Sidney Meyer, Wometco Theatres. On the right, Charles Einfeld, 20th-Fox vice-president, and Robert Conn, left, 20th-Fox branch manager, are seen meeting with McVickers managing director Aaron J. Jones, Jr.

Fox Revamps Distribution Setup

District Heads To Become Branch Managers; Increase In Local Autonomy Seen Aid To Higher Efficiency

By MEL KONECOFF
New York Editor

NEW YORK—At a hastily summoned press conference last week, Alex Harrison, general sales manager of 20th Century-Fox, announced a reorganization of the company's distribution setup in the interests of better "efficiency." From here on in, complete local autonomy will be vested in the company's branch managers except for special cases, and all supervision in the field will be eliminated, stated Harrison.

This means that all district sales managers will be reassigned and will become branch managers. Those holding the latter spots at present will be made assistants or otherwise absorbed within the organization. A few who have reached the retirement age may wish to do just that, he thought.

Harrison reported that two years of study convinced him and other executives that there was a need for reorganization, and he personally felt that one of the weaknesses of the present setup was that the local branch manager did not enjoy enough local autonomy, which has become a necessity due to changing conditions.

Besides, should home office intervention be necessary, improvements in travel and communications make this a relatively simple matter.

Said Harrison, "We believe the future of the company lies in our local managers rather than in over-supervision. Complete authority will be vested in our local branch managers to operate as they see fit, subject to policy directives."

The distribution head thought that this strengthening would serve the interests of producers and exhibitors much better than in the past. The move is also expected to be duplicated in the world-wide operations of the company.

The detailed changes will be announced in the near future. There is no change forthcoming in the production plans of the company nor are there any plans afoot to eliminate any exchanges in the company setup. Harrison thought that company personnel has already been streamlined to a point of peak efficiency.

Canada Joins "Oscar" Push

NEW YORK—Famous Players Canadian Corporation, Limited, and the Odeon Theatre Circuit, the two leading motion picture theatre chains in Canada, accepted the invitation of the MPAA advertising and publicity directors' committee to participate in the Academy Awards promotion.

Kits are being made available to Canadian exhibitors this year for the first time on the same basis they are being offered to the exhibitors in the U. S.

100 "Hot" Dates For Easter

NEW YORK—"Some Like It Hot," Marilyn Monroe's first film in three years, will open across the country for the Easter holiday in over 100 major situations, it was announced by William J. Heineman, United Artists vice-president in charge of distribution.

20th-Fox "Carnival" Tops First Sales Convention

NEW YORK—A nine-month "Carnival of Super-Entertainments," during which 20th-Fox will release an unprecedented number of multi-million dollar "blockbusters," was to be announced by general sales manager Alex Harrison at that company's three-day sales convention, which started Sunday at the Park Sheraton Hotel.

The three-day meeting was to be the first national sales convention the company had held since 1955. Sales parleys since that year have been confined to sectional sessions.

Spyros P. Skouras, president, was to address the convention.

The "Carnival of Super-Entertainments," which will run through Jan. 2, 1960, will represent the most ambitious drive sponsored by 20th-Fox to accelerate patronage for every type of theatre operation. It will be backed with a correspondingly extensive promotion effort, it was said.

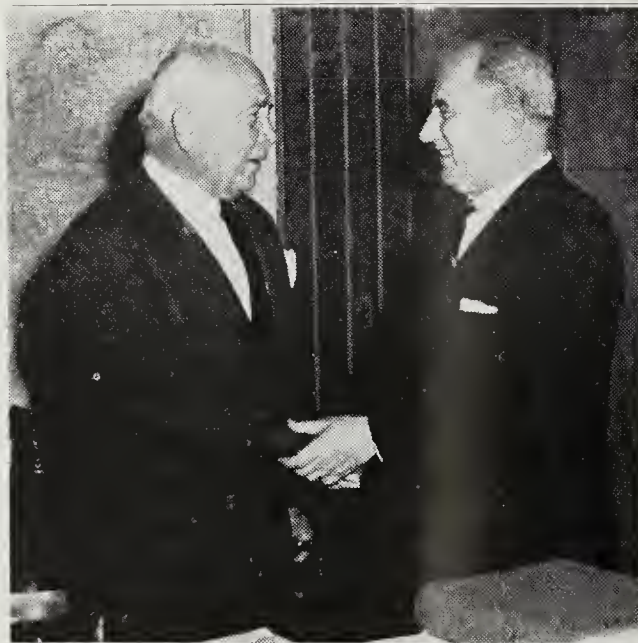
Exhibs Favor Radio Portion Of BB Push

NEW YORK—The four exhibitor members of the executive committee of the Business Building Campaign, last week reaffirmed their desire for a start early this spring of the radio portion of the national campaign.

In a letter to Abe Montague, executive committee co-chairman, and MPAA representative on the Committee, Ernest G. Stellings, the other co-chairman, said that he had polled the exhibitors' representatives, and all asked that "as quickly as MPAA will match the \$165,000 now available from exhibition, the operating committee be directed to get the radio campaign underway."

Stellings said he had contacted Horace Adams of Allied States, Sol Schwartz of MMPTA, and Harry Brandt of ITOA, and all stood with the decision at a January meeting that MPAA match "the approximately \$165,000 now available from exhibition" to undertake the radio campaign.

"We all share with MPAA," Stellings said, "a disappointment that funds are not available at this time for the full campaign."



Thomas A. Pappas, newly elected member of the 20th Century-Fox board of directors, was recently named by president Spyros P. Skouras to the executive committee of the board.

U-I Now In Black, Stockholders Told

NEW YORK—Milton R. Rackmil, president, Universal Pictures, told stockholders at the annual meeting last week that the company, which was substantially in the red for the first quarter ended Jan. 31, is now in the black.

In referring to the sale for \$11,000,000 of the Universal City, Cal., studios to Music Corporation of America, Rackmil said that it was "the best deal we could get. We had to get out from this tremendous studio overhead." He explained that U is leasing back "sufficient facilities to take care of our production needs for \$1,000,000 a year for 10 years."

Universal has no set number of pictures on its production schedule, he said, noting that "since last August we have completed six pictures and are shooting four."

Rackmil revealed that U's only TV activity, beyond leasing backlog to TV and renting space, was in making TV spot commercials.

"We have no intention at the moment to affect a merger between U and its parent, Decca Records, but it is under consideration if any benefits are to be achieved," he said.

He also reported that the company's payroll was down "considerably."

Adolf Schimel, vice-president, reported that there were now "roughly 3,000 preferred and common stockholders."

U-I Elects Board

NEW YORK—The stockholders of Universal Pictures Company, Inc., at their annual meeting last week, presided over by Milton R. Rackmil, president, elected the following nine members to the company's board of directors:

N. J. Blumberg, Preston Davie, Albert A. Garthwaite, John J. O'Connor, Milton R. Rackmil, Budd Rogers, Daniel M. Sheaffer, Harold I. Thorp, and Samuel H. Vallance.

The designation of Peat, Marwick, Mitchell and Co. as the independent public auditors of the company for the fiscal year ending Oct. 31, 1959, was approved by the stockholders.

At the meeting, there were 873,626 shares, or over 90 per cent of the voting stock in the hands of the public, represented.

The board later elected the following officers:

N. J. Blumberg, chairman of the board; Milton R. Rackmil, president; Adolph Schimel, vice-president, secretary and general counsel; David A. Lipton, Edward Muhl and John J. O'Connor, vice-presidents; Felix M. Sommer, treasurer and assistant secretary; R. M. Miles, controller and assistant treasurer; Charles H. Stineford, assistant treasurer; and Morris Davis and Anthony Petti, assistant secretaries.

Illinois Exhibs Fight New Tax

CHICAGO—The industry here last fortnight was organizing a fight against a bill introduced in the Illinois House by Representative Joseph F. Fanta that would place a three per cent tax on the gross receipts of motion picture distributors doing business in the state.

The Missouri-Illinois Theatre Owners and the United Theatre Owners of Illinois, both affiliated with TOA, were leading the drive to defeat the legislation.

MGM Release Plans Set Through August

NEW YORK—MGM's release schedule has been completed through the current fiscal year ending Aug. 31st, with the over-all sales campaigns individually designed to achieve the maximum box-office potential of each picture, it was announced by John P. Byrne, vice-president and general sales manager.

The details were set following a week of conferences with Sol C. Siegel, vice-president in charge of production, and Benjamin Thau, administrative head of the studio, during which Byrne screened all the new product.

Byrne emphasized that as a result of the studio's long range planning policy, all pictures for the balance of the fiscal year have been completed. He cited "The Mating Game" as an example of the major consideration the sales department is giving to special handling, pointing out that the recent series of "Laugh Previews" resulted in more than 100 bookings within a one week period.

"Green Mansions," the Radio City Music Hall's Easter attraction, will be available for release at the end of this month.

In commenting on the overall release program, he stressed the variety of entertainment and name casts represented. Two top romantic comedies on the schedule feature four Academy Award nominees between them, "Ask Any Girl," starring Shirley MacLaine, David Niven, and Gig Young, and "Count Your Blessings," starring Deborah Kerr, Rossano Brazzi, and Maurice Chevalier.

"We are also convinced MGM has an extraordinary potential in 'The World, the Flesh and the Devil,'" Byrne said. "The film will be introduced with four pre-release premiere engagements in April prior to general release later in May."

Byrne was particularly enthusiastic about "North By Northwest," a July release, as a summer blockbuster, referring to the film starring Cary Grant, Eva Marie Saint and James Mason as "The best Alfred Hitchcock yet." The new Mario Lanza picture, "For the First Time," will be released in August to allow time to develop a long range campaign.

While at the studio, Byrne also discussed release plans with executives and producers on "Watusi," "The Beat Generation," and "The Big Operator."

UA Drive Leaders Named

NEW YORK—United Artists' Jacksonville, Toronto, and Winnipeg branches are leading their respective groups in the first lap of the company's Fortieth Anniversary Sales Drive, it was announced last week by co-captains James R. Velde, general sales manager, and Roger H. Lewis, national director of advertising, publicity and exploitation.

Managers of the leading branches are Byron Adams, Jacksonville; George Heiber, Toronto; and Abe Feinstein, Winnipeg. Canadian district manager Charles S. Chaplin leads in the district standings.

The 22-week campaign for collections, billings and play-dates will award more than \$60,000 in cash prizes to the winners among the company's 33 competing branches in the United States and Canada.

Friedman Joins AA

NEW YORK—Chet Friedman has been appointed press representative for Allied Artists Pictures of Canada, Ltd. Friedman, whose appointment became effective March 2, is in New York for conferences on current product with executives and staff.

Loew's Theatres Names Friedman Board Head, Picker New President

Wilmington License Bill Passed Despite Veto

WILMINGTON, DEL.—City Council passed 11-1 over Mayor Eugene Lammot's veto an ordinance fixing new license fees for all businesses including theatres.

Exhibitors will pay a base fee of \$300 per year plus \$1 per month for each employee above one working 10 days or more in any month.

The ordinance makes this retroactive to Jan. 1, with quarterly payments of the employee fee within 30 days after March 31, June 30, Sept. 30 and Dec. 31.

SEC Withdraws Action For Jacobs Receiver

NEW YORK—Hal Roach, Jr., last fortnight filed suit in Federal Court here seeking to recover 34,475 shares of Scranton Corporation common stock from Alexander L. Guterma.

The producer claimed that in October, 1958, he loaned the stock to Guterma, who at the time headed the F. L. Jacobs Company, of which Scranton was a subsidiary. He charged that Guterma pledged the stock with money lenders as collateral. The plaintiff said that he got the Scranton shares in May, 1958, in exchange for his stock, in his wholly-owned company, Hal Roach Studios.

Federal Judge Sidney Sugarman signed a stipulation under which the SEC agreed to withdraw its application for appointment of a receiver for the F. L. Jacobs Company; and the SEC's application for a preliminary injunction against the company was also withdrawn.

Jacobs agreed to add three directors to its present board of six. They are William H. Timbers, former general counsel for the SEC; attorney Milton Gould; and Lazarus Josephs, former comptroller of New York City.

Jacobs also agreed that there would be no division of company assets without the approval of six of the nine directors. One of these six, it was stipulated, must be either Timbers, Gould, or Josephs.

Roach, who previously had filed an affidavit protesting the SEC action to have a receiver appointed for the Jacobs Company, which controls Scranton, said, "I'm pleased that the court has seen fit to set up framework for Jacobs under which we can continue to operate as a progressive, going concern."

Boverman Exits Para. Post

NEW YORK—Sam Boverman, who has been in charge of Paramount Pictures New York and foreign production legal activities, has resigned after being associated with the company for 29 years. Boverman will continue the practice of law on a full time basis with the firm Margulies, Heit and Boverman.

For many years, Boverman has specialized and been recognized as an authority in the field of copyright law involving domestic and foreign motion picture production, literary, music, and allied phases of the entertainment industry. In 1954 he was the representative of the motion picture industry and advisor to the U. S. Registrar of Copyrights in attending the Ad Interim Committee meeting of the Universal Copyright Convention in Paris, France.

NEW YORK — With the separation of Loew's Theatres from Loew's, Inc., (Metro-Goldwyn-Mayer), Leopold Friedman has been



FRIEDMAN

elevated to chairman of the board of Loew's Theatres, Inc., with Eugene Picker becoming president and chief executive officer, it was announced last week. In a further realignment of top management personnel, John F. Murphy, vice-president, was elected executive vice-president.

At the same time, two new vice-presidents were elected: Ernest Emerling, national director of advertising and publicity, and Arthur M. Tolchin, managing director and a director of the theatre company's broadcasting subsidiary, Radio Station WMGM, New York.

Friedman, Picker and Murphy continue as directors of the new theatre company, Loew's Theatres, Inc. The other directors are George Baker, president, National Airlines; Thomas J. Connellan, retired vice-president, First National City Bank of New York; and Thomas L. Norton, Dean of the New York University School of Commerce, Accounts, and Finance. The last three named were originally approved for election by the Federal Court.

The separation is in accordance with the plan of reorganization approved by the stockholders and the Federal Court as the result of a Consent Decree. Regular trading in theatre company shares began on March 13.

In a letter serving to introduce the new theatre company to stockholders, Friedman and Picker express optimism over the future of Loew's Theatres, Inc., as motion picture exhibitors and look forward to building a sound future through expansion and diversification.

"It is exciting and challenging," they say, "to be part of a venture which combines the vigor and optimism of a new enterprise with the wisdom and experience of an established company."



PICKER



MURPHY

After graduation from the School of Law of New York University, Friedman became associated with the legal department of Loew's Theatrical Enterprises. When Loew's, Inc., was formed in 1919, he became secretary. In the mid-20s he was elected a director and, in 1945, vice-president. In 1954, with the physical separation of the theatre division from Metro-Goldwyn-Mayer, he was elected financial vice-president, treasurer, and a director of the theatre subsidiaries. In October, 1956, with the resignation of Joseph R. Vogel,

(Continued on Page 19)

UA Sues U.S. Post Office Over "Unofficial" Ban On "Maja" Ads

NEW YORK—United Artists Corporation has brought suit against the United States Post Office over the mailing of reproductions of Francisco Goya's nude masterpiece, "The Naked Maja." The classic painting, which depicts a well-fed Spanish lady reclining in the altogether, is the subject of a strongly-worded action brought by United Artists against Postmaster General Arthur E. Summerfield. The affidavit filed in U. S. District Court for the District of Columbia and signed by UA vice-president Max E. Youngstein, avers that the decision of a New York postal official holding that the painting "would not meet the statutory requirements of mailability" has literally crippled the advertising campaign being mounted for UA's multi-million dollar motion picture, "The Naked Maja." Further, Youngstein asks that the Post Office be enjoined from making what he characterizes as "threats" to exclude ads containing the painting from the mails.

The affidavit cites an exchange of letters between UA general counsel Seymour Peyser and the office of the general counsel of the Post Office Department in which Peyser requested an immediate official Post Office Decision on the mailability of "Maja" ads. Herbert P. Warburton, general counsel for the Post Office Department, in his final reply, in effect refused to give a decision, and at the same time advised UA to attempt a mailing, adding that "the mailer must accept the risk for any violation of law which would be involved and of any action which might be taken as a result of such a mailing."

Youngstein's statement insists that the Post Office's position is one of "irony" and "pretense" resulting in the "unofficial" banning of ads containing "The Naked Maja" from the mails.

The battle began a few weeks ago when a New York Post Office official advised a trade paper that an ad containing the painting with no other copy than the painting's title, the painter's name and the UA trademark would make the publication unsuitable for mailing. After the Warburton letter, UA decided that its only recourse was legal action.

The Youngstein affidavit further points out the paralyzing effect of a film company being unable to place advertising in the public press.

United Artists is substantiating its case with an extended discussion of the importance of the Goya nude as one of the major works of art of all time. Pointing out that the identical painting (which now hangs in the Prado Museum in Madrid) has been widely distributed in popular publications over the years, the action against the Post Office encloses a series of exhibits including a two-page centerfold engraving of the painting printed in Life Magazine on Sept. 11, 1959 and a photograph of a popular Spanish postage stamp reproducing "The Naked Maja."

ACLU Charges Censorship In Post Office Action

NEW YORK—A Post Office Department ban on a newspaper advertisement reproducing the famous Goya painting, "The Naked Maja," was scored as "gross censorship" by the American Civil Liberties Union and its anti-censorship affiliate, the National Council on Freedom from Censorship.

The civil liberties groups called on Postmaster General Arthur Summerfield to re-



At the recent western regional meeting of international officers and representatives of Variety Clubs in San Francisco, plans were made for the annual convention to be held in Las Vegas commencing March 31. Seen, left to right, are George Eby, international chief barker; Gerald Karski, chief barker, San Francisco Tent 32; and George Hoover, international director and press guy.

Fund Drive Starts Big

NEW YORK—"This year's industry participation in the Brotherhood fund-raising movement is heading for an all-time record on many counts," reported national chairman Alex Harrison last week.

This year's precedent-setting policy of leaving the date for local observance of Brotherhood Week to exhibitors is directly responsible for the high marks that are being established. This development is due to the fact that autonomy has provided exhibitors with considerably more time in which to organize and conduct local campaigns.

Results of audience collections in a vast majority of areas where Brotherhood Week has already been observed, have exceeded those of 1957 and 1958.

Because of the local autonomy policy, area exhibitor and area distributor chairmen have induced what unquestionably will be a record theatre participate. This year, more than 16,000 theatres will participate.

verse the decision of the Public Services Division of the New York Post Office that the advertisement of the nude classic was non-mailable. The ad was prepared by the United Artists Corporation to publicize its motion picture, "The Naked Maja."

ACLU executive director Patrick Murphy Malin and playwright Elmer Rice, chairman of the National Council, wrote Summerfield that the New York Post Office's action was a "prior restraint on freedom of expression guaranteed by the First Amendment." The civil liberties spokesmen added that the ban points up the need for determination of obscenity by courts where "carefully-considered evidence . . . can be tested in open court" rather than "one-man opinion based on personal taste or whim."

If the Post Office bars the Goya reproduction as harmful to the public, Malin and Rice argued, logic demands that the original painting and other classics be termed obscene and banned from view. Noting that such paintings are on display in museums throughout the world, they suggested that if an effort was made to remove such art or cover exposed portions of the human figure, "a thunder of public indignation—and ridicule—would greet such an effort."

Special Forums Set For Variety Convention

LAS VEGAS, NEV.—Five special forums calculated to contribute ideas that will enhance the activities of all Tents will be a new feature at the annual convention of the Variety Clubs International, it was announced by chief barker George Eby.

Edward Emanuel of Philadelphia, first Assistant international chief barker, is coordinator for these round table discussions which will mark a departure from the normal business meetings of the showman's organization.

Tracy Hare of Miami will lead a discussion on "Choosing a Charity Project"; a forum on fund raising will be chairmaned by Ralph Pries of Philadelphia; R. L. Bostwick of Memphis will spearhead a session on club financing. Aaron Seidler of Baltimore will be in charge of discussions on social activities; and a public relations discussion will be led by J. Raymond Bell of New York.

The informal meetings will be held on April 2 and promise to provide a lively interchange of ideas. The Variety convention, expected to attract a record registration of some 1500 members from all over the world, will get underway on March 31 in Las Vegas.

The international character of Variety Club membership will be accentuated with substantial delegations from many foreign countries heading for Las Vegas.

Eby reports that the London, England, tent will be represented by 26 barkers and barkettes, the largest number ever to attend the showman's conclave from any foreign country. Eby also reports that Dublin, Mexico City, and Toronto delegations, along with individuals from some eight other foreign lands, will swell the international representation.

Foreign Press Awards

HOLLYWOOD—At the Hollywood Foreign Press Association annual Golden Globe and World Film Favorite awards banquet last week in the Cocoanut Grove of the Ambassador Hotel, Stanley Kramer's "The Defiant Ones" was acclaimed "Best Picture Of The Year."

Susan Hayward was voted "best actress" for her performance in "I Want To Live," and David Niven was honored as "best actor" for "Separate Tables." Danny Kaye was voted best actor for a comedy for "Me and The Colonel," and Rosalind Russell, best actress for a comedy for "Auntie Mame." Vincente Minelli was named "best director" for "Gigi."

The Cecil B. DeMille award "in recognition of outstanding contribution and achievements to the entertainment industry" went to Maurice Chevalier.

This year's "World Film Favorites" were Rock Hudson and Deborah Kerr.

"Gigi" was given Golden Globe Award as the best musical; "Auntie Mame" for the best comedy; and "The Inn Of The Sixth Happiness" for the "best motion picture promoting international understanding."

Golden Globe awards to foreign films went to the Yugoslavian production, "The Road A Year Long"; the English "A Night To Remember"; the French "The Girl and The River"; and the German "Rose Marie on Easy Street."

The best supporting actor and best supporting actress awards went to Burl Ives and Hermione Gingold. Bradford Dillman, Tina Louise, Efrem Zimbalist, Jr., Linda Cristal, John Gavin, and Susan Kohner were each presented an "International Stardom Award."

Press Conference Set To Hypo "Oscar" Show

NEW YORK—Following a meeting of the MPAA ad-publicity directors committee last fortnight it was announced that a coast-to-coast closed circuit press conference in behalf of the April 6 simulcast of "Oscar" Night ceremonies which will utilize the facilities of NBC for a hookup of 200 TV stations and as many radio stations will be held on March 31.

Motion picture and TV editors in station areas will be invited to sit in for the "pep rally" program which will originate on the coast, with a pickup planned for New York. In addition, theatre operators and other industryites as well as station representatives will be in attendance.

It was announced that car card space had been available for Academy Awards promotion in New York, with the cards soon to be installed. Similar promotion is anticipated in other cities. Space has also been assured in railroad stations and at airports for posters.

Charles E. McCarthy, COMPO information director, outlined Academy simulcast field work being carried out, and it was said that the number of exhibitor orders for promotion kits would double last year's figure.

The committee agreed to support "within practical limits" the planned TV series in Providence, R. I., and named Jeff Livingston, Robert Ferguson, and Taylor Mills as a committee to work with Betty Adams of Station WJAR-TV.

Livingston, Joseph Gould, and McCarthy were named as another special committee to plan visitations to New York newspapers for the discussion of the handling of motion picture advertising and publicity.

The committee approved a books-into-films poster for use during National Library Week April 12-18.

Sidney Schreiber, MPAA general counsel, gave a comprehensive report on the pending censorship measures in New York and reviewed the recent hearing conducted by the Joint Legislative Committee. McCarthy presented members of the committee with copies of the brief filed by COMPO on behalf of exhibition.

It was announced that Arthur B. Krim, UA president, would accept on behalf of the industry a citation to be presented by the Israel-American Chamber of Commerce at its Hotel Biltmore dinner on April 8.

The revival of the radio project of the Business Building Campaign was discussed, with the subject then deferred pending a MPAA board meeting.

Exhibition is known to favor an early launching of the radio campaign if distribution approves the expenditure.

"Oscar" Contest Launched

NEW YORK—The New York World-Telegram and Sun will inaugurate an Academy Awards "Guess The Winners" contest this week with the first prize \$2,000 in cash, and other awards totaling \$1,500.

The contest will be heavily promoted during the voting period which will end on April 3.

Larry Merahn, promotion manager, will handle the contest, which Martin Dickstein, World-Telegram amusements advertising manager, said is being conducted because of the paper's conviction that movie interest among its readers remains high, and also as a means of promoting over a sustained period the work of the motion picture industry which its own members consider distinguished.

Columbia Readies 18 For Shooting To June 1 In Big Production Surge

HOLLYWOOD—One of the most potent line-ups of production activity ever within a short space of time is the current program of Columbia Pictures, both here in Hollywood and abroad.

In the less than three-month period to June 1, Columbia will put 18 features of its various independent producing companies before the cameras at the studio, on location in this country, and abroad.

Another 20 features are poised to go before the cameras in the last six months of the year. With the roster of independent production units at Columbia being bolstered continually, there is the prospect of even more production being scheduled before year's end. At this moment, there are some 33 independent producing units releasing through the Columbia world-wide organization.

The breakdown of March through May production follows:

March—"Battle of the Coral Sea," a Charles Schneer Morningside production, directed by Paul Wendkos, starring Cliff Robertson and Gia Scala; "Ten Years a Counter-spy," Louise de Rochemont production, directed by Andre de Toth, starring Ernest Borgnine and Kerwin Mathews; "Anatomy of a Murder," Otto Preminger's Carlyle production, with a cast headed by James Stewart, Lee Remick, Ben Gazzara, Arthur O'Connell, Eve Arden, and Joseph N. Welch; "The Gene Krupa Story," produced by Philip A. Waxman, starring Sal Mineo.

April—"Once More, With Feeling," the first of Stanley Donen's independent films for Columbia, with a cast headed by Yul Brynner and Kay Kendall; "Dancing Bucket," a Thunderbird production, produced by Kendrick Sweet and Don Siegel with Siegel to direct, starring Cornel Wilde and Felicia Farr; "Our Man in Havana," Carol Reed's Kingsmead production, with an all-star cast headed by Alec Guinness, Burl Ives, Ernie Kovacs, Noel Coward, Ralph Richardson, and Jo Morrow; "A Magic Flame," the story of Franz Liszt, to be produced by William Goetz's and Charles Vidor's production units with Vidor to direct, starring Dirk Bogarde.

Lab Sale Ups Col. Net

NEW YORK—Columbia Pictures last week issued a comparative consolidated earnings statement showing \$1,752,000 profit for the 26 weeks ended Dec. 27, 1958 as compared with an \$820,000 loss for the 26 weeks ended Dec. 28, 1957.

No Federal income tax has been provided for the current period due to the loss carry-over of the prior year.

The net profit for the 26 week period ended Dec. 27, 1958 includes \$2,622,000 representing the profit on the sale of the company's laboratory facilities at the West Coast.

The figures are subject to year-end audit by the company's certified public accountants.

"Juniors" Aid Hospital

ELIZABETH, N. J.—Twenty-eight Junior Achievement companies in the Union County-Cateret, N. J., area donated 112 shares of Junior Achievement company stock to the Will Rogers Memorial Hospital and Research Laboratories last week.

The stock was accepted on behalf of the hospital by film star Kim Novak.

May—"Suddenly, Last Summer," Sam Spiegel production, directed by Joseph Mankiewicz, with the cast headed by Elizabeth Taylor; "Who Is Sylvia?" produced by Roger Edens for his Corona Productions and Martin Melcher's Arwin Productions, directed by David Miller, starring Doris Day; "Who Was That Lady," Norman Krasna's production, starring Dean Martin, Tony Curtis, and Debbie Reynolds; "Air Force Academy," Charles Schneer's Morningside production; "Pepe," a George Sidney-Posa production to be directed by Sidney, starring Cantinflas.

June—"The Image Makers," Richard Quine's production with Quine directing; "Caves of the Night," Cornel Wilde's Theodora production, to co-star Wilde and Jean Wallace; "The Mountain Road," William Goetz' production, directed by Daniel Mann, starring James Stewart; "The Devil at Four O'Clock," Fred Kohlmar's production, directed by Peter Glenville, with Spencer Tracy to star; "Bent's Fort," Fred Kohlmar production, directed by Henry Hathaway.

Col. Announces Reissue Of "Caine" And "Waterfront"

"On the Waterfront" and "The Caine Mutiny," two of the biggest money makers and most honored films in Columbia history, will be placed into re-release in April, it has been announced by Rube Jackter, vice-president and general sales manager.

Jackter noted that last year Columbia experienced huge success with its re-release of "From Here to Eternity," handled as if it were a new film, with entirely new advertising and promotion campaigns, and played by first-run theatres in key cities.

The pattern developed for the "Eternity" re-release will be followed for both "Waterfront" and "Caine," with new campaigns being completed for selling the two blockbusters either as singles or as a double-bill package.

Important attention is being paid to the radio spot commercials, as the air campaigns were credited with much of the success of last year's "Eternity" re-release.

RKO Circuit Honors Showmen

NEW YORK—Marty Rosen, manager, RKO Albee, Brooklyn, was the grand prize winner in the circuit's business-building contest conducted over a period of eight weeks beginning Dec. 17, 1958, it was announced by Harry Mandel, vice-president of RKO Theatres. For his showmanship efforts and the results achieved, Rosen was presented with a check for \$750. His division manager, Sigurd Wexo, received \$250.

Besides the main prize, cash awards were made each week, and these winners were M. A. Anderson, RKO Hillstreet, Los Angeles; Jerome Greenberger, RKO Fordham; Brad Manning, RKO Proctor's, Newark; Mark Alling, RKO Golden Gate, San Francisco; Harry Dearmin, RKO Orpheum, Marshalltown; Sam Fersten, RKO Kenmore, Brooklyn; and Nicola Constabile, RKO Alhambra, New York.

Dyson Heads AIP Branch

KANSAS CITY—Earl W. Dyson has been appointed to succeed Harry Gaffney as American International Pictures branch manager here.

MORE THAN
BIGGEST
COME FROM
BOOKS... AND
THE BIGGEST
BEST-SELLERS

WATCH FOR THESE TOP PRODUCTIONS...FROM COLUMBIA!



1958's No. 1 best-seller. Screenplay by Wendell Mayes.

Pulitzer Prize Book-of-the-Month. Screenplay by Daniel Taradash.

Revealing personal drama of Col. Gregory "Pappy" Boyington. Screenplay by Richard Murphy.

Broadway hit play now on the screen. Directed by Richard Quine from Daniel Taradash's screenplay.

Best-seller of American pioneer history. Direction by Henry Hathaway from Alvin Sapsinsley's screenplay.

Suspense novel with impact. Scheduled for top-budget production.

Broadway hit play. Now being prepared as top-level movie.

Suspense story. Screenplay by Richard Murphy.

Best-seller publicized in LIFE. Directed by Paul Wendkos from Gabrielle Upton's screenplay.

Art Buchwald's best-seller. Screenplay by Arnold Schulman.

Saturday Evening Post serial. Foreman will write the screenplay.

Current best-seller. Richard Quine will direct the screenplay by John Michael Hayes and Norman Katkov.

Best-selling Book-of-the-Month. Directed by Daniel Mann from author Gerald Green's screenplay.

Willard Motley's successor to "Knock On Any Door". Screenplay by George Zuckerman.

Chayesky's own Broadway stage hit. Directed by Delbert Mann.

Current best-seller. Book-of-the-Month. Screenplay by Alfred Hayes.

Saturday Evening Post serial. Directed by Jack Arnold from the screenplay by Roger MacDougall and Stanley Mann.

Stage drama by Michael Gazzo who wrote "A Hatful of Rain".

Current Broadway hit comedy. Donen will direct from author Harry Kurnitz' screenplay.

New novel by Pierre Boule, who wrote "The Bridge on the River Kwai".

Graham Greene's best-seller. Reed will direct from Greene's screenplay.

Best-seller by Evan Hunter, who wrote "The Blackboard Jungle." Quine will direct.

Tennessee Williams' stage hit. Screenplay by Gore Vidal.

5,000,000 read the best-seller. Richard Quine will direct the screenplay by Ann Perry.

Boris Morros' nationally-publicized real-life thriller.

Book Society best-seller. Directed by Robert Rossen from Ivan Moffat's screenplay.

The movie will bear the title FEAR ND EVIL. Screenplay by Valentine Davies.

Literary Guild selection. Ladies Home Journal serial. National best-seller.

EVER ... THE PICTURES THE BIGGEST COLUMBIA HAS LIBRARY OF IN HISTORY!

PLEASE TURN FLAP

Sharp Industry Reaction Results In Watered-Down N.Y. Censor Bills

ALBANY—As the Republican leadership broke the revolt of a group of assemblymen to Governor Nelson A. Rockefeller's pared but still record budget of \$2 billion, and prepared to approve it preliminary to a drive for adjournment, Joint Legislative Committee on Offensive and Obscene Material drew back on two controversial film bills which it had introduced, and amended two others affecting the industry.

The net result of the delay in passing the budget, and of the motion picture industry's resistance to the four measures—expressed at a February hearing in New York and reinforced by memorandums filed here—seemed to be that not more than one bill, and this a modified one providing for unpublicized classification of certain films by State Education Department's Motion Picture Division, had much chance of winning approval.

On to the legislative scrap heap went the Jerry-Murphy bill calling for the licensing of motion picture theatres at \$10, and providing grounds for suspension or revocation of the license; Duffy-Younglove act defining the term "immoral" and the phrase "of such a character that its exhibition would tend to corrupt morals."

This definition is being challenged by Kingsley International Pictures Corporation in an appeal to the U.S. Supreme Court on "Lady Chatterley's Lover," which the Regents banned and which State Court of Appeals upheld in a 4-3 decision.

Duffy-Meighan bill was amended to limit a ban on posters, banners, or newspaper or other advertising posters to four specified grounds. These are "obscene, indecent, lewd, or lascivious."

Also eliminated was a ban on persons, firms, or corporations "knowingly" exhibiting or offering to another for exhibition or advertising "any scene or dialogue purportedly but not actually in the motion picture advertised or any scene or dialogue eliminated from the motion picture by Motion Picture Division."

Finally, Duffy-Younglove classifications measure was watered down by deleting the provision that Motion Picture Division could require distributors and exhibitors when advertising the showing of films deemed "unsuitable for children" to "note" such classification.

Inserted as a replacement is the sentence: "The division shall maintain a record of all films so classified and shall publish, release, or otherwise disseminate information as to such classification at such times and in such manner as may be authorized or directed by the Regents."

Chairman Joseph R. Younglove and committee counsel James A. Fitzpatrick said, "Such a classification would be available for parents, educators, and those interested in youth."

Younglove commented that Motion Picture Division "appears to have functioned smoothly and to have rendered a genuine service to the public." Its value would be "enhanced" with the authorization for unpublicized classification of films "deemed undesirable for children within the school system."

The Johnstown legislator's statement referred to recent hearings and conferences on the problem arising from the production and advertising of certain types of pictures; of the "helpful information" supplied by the motion picture industry at the February

Md. House Kills Bill To Classify Films

ANAPOLIS, MD.—The House of Delegates last fortnight killed a bill seeking to limit the exhibition of certain films to adults only. The measure was defeated by a vote of 65 to 53.

It was expected that a motion would be made to have the bill reconsidered by the members of the House.

In another action, the House tentatively approved on a second reading a bill which would make it a misdemeanor to show or to participate in the showing of an obscene film to persons under 18 years of age.

The bill calling for the extension of the powers of the Board of Motion Picture Censors to restrict the showing of certain pictures to adults had gone to the House from the Judiciary Committee with a vote of 13 to 11 against it, while the other measure was reported favorably by the committee, 17 votes to two.

Battle Lines Drawn In Ohio Censor Fight

COLUMBUS, OHIO — Present state laws penalizing exhibition of "obscene" films are ineffective, it was declared last week by proponents of the O'Shaughnessy-Lynch film classification bill at the initial Ohio Senate Judiciary Committee hearing.

All called for enactment of the Bill which sets up adult and family classifications and provides penalties for misleading advertising. Industry opponents were to be heard at the next committee meeting (March 17).

"Fast buck operators would not be bothered by the meager penalties provided in the classification bill," said Senator Danny Johnson, New Philadelphia Democrat, committee member. He pointed out that present obscenity laws provide stiff sentences of from one to seven years in prison.

Senator O'Shaughnessy, Columbus Democrat and co-sponsor, said he is not a "busybody do-gooder and without sin," but said the bill is needed and is constitutional. He emphasized the bill gives the board no authority to reject films, only to classify them. He said films originally classified adult could be reclassified family if distributors make board-recommended deletions.

Support was expressed by Edward Honton, representative, 20-member Citizens For Decency, the Congress of Parents and Teachers, and others.

Under committee prodding, Stark admitted, "It's impossible to legislate morals" but declared the State has authority to regulate films.

hearing in New York.

Younglove praised motion pictures as "a great medium of entertainment," declaring, "It has made a very real contribution to our society and should certainly be maintained on a high plane." Years ago, the industry had drawn and approved a voluntary code of self regulation, with "a statement of principles and rules that leave little to be desired."

"Unfortunately, there are those who fail to subscribe to this code," Younglove continued, "and there are those who seemingly subscribe

TOA Resolves Fight On All Censorship

NEW YORK—A call for the motion picture industry generally, and exhibitors in particular to "vigorously protest and fight the infringements on their Constitutional rights" contained in the censorship bills now pending in at least seven states, was voiced last week by Theatre Owners of America.

President George G. Kerasotes released the text of a resolution condemning "these fallacious attempts of infringement on personal liberties" represented in pending censorship legislation. The resolution was adopted at the joint meeting of the board of directors and executive committee of TOA in Washington, D.C., on March 1 and 2.

Kerasotes said that the directors and executive committeemen directed that the resolution be drawn, and that its text was now being sent to all TOA members.

The resolution follows:

"Whereas, the United States Supreme Court has, on several occasions, decided that 'expression by means of motion pictures is included within the free speech and free press guarantees of the First and Fourteenth Amendments,' and,

"Whereas, it is contrary to the American way of life to have any person, group, or organization, usurp the right of the individual to determine for himself what he shall see, hear, say, and read, and,

"Whereas, censorship is abhorrent to the American tradition, and, to the history of democracy, and,

"Whereas, there is, at present, ample protection for the public in obscenity laws and ordinances, and

"Whereas, contrary to all the above basic principles, there have been numerous recent attempts at State levels to impose upon the motion picture industry the restraints of censorship, the control of advertising, and the classification of films, in such manners that the voice of a few people, or of special interests, will take upon themselves, through granted authority, to determine what is good, or not good, for their fellow men to see on the screen,

"Therefore, be it resolved that the Theatre Owners of America, Inc., voices its unalterable opposition to all attempts at censorship, direct or indirect, and that it calls upon the motion picture industry generally, and exhibitors particularly, vigorously to protest and to fight such infringements on their Constitutional rights, and that it pledges itself to assist its fellow exhibitors in attacking such legislation wherever and whenever it may be proposed; and,

"Be it further resolved that the Theatre Owners of America, Inc., employ all means available to it, to bring these fallacious attempts of infringement on guaranteed personal liberties to the attention of the public, and further, that it give the public knowledge and information that any such infringements may well spread to and undermine other media of communications."

but now seek to ignore it.

"Certainly many films are currently produced and advertised in a manner which appears inconsistent with the statement of both rule and principle embodied within the code," the veteran legislator declared.

Vigorous opposition to the proposed amendments was expressed in a strong wire sent to appropriate Legislative committees by a committee representing all branches of the motion picture business.

LOEW'S

(Continued from Page 9)

president of Loew's Theatres, he succeeded to that position.

The new president of Loew's Theatres, Inc., Eugene Picker, is a native New Yorker, and the son of the late David V. Picker, a pioneer in the motion picture industry. He began with Loew's as an usher at the Spooner, Bronx, later becoming assistant manager. In 1921, he joined Loew's film booking department, subsequently becoming assistant to David Loew, then chief film buyer and booker. Upon Loew's resignation in 1935, he succeeded to that position. In 1946, he was appointed general manager of all of Loew's New York operations, including the State and Capitol, on Broadway. In 1954, he was elected a vice-president of Loew's Theatres and, in 1956, a director. In September, 1958, he was elevated to executive vice-president.

**EMERLING**

John F. Murphy, new executive vice-president of Loew's Theatres, Inc., became a clerk in the accounting department in 1922, and week-end assistant at Loew's Hillside in Jamaica, and later, at Loew's Valencia. Subsequently, he became assistant to Joseph R. Vogel, general theatre executive, and aide to the late Col. E. A. Schiller, who was in charge of all Loew's Theatre operations. In 1954, he was elected a vice-president and, in 1956, a director.

Ernest Emerling, newly-elected vice president, and for the past 13 years the circuit's advertising-publicity chief, joined Loew's in 1920 as assistant manager. Loew's Dayton, Ohio, becoming Loew's youngest manager in 1924. Subsequently, he managed and supervised theatres in Birmingham, Dallas, and Memphis, becoming assistant publicity head in 1930. In 1946, he became head of the department.

Arthur M. Tolchin, also named vice-president, has been managing director and a director of Radio Station WMGM, Loew's Theatres' broadcasting subsidiary, since 1954. He joined the station, then WHN, as a salesman, in 1937. He became assistant director of sales in 1945 and was appointed director of sales in 1951.

Col. Promotes Blau

NEW YORK—The promotion of Martin Blau to the post of assistant publicity manager of Columbia Pictures has been announced by Robert S. Ferguson, director of advertising and publicity. Blau will aid publicity manager Hortense Schorr in supervising an expanded home office publicity staff and in maintaining liaison with publicity units in Hollywood and overseas production centers.

Blau has been with Columbia for eight years, the last four as trade press contact and news writer. Prior to joining Columbia, he had worked on daily newspapers in Ohio, Texas, and West Virginia.

Ferguson also announced that Isidore (Bud) Rosenthal will join the Columbia publicity department on March 30.

**The NEW YORK Scene****By Mel Konecoff**

PRODUCTION NOTE: With Harry Belafonte, Robert Ryan, Shelley Winters, Gloria Grahame, and Long Island's own Ed Begley in a picture that is being shot in the Bronx at Gold Medal Studios, that borough may never be the same. The other day, we got an invite to come up and watch some shooting on the set as well as to bend a sandwich with some of the principals. With no one else around to buy lunch this became a must.

We reached the studios in time to see producer-director Robert Wise shoot a scene for the film "Odds Against Tomorrow" with Ryan and Begley, and this man Wise has the respect and admiration of others on the set. This was eloquently transmitted to us by that talented assistant director, Don Kranze. Wise shot the scene quickly, quietly, and with authority.

Belafonte makes his debut as a United Artists independent star-producer in the film, the story of several desperate men and their women who plot a daring bank robbery to solve their personal financial problems.

Wise had praise for the efficiency of the New York crews, and he estimated that the film's cost would have been increased \$200,000 to \$300,000 if the film were made in Hollywood and if the cast had to come to New York for many scenes. His feeling about pictures? Make 'em and then sell the hell out of them. He labeled this one "a powerful melodrama of the times."

Belafonte reported that his production company was seeking all types of stories. This film has a lot to say about understanding among all people and is not a play on the Negro-white situation. It's not a message picture, opined he.

It's expected that the film will be ready for delivery to UA in June and could be released in the fall if UA so desires. Wise expected his next film may be one based on the story of Life photographer Robert Capa, killed in Indo-China. Belafonte may make a film based on Russian writer Alexander Pushkin, a Civil War film, "The Brothers," and mayhaps appear in the screen version of "The West Side Story."

Robert Ryan, who has a piece of the film, told us that as far as he's concerned production is the same all over when you're in front of the cameras, but that the crews here were younger. When the day's shooting was completed, he was off for Hollywood for six days with wife and family to celebrate his 20th wedding anniversary. Questioned about the demands of some talent, he did admit that the asking price of some was too high. Still, he said, they were entitled to get what they could. He has his own production company releasing through UA, and he was pretty happy over the anticipated four million dollar gross for his "God's Little Acre." He also has finished the unreleased-as-yet "Day of the Outlaw."

EXHIBITION NOTE: 1959, thus far, has several events of note marked on its calendar, and two are related. One is that Joe Sugar has become vice-president and general sales manager of Magna Theatre Corporation, distributors of "South Pacific," and the other is that that feature in Todd-AO is celebrating more than a year of playing on Broadway in addition to making its mark felt in over 50 other theatres throughout the country.

The number of dates was necessarily limited because that's all the houses equipped with Todd-AO equipment, give or take a few. Still, our people around the country tell us that those theatres have pulled in over 30 per cent of the moviegoing public every week at an admission scaled from \$1.50 to \$3.60.

On April 1, distribution will pass from Magna to 20th Century-Fox, who will take over the 35mm release, and undoubtedly Sugar will assist in this end as well. Meanwhile, we wouldn't be at all surprised if he doesn't join in the celebration of the contemplated first anniversary of the film on Broadway at the Rivoli, helping some Hollywood glamour cut a huge birthday cake in the lobby of the theatre.

CHARITY NOTE: Heeding the call of Spyros P. Skouras, the American Red Cross, and such top defense brass as General Nathan F. Twining and General Alfred Gruenther, representatives of local exhibition once again pledged to aid the efforts of the Red Cross to raise needed funds at a luncheon at the Metropolitan Club.

As several score of industryites, press representatives, Red Cross officials, and talented performers listened, Si Fabian, Sol A. Schwartz, Ernie Emerling, and Robert K. Shapiro promised to do their best both for themselves and for exhibition generally. Host Skouras hoped that the theatres would permit theatre collections to raise the industry's quota of \$40,000.

Skouras was lauded for his humanitarian efforts on behalf of the cause, while General Twining reported on the effectiveness of the ARC with regard to the armed forces as well as on Defense Department policy in general. ARC head General Gruenther presented some of the functions, background, and needs of that organization.

Aboard the dais were John J. O'Connor, Schwartz, Thomas Hayward, Anita Colby, Riccardo Montalban, E. Roland Harriman, Rita Gam, Maureen O'Hara, Joseph Cotton, and others.

CARTOON NOTE: Dick Brandt, president, Trans-Lux Theatres and Trans-Lux Television Corporation, unveiled Felix The Cat, cartoon character, in a new series of films slanted primarily for TV but which may wind up in theatres abroad where TV is on a limited basis. The first subject as well as a look at the studios where the feline is turned out was shown to the press last week, with Trans-Lux sales vice-president Richard Carleton and head of the cartoon operation Pat Sullivan acting as guides and hosts.

They've developed a more economical method of cartooning there that has brought the costs of the episodes in color below established rates in the cartoon field, and we're only sorry that there isn't room for theatrical participation herein for American theatres. A number of TV deals have been set in various areas, according to Carleton.

THE METROPOLITAN SCENE: Leo Samuels, former president of Buena Vista, has completely recovered from a leg injury and will shortly announce his future plans.

Paramount Studio Operating 'At Capacity'; Plan to Continue Rest of Year!

HOLLYWOOD. — Paramount, which has six pictures shooting on the lot at the present time, plans to back them up with a continuing program that will keep studio facilities operating at capacity, studio officials said. The schedule calls for at least three and as

STARS! STARS! SHOOTING FOR YOUR BO



**DANNY
KAYE**

**ANTHONY
QUINN**

**SOPHIA
LOREN**

**KARL
MALDEN**

**KATY
JURADO**

**MARLON
BRANDO**

**JERRY
LEWIS**

**"THE
FIVE
PENNIES"**

"HELLER WITH A GUN"

"ONE EYED JACKS"

**"DON'T
GIVE UP
THE SH**

OFFICE FROM HOLLYWOOD'S BUSIEST LOT!



**JEFF
CHANDLER**

**NICOLE
MAUREY**

**FESS
PARKER**

**CLARK
GABLE**

**CARROLL
BAKER**

**LILLI
PALMER**

**LEE J.
COBB**

"THE JAYHAWKERS"

"BUT NOT FOR ME"



LONDON Observations

by Jock MacGregor

A SLASHING ATTACK on sex and horror films and "That ghastly parade of nude subjects" was made by Kenneth More at the Critics' Circle Annual Dinner. He appealed for the return of the family picture as a solution to falling audiences. "We will get the family audience again with the family kind of pictures," he continued. "Our answer is to gain the respect of the public. It is not easy."

In lighter vein, Kenny spoke of the horrors of the week when a picture is press shown. After months of fun making the picture, he often wished it need not be shown. He described his experiences reading the various critics and added with undisguised relish after his thoughts regarding one—"Anyway, the paper's circulation is dropping!"

IT WAS a more subdued Sir Tom O'Brien than usual who addressed the Association of Cine and Television Technicians at their annual meeting—maybe it was the early hour on a Sunday morning. He spoke as chairman of the newly formed Federation of Film Unions and general secretary of the National Association of Theatrical and Kine Employees. In discussing the fabulous profits of the British commercial TV companies, he made a revolutionary suggestion.

Why not divert a proportion of the profits to help those other branches of the entertainment world which have been so badly hit by TV? "There is no reason whatever," Sir Tom said, "why some of the money should not be allocated to film production and to save some of our art and culture—for example, the living theatre." I can hear exhibitors adding, "And what about us?"

Otherwise, the ACTT general meeting was very much a routine affair and provided no real fireworks. The previous day's announcement that the Rank group was to sponsor bowling alleys provided many speakers with a source for gags.

Over the years, various people—one was Kenneth McEldowney who produced "The River"—have tried to interest British sponsors. The problems they found were the fear that the British would not forsake their traditional games and the enormous costs of large central sites where the passing trade could be attracted. Rank is to convert cinemas and is to inaugurate the game in outer London at the Ambassador, Hayes, and the Regal, Golders Green, once an ice rink, which has been closed for more than a year.

ONE OF THE LARGEST attendances ever at a Variety Club lunch saw the seventh annual Show Business Awards presented. With TV, radio, and newsreels giving full coverage, Mike Frankovich acted as master of ceremonies. Max Bygraves was named show business personality of 1958; Michael Redgrave, best actor; Richard Attenborough, film actor; Sylvia Syms, film actress; and Bernard Bresslaw, most promising newcomer. Presentations were made by Beatrice Lillie, Harold Fielding, Carl Foreman, Bob Monkhouse, and Brian Rix. Bernie has had a fantastic rise and is proof of what TV can do in little over a year. After training and general acting experience, he appeared as a "goof" in the "Army Game" TV show. His "I Only Arsked" became a catch phrase and the title of a Jim Carreras picture. This was as successful as the artist. Now he is to make another for the same producer—"Mad Passionate Love." . . . While welcoming the TOA suggestion that more British films should be aimed at the American market, the Federation of British Film Makers did so with certain reservations. It recorded that a producer may feel that his own particular interests and abilities do not lie in making films for the American market—though, in fact, this may not prevent his film from achieving some success in America.

O'Donnell Sponsors New WOMPI Award

NEW ORLEANS — Mrs. Gene Barnette, president, Women of The Motion Picture Industry (WOMPI) officially announced last fortnight that an award has been set up by R. J. "Bob" O'Donnell, vice-president and general manager, Interstate Circuit, Inc., Dallas, to be given each year to the WOMPI Club most outstanding in public relations for the motion picture industry.

"The R. J. O'Donnell Award is an industry service award," related Mrs. Barnette, "to be presented to the WOMPI Club accumulating the greatest number of points on industry service projects to the public through the sponsorship of luncheons, screenings, Academy Award promotions, and other beneficial ideas which should develop during the coming years."

Basis for determining the winner of the award and the stipulated percentage in points are:

1—10 per cent based on number of industry service projects held during the year.

2—30 per cent for membership participation based on percentage of membership participating and number of hours of par-

ticipation.

3—40 per cent for number of persons reached through industry service project.

4—20 per cent for amount of publicity received on industry service projects based on column inches of newspaper space, plus radio and TV coverage and any other media of advertising and publicity.

The 1959 Award is to be based on period starting March 15 through June 30 of this year. Presentation will be made at the convention to be held in Jacksonville, at the Robert Meyer Hotel, Sept. 11-12-13.

Each succeeding year shall be from July 1 through June 30 of following year. In her comments, Mrs. Barnette says, "Mr. O'Donnell is one of WOMPI's biggest boosters, and feels that WOMPI can play a very important role in promoting public relations for our industry. He has supported the Dallas Club (parent club of the association) in all of its endeavors, and is interested in anything done for the betterment of the industry of which we are a part. Because of this, he is giving the award with hope that it will stimulate our other clubs."

Art Theatre Forum Highlights S.F. Festival

NEW YORK—The third annual San Francisco International Film Festival will be held Nov. 11-24 this year at the west coast city, and for the first time will include a forum for foreign film theatre operators which Theatre Owners of America will sponsor, it was announced last week by Irving M. Levin, president of Northern California Theatre Owners Association, and executive director of the Festival.

The forum will run for three days, Nov. 22, 23, and 24, and will be the first opportunity for operators of specialized theatres to hear experts in this field discuss the advertising, exploitation, promotion, and handling of specialized and foreign product, as a distinct and different operation from the running of regular commercial theatres, Levin declared at a special press conference held at headquarters of the Theatre Owners of America.

The Festival, Levin said, is definitely set for the full two-week period, and participation pledged by an ever growing group of countries. This year's exposition, he declared, will far exceed the success of the 1957 and 1958 shows, and should firmly establish the annual San Francisco event as one of the world's major Film Festivals.

The new forum, the first of its kind ever held for operators of foreign, art and specialized theatres, will be conducted under the auspices of the national TOA, with Herbert Rosner and John Parsons, Northern California TOA, and Walter Reade, Jr., New York, past president of TOA and chairman of TOA's Foreign Film Committee, acting as co-chairmen. Sessions will be held in a San Francisco "art" theatre, Levin said.

Delegates to the forum will have morning and afternoon sessions each of the three days at which specialists in the field will lead discussions on various phases of specialized theatre operation. Films will be screened at the sessions, and clinics conducted on suggested handling of this product.

TOA Buys Loew's Stock

NEW YORK—With the divorcement of Loew's, Inc., now completed, Theatre Owners of America announced that it has added stock of the Loew's production and distribution company to its portfolio of film company shares.

George G. Kerasotes, president of TOA, declared that TOA now holds stock in all the major companies.



Producer Irving Allen, right, recently introduced Robert Taylor at a Variety Club luncheon in London, where Taylor was stopping en route to Africa to make "Adamson In Africa" for Columbia release. At the left is chief Barker Bill Butlin.

ALBANY

The palying of Bingo at agricultural affairs won the approval of the State Senate by a vote of 53 to 1. The measure, which also must be approved by the Assembly, requires fairs to obtain state Bingo licenses as do non-profit religious and charitable organizations. . . . The Assembly concurred by a vote of 115 to 30 in a prior Senate action approving the Condon-Volker bill, which amends the Penel Law to move up the starting time of professional sports and entertainment to 1:05 p.m. instead of two p.m. The measure would take effect immediately, if signed by the Governor. . . . Alan V. Iselin, Tri-City Drive-In Theatres, established two "firsts": the first owner of a drive-in in the area with car heaters by reopening the Auto-Vision, East Greenbush; and the first to use a three color newspaper ad in the Times Union on his reopening. . . . MGM signed a two-year lease for its continued tenancy in the branch at 1060 Broadway. . . . National Brotherhood Week was celebrated here under direction of Edward Susse, MGM resident manager and distributor chairman, and Eliss Schlenger, Fabian division manager and exhibitor chairman. . . . Area drive-ins are getting set for reopenings. . . . Variety Club held a monthly meeting with chief barker Samual E. Rosenblatt urging members to boost Camp Thacher funds so it will not be necessary to curtail the season for underprivileged boys from nine to four weeks.

ATLANTA

R. J. Hassett is the new owner of the Rex, Alexander City, Ala. . . . Peggie Helton resigned as secretary to Bob Moscow, Independent Theatres, with Patricia Welch replacing. . . . New at the Columbia exchange are Sue Eason, typist, and Marion Reeves, stenographer. Elizabeth Harrison, PBX operator, has been moved to the cashier's department. . . . George Thornton, owner, Pastime, Winfield, Ala., and Gu-Win Drive-In, Guin, Ala., was in Guin hospital for treatment. . . . Roy Avey, Georgia Theatres executive, left for Fort Lauderdale, Fla., where he will meet William K. Jenkins for their annual cruise to the Bahamas. . . . Crescent Amusement Company, Nashville, Tenn., reopened the Sunset Drive-In, Madisonville, Ky., after a booth fire. . . . Al Duren, Warner salesman here, has been promoted to sales manager in Chicago. . . . Cherokee, Gatlingburg, Tenn., has closed. . . . Midway Drive-In, Pigeon Forge, Tenn., has been taken over by Newport Amusement Company, Newport, Tenn. . . . Dave Harris has been appointed manager of the Fay, Jasper, Fla. He has been with the Stein Theatres in Flordia for 11 years.

BOSTON

Massachusetts solons in Washington have been alerted to Allied's "White Paper" program, showing great interest in the issue, according to Edward W. Lider, president of Independent Exhibitors, Inc., of New England, Allied's local unit. A series of meetings between exhibitors and representatives from the Commonwealth is on the agenda in Washington. . . . Larry Lucie, former booker at 20th-Fox, has moved over to Buena Vista's office in the same capacity, while his desk at Fox has been taken by David Kumpf, promoted from the shipping room. . . . Rodney Bush, director of exploitation from 20th-Fox's New York office, spent a full day here for discussions with division manager Al Levy, branch manager Welden Waters, and publicist Phil Engel on the sales policy of "Diary Of Anne Frank."

. . . Arthur Stein, manager of Joseph E. Levine's Round Hill Drive-In, Springfield, has been appointed water commissioner for the city, an assignment which will not interfere with his managerial duties.

NEW HAMPSHIRE NEWS— Magnet, Claremont, reports a brisk advance sale for a benefit show for a local parochial school. . . . Civic, Portsmouth, offered 25 color cartoons at 35 cents for children and 75 cents for adults on a Saturday morning and afternoon. . . . Walter Brooks, manager, Civic, told police that someone stole \$15.30 from a money bag on his desk. The empty bag was found later in the auditorium. . . . Paul Hatch, operator of Memorial Hall, Wolfeboro, is helping celebrate the town's bicentennial by giving away 200 gifts during the coming year. The awards, to be made with the cooperation of merchants, will be presented on "Bicentennial Bonus Nights."

BUFFALO

All theatre owners and operators in the exchange area have been urged by the American Congress of Exhibitors to write, phone, or wire their state Senators and Representatives protesting bills covering censorship of advertising. At a recent meeting of ACE, the following committees were appointed by George H. Mackenna, Basil's Lafayette, and Andrew Gibson, Dipson Theatres, Batavia, co-chairmen: ACE representatives in Syracuse area, Rube Cantor; Binghamton and Endicott area, Frank Dietrich; Jamestown and vicinity, Charles Finnerty; legislative committee: Robert Haycan, Niagara Falls; Arthur Krolick, Buffalo; Harry Berkson, Buffalo; and William Dipson, Batavia. Gerald M. Westergren has been appointed chairman of the publicity committee. The next meeting of the Buffalo ACE will be held April 6 in the headquarters of the Variety Club of Buffalo. . . . John Serfustino is now a sales representative for the Paramount exchange in the Rochester and Syracuse areas, according to an announcement by branch manager Mike Jusko, who also reports that Frank Saviola is now on the mend and is covering the Binghamton, Elmira, and Jamestown districts on crutches. . . . Van Heflin was in to aid in the promotion of "Tempest," the Center's Easter attraction. Heflin was met at the airport by Mayor Frank A. Sedita; Paramount Theatres district manager Arthur Krolick, and other city and theatre officials.

In connection with the showing of "The Black Orchid," at the Paramount, manager Ed Miller arranged for two radio contests. . . . Drive-Ins in the Buffalo area are reported to be planning to open for the 1959 season at Eastertime, weather permitting. . . . Les Pollock, manager of Loew's, Rochester, put over an eye-catching co-operative ad display with Kay Jewelers in Kodak Town. The theme of the tie-up was "For the Greatest in Value-Give Her Diamonds from Kay. . . For the Greatest in Entertainment see 'The Journey,' at Loew's." The store used a large ad on "The Journey" in the five column by 165 lines display.

CHARLOTTE

A small blaze did slight damage in the James, Goldsboro, N. C.

Actor Ronald Regan has accepted an invitation to be master of ceremonies at the coronation of the Azalea Queen at the annual Azalea Festival at Wilmington, N. C., April 2-5.

CHICAGO

Henry Harrell was transferred from the Houston office of 20th-Fox to be sales manager at the local exchange. . . . Ralph Smitha, Essaness Theatres prexy, was elected to the Board of Trustees of LaRabida Sanatorium. . . . Joe Berenson, National Theatre Advertising head, is celebrating the silver anniversary of the organization of his business. . . . Gene Smith, Paramount booker, is better after surgery. . . . Bud Spicer, MGM sales staff, also recovered well from surgery. . . . Leo Brown, Uptown manager, received condolences on the death of his mother. . . . Calvin Drive-In organization is building a new drive-in, the Satellite, at Gary, Ind. . . . The La Salle, La Salle, Ill., is being readied for reopening. . . . Kenneth Sherill succeeded Howard Henderson as manager of the Rodgers, Dongola, Ill. Henderson held the post for 40 years and is being retained in an advisory capacity. . . . Bill Buister returned as manager of the Ohio, Madison, Ind.

CINCINNATI

Milton Gurian, Allied Artists branch manager, who suffered a heart attack several months ago, has returned to his desk for several hours daily. . . . Hal Roach Distributors has moved to larger quarters at 1628 Central Parkway. . . . Thomas Rose has moved from the Norwood to the Imperial as manager. . . . Frank Weitzel, independent, is booking for Millers Grove, Fredricksburg, O. . . . Paxton, Bainbridge, O., has been reopened by operator Bert Cook. . . . Foster Blake, Rank general manager, was in. . . . Robert McNabb, 20th-Fox branch manager, was in Springfield, O., and Jay Goldberg, Realart co-manager, in West Virginia locations. . . . Third printing of 5,000 membership cards for Golden Age Movie Club are now available at the four sponsoring downtown houses.

CLEVELAND

Maurice (Red) Silverberg, Universal salesman who last July was transferred from the Pittsburgh to the Cleveland branch, has resigned. He reportedly is returning to Pittsburgh. . . . Two area theatres have new operators. In Hubbard, the Palace has been leased to Bob Gordon and Paul Lucas, while in Rittman, the Diana is now under the aegis of Don Hegfeld. . . . Norman Weitman, Universal branch manager, succeeds Harry Buxbaum, Paramount branch manager, as distributor special events chairman. . . . Art Theatre Guild, which operates a chain of 19 art theatres throughout the country, has closed the Plaza, Toledo, leaving only the Westwood there presenting art programs. . . . It's going to cost a lot of money to go to the movies if the state legislature passes some of the taxes proposed by Governor Michael DiSalle. Looking for ways and means to fill the state coffers the Governor proposes a state tax on admissions to amusement places, athletic events, entertainment and recreation. Also a tax on garages and parking lots. Cleveland already is burdened with a three per cent municipal admission tax. Add a state admission tax and a parking lot tax to the tax admission price and the result to the theatre owners could be disastrous. . . .

DALLAS

"Gidget" the Columbia film which will have its premiere here on March 17 with a Dallas woman as hostess, will follow up this first showing with its regular engagement two days later at the Palace. Mrs. Opal Hairston won the right to have the premiere

in her Dallas home when she became a big winner in a recent "The Price is Right" television show. . . . Horace Falls has moved his booking office to Room 260 at 1710 Jackson Street.

DES MOINES

Earl Manbeck, Jr., and John Doud have purchased the New Lyric in West Des Moines

with Manbeck taking over as manager. The house will operate nightly with matinees on Saturday and Sunday. . . . Plans are under-way to convert the Pioneer auto race track in southeast Des Moines into a drive-in theatre. Richard Davis, who also operates a drive-in at Memphis, Mo., has asked for rezoning of the ground for a theatre. . . . The Chamber of Commerce at Lake City, Ia.,

has approved a project to rebuild the local theatre at Lake City which was destroyed recently by a fire. . . . Richard Langridge, manager Ingersoll, Des Moines, has been transferred by Tri-States to the State, Cedar Rapids, replacing Nevis McCord. Langridge will be replaced at the Ingersoll by Daverne Swope, who has been assistant manager, Paramount, Des Moines.

Film Exchange and Dealer Listing for the CLEVELAND FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

Film Distributors

- ALLIED ARTISTS, 507 Film Bldg., 2108 Payne Ave.—Prospect 1-2741**
Br. Mgr.: Sam Schultz. Sales: Jay Schultz, Edward Cutler, Sol Gordon. Bookers: Carl Scheuch. Cashier: Elaine Bernstein. Emerg. Phones: Schultz, EVergreen 1-0085; Shipper, Joe Bernstein, MULberry 1-8895.
(President and Franchise Owner in residence: Nate Schultz)
- BUENA VISTA (Disney), 601 Film Bldg., 2108 Payne Ave.—Superior 1-4313**
Br. Mgr.: James Levitt. Bookers: Arthur Ehrlich, Nativ Roberts. Auditor: Sid Stevens. Emerg. Phones: Ehrlich, CEdar 1-5600, Roberts, ATLantic 1-5680. (Dist. Mgr. in residence: Ted Levy)
- COLUMBIA, 620 Film Bldg., 2108 Payne Ave.—Cherry 1-3545**
Br. Mgr.: Jules Livingston. Sales: Leonard Steffens, Martin Grassgreen. Bookers: William Gross, John Majdiak, Jr. Cashier: Grace Dolphin. Emerg. Phones: Steffens, ATLantic 1-9656; Gross, Clearwater 1-7117; Shipper, George Sendry, MOntrorse 2-1021.
- IMPERIAL, 308 Film Bldg., 2108 Payne Ave.—Main 1-9376**
Br. Mgr.: Rudy Norton. Sales: Justin Spiegle. Booker: Betty Bluffestone. Cashier: Peggy Steiner. Emerg. Phones: Ted Mash, Shipper, SHadyside 9-2490; Bluffestone, SKYline 2-1369.
- METRO-GOLDWYN-MAYER, 2346 Payne Ave.—Prospect 1-3340**
Br. Mgr.: Jack Sogg. Sales: Dorsey H. Brown, Jr. Bookers: Gerald Kerner, George F. Bailey. Cashier: Mollye L. Davis. Emerg. Phones: Bailey, HILLcrest 2-3024; Shipper, Stephen Andrews, LUDlow 1-1607; Kerner, YELlowstone 2-3919.
- PARAMOUNT, 2800 Euclid Ave.—Prospect 1-3914**
Br. Mgr.: Harry S. Buxbaum. Office Mgr.: Lillian Ack. Sales: Jerry Lipow, Gordon Bugie. Bookers: Irvin Sears, Sheldon Schermer, Don Kreska. Emerg. Phones: Sears, LAKewood 1-9442; Schermer, SWEetbriar 5-1473; Kreska, LUDlow 1-0729; Shipper, William Andrews, IVanhoe 1-2127.
- SEAWAY, 220 Film Bldg., 2108 Payne Ave.—Cherry 1-7211**
Owners: Jack Silverthorne, Jack Lewis, Arthur Goldsmith. Br. Mgr.: Arthur Goldsmith. Emerg. Phone: None.
- 20TH CENTURY-FOX, 2219 Payne Ave.—Tower 1-2257**
Br. Mgr.: Raymond Schmertz. Office Mgr. and Booker: Frank Hunt. Sales: Sam Lichter. Booker: Joe Davidson. Cashier: Fred Dzik. Field Exp.: Adrian Awon. Emerg. Phones: Hunt, WOODbine 1-2846; Davidson, FAirmount 1-8678; Shipper, John Gala, YELlowstone 2-2309. (Dist. Mgr. in residence: Tom McCleaster)
- UNITED ARTISTS, 400 Film Bldg., 2108 Payne Ave.—Prospect 1-2985**
Br. Mgr.: David Rosenthal. Office Mgr. and Booker: George Bressler. Sales: Aaron Wayne, Frank Belles. Booker: Anthony Reinman. Cashier: Katherine Chorch. Field Exp.: Howard Pearl. Emerg. Phones: Bressler, EVergreen 2-0726; Reinman, TUXedo 4-6637.
- UNIVERSAL-INTERNATIONAL, 2342 Payne Ave.—Prospect 1-0413**
Br. Mgr.: Norman Weitman. Sales: Maurice Silverberg. Bookers: Frank Musto, Dick Dowdell. Field Exp.: Duke Hickey. Emerg. Phones: Musto, CLearwater 2-3912; Dowdell, IVanhoe 1-1630; Shipper, Frank de Franko, ACAdemy 1-7243. (Dist. Mgr. in residence: Peter Rosian)
- WARNER BROS., 2300 Payne Ave.—Tower 1-5920**
Br. Mgr.: William Twig. Office Mgr.: Yaro Miller. Sales: Edgar Catlin, Robert Blitz. Bookers: Anthony Laurie, Joe Cosley. Cashier: Helen Wesner. Emerg. Phone: Miller, REDwood 1-0576.

Film Buying Agents

- Co-OPERATIVE THEATRES OF OHIO, 815 Film Bldg., 2108 Payne Ave. Cherry 1-4451-2-3**
Pres. Milton A. Mooney. Vice President, Blair Mooney. Bookers: Ruth Gardinier, Marcel Rudzinski, Normal Allin, Ronald Sparks. Emerg. Phones: Blair Mooney, ERview 1-0275; Gardinier, TRinity 1-6923; Rudzinski, EXpress 1-6473; Allin, ACAdemy 6-7821.
- HORSTEMEIER PERSONALIZED FILM BUYING & BOOKING, 600-B Film Bldg., 2108 Payne Ave. Superior 1-7222**
Pres. Herbert Horstemeier. Emerg. Phone: ONtario 1-9812.

Supply Dealers

- NATIONAL THEATRE SUPPLY, 2128 Payne Ave.—Prospect 1-4613.** Emerg. Phone: EDison 1-8593.
- OHIO THEATRE SUPPLY, 210 Film Bldg., 2108 Payne Ave.—Prospect 1-6545.**
Emerg. Phone: EVergreen 1-0376

Screen Trailers

- NATIONAL SCREEN SERVICE, 2336 Payne Ave.—Prospect 1-8282**
Br. Mgr.: Nat Barach. Office Mgr.: George Kendis. Sales: Irving Marcus. Emerg. Phones: Kendis, CEdar 1-8342; Shipper, Robert Streidl, MELrose 1-0905.

Signs, Advertising and Printing

- ARKAY SIGN & DISPLAY CO., 2108 Payne Ave.—Superior 1-1727**
- GALLO DISPLAY CO., 1012 Summer Ave.—Tower 1-3340**
- ARTHUR F. LUTHI SIGN CO., 304 Superior Ave., N.W.—Cherry 1-3177**
- NATIONAL SCREEN SERVICE, 2336 Payne Ave., Prospect 1-8282**

Film Delivery Service

- FILM TRANSIT CO., 536 Film Bldg., 2108 Payne Ave.—Prospect 1-7996**
Pres.: P. L. Tanner. Asst. Mgr.: Arthur Marchand. Emerg. Phone: TUXedo 5-0635.
- L. C. GROSS CO., 1836 E. 23rd St.—Cherry 1-1871**
Pres. Louis Gross. Mgr.: Richard Gross. Emerg. Phone: JACkson 6-8922.
- E. S. JOHNSON, 704 Film Bldg., 2108 Payne Ave.—Prospect 1-3689**
Br. Mgr.: E. S. Johnson. Emerg. Phone: AKron, OHio, MIDlake 4-9940.
- STATES FILM SERVICE, INC., 2300 Payne Ave.—Prospect 1-3723**
Br. Mgr.: Jack Kennehan. Emerg. Phone: ULster 1-1536.
- GEORGE H. THOMAS TRUCKING CO., 1500 Lakeside Ave.—Superior 1-9594**
Br. Mgr.: George W. Thomas. Emerg. Phone: SPRing 7-3393.

Service Companies

- ALTEC SERVICE CO., Film Bldg., 2108 Payne Ave.—Main 1-2089**
- RCA SERVICE CO., Euclid Ave. E. 17th St., Keith Bldg.—Cherry 1-3450**

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

HOUSTON

M. T. Varnell has leased the Grand here from OK Theatres and has taken over the operation of the house. Harold Brooks, Dallas, will do the buying and booking for Varnell. . . . Jim Ross, producer of "Five Bold Women," was in town for a visit with his family from Hollywood, where his film is being printed and scored. The film is to be ready for screening in April. No decision was reached on the world premiere. Ross has announced that he is aiming for a first-run house to hold his premiere showing. Indications at first were that the film was considered suitable for opening in second-run houses and drive-ins. Ross has said that technical men are enthusiastic about the film, which led to his decision to hold the premiere showing at a first-run theatre.

JACKSONVILLE

Fred Mathis, Paramount branch manager, also returned to town after attending a company conference in Atlanta. . . . Maurice Magnan's Lake Shore and Sam Newton's Dixie, both suburban theatres, are closed in midweek and open Friday through Sunday. . . . Martin L. McDaniel, father of 20th-Fox's Anita Racine, died after a brief illness.

Newly associated with the local WOMPI is Margaret Haynes of Naples, wife of Arnold Haynes, president, Motion Picture Exhibitors of Florida. New members here include Grace Cobb, FST home office. . . . Byron Adams, UA branch manager, and his salesmen and bookers attended a company gathering in Miami. . . . WOMPI members have scheduled a March 3 Cinderella party at the Variety Club. . . . Horace Denning, chief barker, Variety Tent 44, welcomed a group of Variety Club leaders to a regional gathering at the club's quarters in the Hotel Roosevelt. Included in the group were George Eby, international chief barker; George Hoover, international executive director and press guy; Scott Lett, Charlotte, N. C., chief barker; Victor Levine, Miami chief barker; Meyer Rendelmen, Baltimore chief barker; Frank Boucher, Washington, D. C., chief barker; and Tracy Hair, representing the Children's Hospital Miami. After the day's business session, the entire crew of Tent 44 entertained the visiting barkers at a cocktail party and dinner at the Roosevelt.

Watch for them!

NEXT!

Detroit Territory

Issue of March 25

Albany Territory

Issue of April 1

Save them!

MIAMI, FLA., NEWS—Mr. and Mrs. Spyros Skouras were overnight guests of Mr. and Mrs. Mitchell Wolfson when they passed through Miami recently. . . . Burton Clark, Wometco assistant district manager, was recovering from surgery. . . . Joe Feeney is manager, Davie Blvd. Drive-In, Ft. Lauderdale, Fla. . . . Temporary managerial shifts included James Maury, from the Coral Way Drive-In to Boulevard Drive-In; Walter Toemmes, from North Dade Drive-In to the Coral Way Drive-In; and Luther Ausbrook, Wometco's Ft. Lauderdale theatres, to the North Dade Drive-In. . . . Wometco Theatres has done a complete overhaul and refurbishing job on the Cameo, Miami Beach, in anticipation of the opening of "Diary Of Anne Frank" on April 20. New projection and sound equipment is installed, and the seating arrangement improved. Abe Goodman, 20th-Fox, was in to assist with promotion, which is being handled locally by Harvey Fleischman and Sonny Shepherd, district managers, assisted by Flynn Stubblefield, Mike Rosenkranz, Cameo manager, and Sydney Levine. The latter is on leave from his duties as manager, Sunset, to handle club and organization bookings of theatre parties. . . . Florida State Theatres realized excellent results from its intensive campaign on the world premiere of "Al Capone." A luncheon for the press and radio and television was held at the Roney Plaza Hotel, with star Fay Spain in attendance, as well as producers John Burrows and Leonard Ackerman and Allied Artists executives.

MEMPHIS

Jack D. Braunagel, Jay D. Bee Amusement Company, North Little Rock, Ark. announced the acquisition of the Airvue Drive-In, West Helena, Ark. from Sam and Joe Lee Anderson of that city. This brings the Jay D. Bee circuit up to nine theatres. Other cities in which Braunagel operates theatres are Helena, Hope, Gurdon, and Ashdown, all in Arkansas. Braunagel announced that the West Helena will open on March 27 on a full time policy, the same date set for the opening of his Dixie Drive-In at Hope. Tom Wolf is in charge of the Helena Theatres, with Henry Seamans at the helm in Hope.

NEW HAVEN

Maurice Greenberg, owner, Parsons, Hartford, has decided to make the downtown, 1200-seat, one-time first-run available on a rental basis (for \$50 a day) "for not only motion pictures, but also group and association activity." The theatre has been closed since early February, when Connecticut drive-in operator Bernie Menchell voluntarily relinquished his lease. . . . Arthur N. Schuman, nephew of A.M. Schuman, industry pioneer currently serving as consultant to the Community Theatres, Inc., of Hartford, has been appointed manager of the publications department and news bureau of Lee Isenberg Associates, Hartford advertising agency. . . . M. J. Daly, owner, recently reopened Plainfield Cinema, Plainfield, Conn., is advertising student discount ticket policy in the University of Connecticut's Daily Campus.

NEW ORLEANS

Rudolph Bosch, Sr., manager, neighborhood Tiger, is confined to Oschner Foundation Hospital for an operation. . . . Connie Aufdemorte is replacing Jo Ann Roach in the MGM booking department. Jo Ann is infanticipating. . . .



Van Heflin, star, Paramount's "Tempest," visited Philadelphia recently and is seen with, left to right, Al Davis, Fried Theatres; Martin Ellis, A. M. Ellis Theatres; and Roy Sullender, Tri-State Booking Service.

Paul Randolph leased the Harlem, Thibodaux, from Mrs. Ruth Knaff Greco. . . . Ruth Toubman, executive secretary at Southeastern Theatre Equipment, is engaged to Dr. Leon Segal. The wedding is set for May 10. . . . Variety Club is starting its "Men's Nights" again and committee chairman Page M. Baker has set the first one for March 23. . . . 20th-Fox's "The Sound and The Fury" had its gala premiere at the Paramount, Jackson, Miss., with director Martin Ritt and featured players Stuart Whitman and Patricia Owens participating. . . . Hector Naquin has slated March 28 for the reopening of the Laine, Breau Bridge, La., and appointed Russell Callen to handle the buying and booking. The rehabilitated Laine is the former Carmen which was practically destroyed by an

explosion and fire about a year ago. . . . On the sick list are Bert Kiern, executive of the neighborhood Happy Hour, and Tom Neely, Sr., National Theatre Supply manager. . . . Mrs. James Fitzhugh, owner, has again reopened the Crosby, Crosby, Miss. . . . Abe Berenson, president, Allied Theatre Owners of Gulf States, is in Mayo Clinic, Rochester, Minn., for a check-up.

PHILADELPHIA

The Goldman closed for a week for installation of 70mm equipment, etc. prior to the opening of Walt Disney's "Sleeping Beauty." . . . U-I's "Imitation Of Life" will be shown at the annual convention of the Federation of Motion Picture Councils here on April 8 with authoress Fannie Hurst expected to attend. . . . Birk Binnard, formerly with Stanley Warner as zone ad director and a zone manager, is no longer connected with the company. . . . Ferd Fortunato is no longer with American Film. . . . Tri-States Buying and Booking Service is now handling the Midway Drive-In, Wilkes-Barre, Pa. . . . Neil Hellman, the drive-in operator, and Ed. Potash reportedly will open a local exchange for P. T. Dana's U.S. Films, Inc., at 1321 Vine St. . . . Variety Club Tent 13 is proud of the George Washington medal recently awarded it by the National Freedoms Foundations, Valley Forge, Pa.

ST. LOUIS

Lieutenant Governor Edward Long and his wife and daughter escaped injuries when his private airplane crash-landed in a field

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just east of the Amarillo Air Force Base in Texas. Long is the owner of the Senate, Elsberry, Mo., and a director of the Missouri-Illinois Theatre Owners. . . . Senator Frank X. Reller, owner of theatres in Wentzville and Palmyra, Mo., introduced a bill to legalize Bingo in the state. He also has introduced a bill to abolish checking of motion picture theatres by film distributors. . . . Motion picture cashiers were among money handlers in the area warned that \$1 bills altered to appear like \$10 bills were being circulated here. . . . The Ritz, Cobden, Ill., reopened. . . . Many area drive-ins had set reopening dates. . . . The Olney Drive-In, Olney, Ill., has been taken over by Frisina Amusement Company, Springfield, Ill. . . . The Kay, Karnak, Ill., has reopened. . . . The officers and directors of Missouri-Illinois Theatre Owners met at the Warner exchange. . . . The Majestic, East St. Louis, Ill., held a cooking school for three days under the sponsorship of the East St. Louis Journal and the Union Electric Company and played to an estimated 4500 women.

Rose Hearle, office manager, Columbia, recently celebrated her 25th anniversary with the company and an office party was held to observe the occasion. . . . Stanley Smith rejoined the Columbia sales staff replacing Jim Ascher, transferred to Milwaukee. . . . For the first time in St. Louis "Around The World In 80 Days" is being shown in Todd-AO at the Pageant. Previous runs at the Esquire and other theatres did not use the process. . . . The Rodgers, Carbondale, Ill., owned by Rodgers Theatres, Inc., Cairo, Ill., was damaged to the extent of \$150,000 by an early morning fire of undetermined origin. The big fire destroyed the building completely.

Tommy Jones, pioneer local exhibitor and chairman of the board Missouri-Illinois Theatre Owners, TOA affiliate, spoke at the February meeting of the Better Films Council of Greater St. Louis in the Scruggs Auditorium. . . . In a switch of assignments on the Allied Artists sales staff, Bob Lightfoot has gone to Denver, while Joe Howard has been brought back here due to the serious illness of his wife.

SALT LAKE CITY

Area exhibitors voted unanimous approval to the American Congress of Exhibitors. Sam Gillette, president, Mountain States Theatres Association, is ACE area co-chairman with George Aurelius. . . . "Kimbo," announcer of a local television station, continues to appear in person as a clown at the Arcade, a neighborhood house, for the children's show. . . . Area drive-ins are beginning to reopen for the season regardless of no heaters in most instances. . . . Prints of two foreign films, "Nana" and "The Devil's Daughter," were stolen from the World Playhouse. . . . A bill to censor movies in the state was sponsored by Assemblyman George Harmon, Clark County, who said if lawmakers are going to control nude floor shows they ought to control the films, too. He referred to the Senate-passed bare bosom bill, banning nude floor shows in Las Vegas.

SAN ANTONIO

The La Rita has been closed for about five years. . . . Boyd Parther, owner and operator, XIT Drive-In, Hale Center, Tex., has turned over the operation of the drive in to Mr. and Mrs. Dee Smith, who have had many years of experience in theatre operation. . . . Announcement has been made

that the Cuero Drive-In at Cuero, Tex., will be in operation only on weekends during the winter months. . . . U. A. Kane has purchased the Broncho Drive-In, Ysleta, Tex. He operates the Fiesta and Rocket Drive-Ins, Las Cruces, N.M. . . . The Cove Drive-In, Rockport, Tex., the Sinton Drive-In, Sinton, Tex., and the Tarpon Drive-In, Aransas Pass, Tex., are now operating week ends only. . . . The Bandera Road Drive-In is now operating only five nights a week. The drive-in is closed on Tuesdays and Wednesdays. . . . Federal Judge T. Whitfield Davidson has upheld the Fort Worth, Tex., city censor board's ban of Kingsley International's "And God Created Woman," starring Brigitte Bardot. In ruling that the censoring group acts on a legal basis in deciding upon obscenity in a film, Judge Davidson ruled that the board had not acted arbitrarily or capriciously in forbidding the movie to be shown. The judge also refused to permit showing of the Brigitte Bardot film in court. Kingsley International counsel Grover Hartt, Jr., of Dallas, Tex., has announced that he expects to appeal the decision. Original request by the censor board was for the cutting of five scenes. When the company refused to go along with this, the film was banned, whereupon Kingsley International filed suit. . . . Tito Sandoval, Jr., has reopened the Melba, Sinton, Tex. His father owns and operates the San Pedro Drive-In, Robstown, Tex.

SEATTLE

Variety Club sponsored a Northwest Gin Rummy Contest held Feb. 28 at the Ben Franklin Hotel. First prize was a round trip for two to Las Vegas, plus a \$100 entry fee for the international gin rummy tournament to be held in Las Vegas. . . . The Olympic, Arlington, Wash., has been purchased by Robert B. Connacker from Mr. and Mrs. Stanley Groshong, who are returning to the lumber business in Oregon. . . . Lee Schulman, newly elected chief barker of Seattle Variety, attended a Variety meeting in San Francisco. . . . Richard Rockey, formerly head booker at Columbia, has been named office manager at the Paramount, replacing Robert Swanson, resigned.

WASHINGTON, D.C.

The Brooklyn, Baltimore, Md., has closed. . . . The Diamond State, Felton, Del., reopened on a part time basis. . . . The area drive-ins are reopening for the season. . . . Mr. and Mrs. Carlton Duffus have leased the Ashland, Ashland, Va., from Mr. and Mrs. D. H. Covington. Duffus operates a promotion-public relations office in Richmond and is executive secretary, Virginia Motion Picture Theatre Association.

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THE EDITORIAL STAFF

B

Badlanders, The.....	A3	MGM
Badman's Country.....	A1	WB
Ballerina.....		For.
Bandit of Zhobie, The.....	A1	Col.
Barbarian and the Geisha, The.....	A1	Fox
Bat Masterson Story, The.....		UA
Battle Flame, The.....		AA
Beat Generation, The.....		MGM
Beatsville.....		AA
Bell, Book and Candle.....	A3	Col.
Ben Hur.....		MGM
Bend of the River—RE.....	A1	U-I
Big Barrier, The.....		For.
Big Circus, The.....		AA
Big Country, The.....	A2	UA
Big Operator, The.....		MGM
Bigamist, The.....		For.
Black Orchid, The.....	A1	Par.
Blaze of Noon—RE.....	A1	Par.
Blob, The.....	A2	Par.
Blonde Blackmailer.....	A2	AA
Blood Of Bataan.....		For.
Blood of the Vampire.....	B	UI
Blue Murder at St. Trinian's.....		For.
Bonnie Parker Story.....	B	AI
Born Reckless.....	B	WB
Brain Eaters, The.....	A2	A-I
Bravados, The.....	A2	Fox
Bride and the Beast, The.....	B	AA
Buccaneer, The.....	A1	Par.
Buchanan Rides Alone.....	A1	Col.
Bullwhip.....	A2	AA
But Not for Me.....		Par.

C

Camp on Blood Island, The.....	A2	Col.
Captain from Kopenick, The.....	A1	For.
Career.....		Par.
Case against Brooklyn, The.....	A2	Col.
Case of Dr. Laurent, The.....	SC	For.
Cast A Long Shadow.....		UA
Cat on a Hot Tin Roof.....	A3	MGM
Certain Smile, A.....	A3	Fox
China Doll.....	A3	UA
Circus of Love.....		For.
City of Fear.....	A2	Col.
Colossus of New York, The.....	A2	Par.
Compulsion.....	A3	Fox
Confessions of Felix Krull, The.....	B	For.
Contraband Spain.....		For.
Cool and The Crazy.....	A3	AI
Cop Hater.....	B	UA
Cosmic Man, The.....	A1	AA
Cosmic Monsters, The.....	A2	For.
Count Five and Die.....	A2	Fox
Count Your Blessings.....		MGM
Counterplot.....		UA
Country Music Holiday.....	A1	Par.
Crawling Eye, The.....	A2	For.
Crime and Punishment, U. S. A.....		AA
Crimson Kimono, The.....		Col.
Cry Baby Killer, The.....	A2	AA
Cry from the Streets, A.....		For.
Cry Terror.....	A3	MGM
Cry Tough.....		UA
Curse of the Faceless Man, The.....	A2	UA
Curse of the Undead.....		U-I

D

Daddy-O.....		A-I
Damn Yankees.....	A3	WB
Dancing Heart, The.....		For.
Dangerous Exile.....	A1	For.
Dangerous Youth.....	A2	WB
Day of the Outlaw.....		UA
Deadly Decision.....		For.
Decks Ran Red, The.....	A3	MGM
Defiant Ones, The.....	A3	UA
Demonique.....	A2	For.
Desert Hell.....	A1	Fox
Devil's Disciple, The.....		UA
Diary of Anne Frank.....		Fox
Doctor's Dilemma, The.....	A3	MGM
Don't Give Up The Ship.....		Par.
Dragstrip Riot.....	B	AI
Dreaming Lips.....		For.
Dunkirk.....	A1	MGM

E

Edge of Fury.....		UA
Enchanted Island.....	A2	WB
Escort West.....	A1	UA

F

Face of the Fire.....		AA
Face of a Fugitive.....		Col.
FBI Story, The.....		WB
Fearmakers, The.....	A2	UA
Fiend Without a Face.....	A3	MGM
Fiend Who Walked the West, The.....	B	Fox

TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4451 (12-10-58)—For the lower half
TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller
VIKING WOMEN AND THE SEA SERPENT—MD-70m.—Abby Dalton, Richard Devon—4453 (4-16-58)—Fair lower half
WAR OF THE COLOSSAL BEAST—MD-68m.—Sally Fraser, Dean Parkin—4501 (8-20-58)—Fair exploitation programmer

TO BE REVIEWED

DADDY-O—Dick Contino, Sandra Giles
OPERATION DAMES—Eve Meyer, Charles Henderson
ROAD RACERS—Joel Laurence, Sally Fraser
TANK COMMANDOS—Robert Barron

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

314	APACHE TERRITORY—W-75m.—(EC)—Rory Calhoun, Barbara Bates—4513 (9-17-58)—Okay action programmer
	BANDIT OF ZHOBIE, THE—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action
319	BELL, BOOK, AND CANDLE—C-103m.—(TC)—James Stewart, Kim Novak—4526 (10-29-58)—Cute comedy has lots to offer
309	BUCHANAN RIDES ALONE—W-78m.—(C)—Randolph Scott, Craig Stevens—4505 (9-3-58)—Good western for the program
303	CAMP ON BLOOD ISLAND, THE—MD-81m.—(MS)—Carl Mohnor, Barbara Shelley—4505 (9-3-58)—Exploitable Jap
	camp meller—England
242	CASE AGAINST BROOKLYN, THE—MD-82m.—Daren McGavin, Maggie Hayes—4465 (5-14-58)—Satisfactory cops and
328	CITY OF FEAR—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
	FORBIDDEN ISLAND—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
241	FROM HERE TO ETERNITY—D-118m.—(RE)—Burt Lancaster, Deborah Kerr—4469 (5-28-58)—High rating release
313	GHOST OF THE CHINA SEA—MD-79m.—David Brian, Lynn Bernay—4505 (9-3-58)—Strictly lower half fare
327	GIDEON OF SCOTLAND YARD—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for
	program—England
240	GODDESS, THE—D-105m.—Kim Stanley, Lloyd Bridges—4457 (4-30-58)—Hollywood career yarn needs attention
323	GOOD DAY FOR A HANGING—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
302	GUNMAN'S WALK—D-97m.—(CS; TC)—Van Heflin, Tab Hunter, Kathryn Grant—4506 (9-3-58)—Excellent western
	GUNMEN FROM LAREDO—W-67m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program
2074	HELL BELOW ZERO—MD-91m.—(RE)—Alan Ladd, Joan Tetzel—4469 (5-28-58)—Actionful Ladd release
301	KEY, THE—D-125m.—(CS)—William Holden, Sophia Loren—4506 (9-3-58)—High rating drama of love and war
315	KILL HER GENTLY—MD-73m.—Griffith Jones, Maureen Connell—4517 (10-1-58)—Program filler—England
325	LAST BLITZKRIEG, THE—MD-84m.—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
316	LAST HURRAH, THE—CD-121m.—Spencer Tracy, Dianne Foster—4521 (10-15-58)—High rating entertainment
243	LET'S ROCK—ME-79m.—Julius LaRosa, Phyllis Newman—4465 (5-14-58)—Just rock 'n' roll
306	LIFE BEGINS AT 17—D-75m.—Mark Damon, Dorothy Johnson—4506 (9-3-58)—Okay teen-age programmer
244	LINEUP, THE—MD-86m.—Eli Wallach, Mary LaRoche—4457 (4-30-58)—Good cops 'n' robbers entry
321	MAN INSIDE, THE—MD-89m.—Jack Palance, Anita Ekberg—4529 (11-12-58)—Okay adventure yarn
310	ME AND THE COLONEL—CD-109m.—Danny Kaye, Nicole Maurey—4506 (9-3-58)—Highly entertaining entry
322	MURDER BY CONTRACT—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story
317	MURDER REPORTED—MD-58m.—Paul Carpenter, Melissa Stribling—4526 (10-29-58)—Lower half filler—England
2073	PARATROOPER—MD-88m.—(RE)—Alan Ladd, Susan Stephen—4469 (5-28-58)—Reissue Ladd starrer has angles
304	REVENGE OF FRANKENSTEIN—MD-90m.—(TC)—Peter Cushing, Eunice Gayson—4506 (9-3-58)—Good horror entry—En
326	RIDE LONESOME—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
312	SHE PLAYED WITH FIRE—MD-95m.—Jack Hawkins, Arlene Dahl—4506 (9-3-58)—Interesting mystery for the Program—En
324	SENIOR PROM—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
320	SEVENTH VOYAGE OF SINBAD, THE—FAN-89m.—(TC; DY)—Kervin Mathews, Kathryn Grant—4534 (11-26-58)—High
	fantasy of Arabian Nights type
308	SNORKEL, THE—MD-74m.—Peter Van Eyck, Bette St. John—4506 (9-3-58)—Good suspense entry
307	TANK FORCE—MD-86m.—(CS; TC)—Victor Mature, Luciana Paluzzi—4506 (9-3-58)—African War action for the program—En
318	TARAWA BEACHHEAD—MD-77m.—Kervin Mathews, Julie Adams—4529 (11-12-58)—Satisfactory programmer of Marin
	action
239	THIS ANGRY AGE—D-100m.—(TE-TC)—Anthony Perkins, Silvana Mangano—4458 (4-30-58)—Interesting but overlong
	TWO-HEADED SPY, THE—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer—England
311	WHOLE TRUTH, THE—MD-84m.—Stewart Granger, Donna Reed—4506 (9-3-58)—Average whodunit for the program—En

COMING FEATURES IN ORDER OF RELEASE

April	GIDGET—(CS; C)—Sandra Dee, James Darren
April	JUKE BOX RHYTHM—Jack Jones, Jo Morrow
May	FACE OF A FUGITIVE—(C)—Fred MacMurray, Dorothy Green
May	YOUNG LAND, THE—(TC)—Pat Wayne, Yvonne Crag—Whitney

COMING

ADAMSON IN AFRICA—(CS; EC)—Robert Taylor, Anne Aubrey
CRIMSON KIMONO, THE—Victoria Shaw, James Shigeta
IDLE ON PARADE—William Bendix, Anne Aubrey—England
IT HAPPENED TO JANE—(Color)—Doris Day, Jack Lemmon
LAST ANGRY MAN, THE—Paul Muni, Betsy Palmer
LEGEND OF TOM DOOLEY, THE—Michael Landon, Jo Morrow
LOU COSTELLO AND HIS 30 FT. BRIDE—Lou Costello, Dorothy Provine
MIDDLE OF THE NIGHT—Kim Novak, Fredric March
MOUSE THAT ROARED, THE—Jean Seberg, Peter Sellers—England
PORGY AND BESS—(Todd A-O; C)—Sidney Poitier, Dorothy Dandridge—Goldwyn
SUMMER CAMP—Louis Prima, Keely Smith
THEY CAME TO CORDURA—(CS; C)—Gary Cooper, Rita Hayworth, Van Heflin

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

832	ANDY HARDY COMES HOME—CD-78m.—Mickey Rooney, Patricia Breslin—4498 (8-6-58)—Welcome return of popular fa
	series
828	BADLANDERS, THE—W-83m.—(CS; MC)—Alan Ladd, Katy Jurado—4493 (7-23-58)—Very good western
901	CAT ON A HOT TIN ROOF—D-108m.—(MC)—Elizabeth Taylor, Paul Newman—4506 (9-3-58)—Well-made filmization of
820	CRY TERROR—MD-96m.—James Mason, Inger Stevens—4454 (4-16-58)—Taut, well-made suspense film
903	DECKS RAN RED, THE—D-83m.—James Mason, Dorothy Dandridge—4517 (10-1-58)—Well-made, suspense shocker
909	DOCTOR'S DILEMMA, THE—98m.—(EC)—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots—England
902	DUNKIRK—D-113m.—John Mills, Robert Urquhart—4506 (9-3-58)—Well-made war film—England
915	FIRST MAN INTO SPACE—MD-77m.—Marshall Thompson, Marla Landi—4557 (2-11-59)—Okay science fiction for the pro
823	FIEND WITHOUT A FACE—MD-77m.—Marshall Thompson, Kim Parker—4478 (6-11-58)—Horror item for the exploit
	show—England
825	GIGI—MU-116m.—(CS; MC)—Leslie Caron, Maurice Chevalier—4470 (5-28-58)—Delightful entertainment
819	HANDLE WITH CARE—D-82m.—Dean Jones, Joan O'Brien—4454 (4-16-58)—Well-made, and interesting
822	HAUNTED STRANGLER, THE—MD-81m.—Boris Karloff, Diane Audrey—4478 (6-11-58)—Good horror entry—England
826	HIGH SCHOOL CONFIDENTIAL—MD-85m.—(CS)—Russ Tamblyn, Jan Sterling—4470 (5-28-58)—Another entry on high s
	delinquency
830	IMITATION GENERAL—C-88m.—(CS)—Glenn Ford, Red Buttons, Taina Elg—4482 (6-25-58)—Good war comedy
910	JOURNEY, THE—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
824	LAW AND JAKE WADE, THE—W-86m.—(CS; MC)—Robert Taylor, Patricia Owens—4478 (6-11-58)—Highly effective we
912	MATING GAME, THE—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
911	NIGHT OF THE QUARTER MOON—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, intere
	drama
913	NOWHERE TO GO—MD-89m.—George Nader—4565 (3-11-59)—For the lower half—England
905	PARTY GIRL—MD-99m.—(CS; MC)—Robert Taylor, Cyd Charisse—4526 (10-29-58)—Plush gangster meller is action-packed
829	RELUCTANT DEBUTANTE, THE—C-94m.—(CS; MC)—Rex Harrison, Kay Kendall—4498 (8-6-58)—Entertaining, light-w
	comedy
821	SHEEPMAN, THE—W-85m.—(CS-MC)—Glenn Ford, Shirley MacLaine—4458 (4-30-58)—Good-humored, action-packed weste
908	SOME CAME RUNNING—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and st
	draw
831	TARZAN'S FIGHT FOR LIFE—MD-86m.—(C)—Gordon Scott, Eve Brent—4486 (7-9-58)—Okay for Tarzan fans
904	TORPEDO RUN—MD-98m.—(CS; MC)—Glenn Ford, Diane Brewster—4526 (10-29-58)—Good submarine entry

om thumb—FAN-98m.—(TC)—Russ Tamblyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially for youngsters—England
FUNNEL OF LOVE, THE—C-98m.—(CS)—Doris Day, Richard Widmark—4521 (10-15-58)—Highly entertaining comedy for adults

COMING FEATURES IN ORDER OF RELEASE

NOWHERE TO GO—George Nader
ASK ANY GIRL—(C)—David Niven, Shirley MacLaine
GREEN MANSIONS—(CS; MC)—Audrey Hepburn, Anthony Perkins
WORLD, FLESH AND THE DEVIL, THE—(CS)—Harry Belafonte, Inger Stevens
MYSTERIANS, THE—Japanese-made
WATUSI—(TC)—George Montgomery, Taina Elg
BIG OPERATOR, THE—Mickey Rooney, Mamie Van Doren
COUNT YOUR BLESSINGS—(CS; MC)—Deborah Kerr, Rossano Brazzi, Maurice Chevalier
BEAT GENERATION, THE—Steve Cochran, Mamie Van Doren
NORTH BY NORTHWEST—(MC)—Cary Grant, Eva Marie Saint, James Mason

COMING

ANGRY HILLS, THE—(CS)—Robert Mitchum, Elisabeth Mueller
BEN HUR—(Camera 65 MC)—Charlton Heston, Jack Hawkins
FOR THE FIRST TIME—(TR)—Marlo Lanza, Zsa Zsa Gabor
IT STARTED WITH A KISS—(CS; MC)—Glenn Ford, Debbie Reynolds
SCAPEGOAT, THE—Alec Guinness, Bette Davis
TARZAN, THE APE MAN—Denny Miller

RAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

AS YOUNG AS WE ARE—D-76m.—Robert Harland, Pippa Scott—4513 (9-17-58)—Satisfactory drama with teen appeal
ANOTHER TIME, ANOTHER PLACE—D-95m.—(VV)—Lana Turner, Barry Sullivan—4458 (4-30-58)—Heavy drama for women—England
BLACK ORCHID, THE—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
BLAZE OF NOON—D-91m.—(RE)—Anne Baxter, William Holden—4470 (5-28-58)—Exploitable reissue has names
BLOB, THE—MD-85m.—(DC)—Steven McQueen, Aneta Corsaut—4513 (9-17-58)—Okay science fiction programmer
BUCCANEER, THE—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
COLOSSUS OF NEW YORK, THE—MD-70m.—Ross Martin, Mala Powers—4470 (5-28-58)—Routine science fiction meller
COUNTRY MUSIC HOLIDAY—MU-81m.—Ferlin Husky, Zsa Zsa Gabor—4482 (6-25-58)—Lower half filler
GEISHA BOY, THE—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry
HIGH HELL—MD-87m.—John Derek, Elaine Stewart—4454 (4-16-58)—Program entry
HOUSEBOAT—CD-112m.—(VV; TC)—Cary Grant, Sophia Loren—4514 (9-17-58)—Highly entertaining entry
HOT ANGEL, THE—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
HOT SPELL—D-86m.—(VV)—Shirley Booth, Anthony Quinn—4465 (5-14-58)—Moody drama, limited appeal
I MARRIED A MONSTER FROM OUTER SPACE—MD-78m.—Tom Tryon, Gloria Talbott—4522 (10-15-58)—Okay science fiction entry
KING CREOLE—MUMD-116m.—Elvis Presley, Carolyn Jones—4479 (6-11-58)—Exploitable musical meller
MARACAIBO—D-88m.—(VV-TC)—Cornel Wilde, Jean Wallace—4465 (5-14-58)—Fast, colorful programmer
MATCHMAKER, THE—CD-100m.—(VV)—Shirley Booth, Anthony Perkins—4498 (8-6-58)—Humorous entry for discriminating audiences
NORTHWEST MOUNTED POLICE—MD-125m.—(RE) (TC)—Gary Cooper, Madeline Carroll—4471 (5-28-58)—Names, action and color should help reissue
PARTY CRASHERS, THE—MD-78m.—Mark Damon, Connie Stevens—4514 (9-17-58)—Teen-age programmer
PLACE IN THE SUN, A—D-122m.—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"—Reissue
ROCK-A-BYE BABY—C-103m.—(VV; TC)—Jerry Lewis, Marilyn Maxwell—4479 (6-11-58)—Highly amusing Lewis entry
SPACE CHILDREN, THE—MD-69m.—Adam Williams, Peggy Webber—4471 (5-28-58)—Science fiction programmer
STALAG 17—CD-120m.—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses—Reissue
ST. LOUIS BLUES—MU-93m.—(VV)—Nat "King" Cole, Eartha Kitt—4454 (4-16-58)—Musical has box office potentials
TEMPEST—MD-125m.—(TE; TC)—Silvana Magano, Van Heflin—4553 (1-28-59)—Exciting spectacle
TOKYO AFTER DARK—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
TRAP, THE—MD-84m.—(TC)—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
UNION PACIFIC—MD-135m.—(RE)—Barbara Stanwyck, Joel McCrea—4459 (4-30-58)—Reissue of railroad history should do okay
VERTIGO—MD-127m.—(VV-TC)—James Stewart, Kim Novak—4466 (5-14-58)—Names will help suspense film
WHEN HELL BROKE LOOSE—D-78m.—Charles Bronson, Violet Rensing—4526 (10-29-58)—Interesting, effective programmer
WILD HARVEST—D-95m.—(RE)—Alan Ladd, Dorothy Lamour—4459 (4-30-58)—Names should help reissue
YOUNG CAPTIVES, THE—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING FEATURES IN ORDER OF RELEASE

THUNDER IN THE SUN—Susan Hayward, Jeff Chandler
HANGMAN, THE—Robert Taylor, Tina Louise, Fess Parker

COMING

BUT NOT FOR ME—(VV)—Clark Gable, Carroll Baker
CAREER—Dean Martin, Shirley MacLaine
DON'T GIVE UP THE SHIP—Jerry Lewis, Dina Merrill
FIVE PENNIES, THE—(VV; TC)—Danny Kaye, Barbara Bel Geddes
HELLER WITH A GUN—(TC)—Sophia Loren, Anthony Quinn
JAYHAWKERS, THE—(VV; TC)—Jeff Chandler, Nicole Maurey
LAST TRAIN FROM GUN HILL—(VV, TC)—Kirk Douglas, Anthony Quinn
ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
TARZAN'S GREATEST ADVENTURE—(C)—Gordon Scott, Sara Shane
THAT KIND OF WOMAN—Sophia Loren, Tab Hunter

TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

ALASKA PASSAGE—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
BARBARIAN AND THE GEISHA, THE—D-105m.—(CS; DC)—John Wayne, Eiko Ando—4517 (10-1-58)—Interesting, lavish historical saga
BRAVADOS, THE—D-98m.—(CS; DC)—Gregory Peck, Joan Collins—4479 (6-11-58)—Interesting western has names
CERTAIN SMILE, A—D-106m.—(CS; DC)—Rossano Brazzi, Joan Fontaine—4498 (8-6-58)—Interesting, colorful tale of a young girl in love
COMPULSION—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing, well-made dramatic entertainment
COUNT FIVE AND DIE—MD-92m.—(CS)—Jeffrey Hunter, Nigel Patrick—4450 (4-2-58)—Satisfactory spy story
DESERT HELL—MD-82m.—(RS)—Brian Keith, Barbara Hale—4483 (6-25-58)—Mediocre lower half entry
FIEND WHO WALKED THE WEST, THE—W-100m.—(CS)—Hugh O'Brian, Robert Evans, Dolores Michaels—4506 (9-3-58)—Suspenseful, brutal western
FLAMING FRONTIER—W-70m.—(RS)—Bruce Bennett, Paisley Maxwell—4487 (7-9-58)—For the lower half
FLY, THE—D-90m.—(CS; DC)—Al Hedison, Patricia Owens—4494 (7-23-58)—Excellent horror entry can be exploited
FRAULEIN—D-100m.—(CS; DC)—Dana Wynter, Mel Ferrer—4466 (5-14-58)—Unusual love story will need push
FROM HELL TO TEXAS—W-100m.—(CS; DC)—Don Murray, Diane Varsi—4471 (5-28-58)—Good western
FRONTIER GUN—W-70m.—(RS)—John Agar, Joyce Meadows—4530 (11-12-58)—Lower half western
GANG WAR—MD-74m.—(RS)—Charles Bronson, Gloria Henry—4459 (4-30-58)—For lower half
HARRY BLACK AND THE TIGER—MD-107m.—(CS; DC)—Stewart Granger, Barbara Rush—4514 (9-17-58)—Interesting adventure yarn
I MOBSTER—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for the program
IN LOVE AND WAR—D-111m.—(CS; DC)—Robert Wagner, Dana Wynter—4527 (10-29-58)—Well-made entry has good potential
INN OF THE SIXTH HAPPINESS, THE—D-158m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4534 (11-26-58)—Superior entertainment
INTENT TO KILL—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer—England
HUNTERS, THE—MD-108m.—(CS; DC)—Robert Mitchum, May Britt—4502 (8-20-58)—Interesting yarn of Air Force in action
LONE TEXAN—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western
MARK OF ZORRO, THE—MD-93m.—(RE)—Tyrone Power, Linda Darnell—4530 (11-12-58)—"Zorro" popularity plus name should see it through
MARDI GRAS—MU-107m.—(CS; DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment
NAKED EARTH—D-96m.—(CS)—Richard Todd, Juliette Greco—4487 (7-9-58)—Interesting, off-beat programmer
NICE LITTLE BANK THAT SHOULD BE ROBBED, A—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
RALLY 'ROUND THE FLAG BOYS—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

Fire Under Her Skin..... For.
First Man Into Space..... A2 MGM
Five Pennies, The..... Par.
Flame Barrier..... A2 UA
Flaming Frontier..... A1 Fox
Flesh and the Woman..... For.
Floods of Fear..... U-I
Fly, The..... A2 Fox
Flying Classroom, The..... For.
Folies Bergere..... For.
Forbidden Island..... B Col.
Forbidden Paradise..... For.
For the First Time..... MGM
Forbidden Fruit..... For.
Fort Massacre..... A1 UA
Foxiest Girl In Paris..... For.
Frankenstein—1970..... A3 AA
Frankenstein's Daughter..... B Misc.
Fraulein..... A3 Fox
From Hell to Texas..... A1 Fox
From Here to Eternity—RE..... B Col.
From the Earth to the Moon..... A1 WB
Frontier Gun..... A2 Fox

G

Gang War..... B Fox
Geisha Boy, The..... A2 Par.
Ghost of the China Sea..... A1 Col.
Giant Behemoth, The..... AA
Gidget..... A3 Col.
Giant from the Unknown..... A1 Misc.
Gideon of Scotland Yard..... A1 Col.
Gigi..... A3 MGM
Girl In The Bikini, The..... B For.
Girl With An Itch..... Misc.
Girls, Guns and Gangsters..... UA
Girls on the Loose..... B UI
Goddess, The..... A3 Col.
God's Little Acre..... B UA
Good Day for a Hanging..... A1 Col.
Grand Maneuver, The..... For.
Great St. Louis Bank Robbery, The..... UA
Green Mansions..... MGM
Guendalina..... For.
Guitars Of Love..... For.
Gun Runners, The..... A3 UA
Gunman's Walk..... A3 Col.
Gunmen From Laredo..... A2 Col.
Guns, Girls and Gangsters..... B UA
Gunsmoke In Tucson..... A2 AA
Gypsy and the Gentleman, The..... For.

H

Handle with Care..... A1 MGM
Hanging Tree, The..... A2 WB
Hangman, The..... A2 Par.
Happy Is The Bride..... For.
Harry Black and the Tiger..... A3 Fox
Haunted Strangler, The..... A3 MGM
Havana Story, The..... UA
Helen of Troy—RE..... WB
Hell Below Zero—RE..... A2 Col.
Hell Drivers..... B For.
Hell Squad..... A2 A1
Hell's Five Hours..... A1 AA
Heller With A Gun..... Par.
Here Come The Jets..... Fox
High Hell..... B Par.
High School Confidential..... B MGM
High School Hellcats..... A3 A1
Hole In The Head, A..... UA
Holiday for Lovers..... Fox
Home Before Dark..... B WB
Hong Kong Affair..... A1 AA
Hong Kong Confidential..... A1 UA
Horror of Dracula..... A3 UI
Horse Soldiers, The..... UA
Horse's Mouth, The..... A3 UA
Hot Angel, The..... A2 Par.
Hot Car Girl..... B AA
Hot Rod Gang..... B A1
Hot Spell..... A3 Par.
Houseboat..... A2 Par.
House on Haunted Hill, The..... A2 AA
How to Make a Monster..... A2 A1
Hunters, The..... A2 Fox

I

I Bury the Living..... A2 UA
I Married a Monster from Outer Space..... A2 Par.
I Married a Woman..... A2 UI
I, Mobster..... B Fox
I Was Monty's Double..... For.
I Want to Live..... A3 UA
Idle On Parade..... Col.
Imitation General..... A2 MGM
Imitation Of Life..... A3 U-I
In Between Age, The..... A1 AA
In Love and War..... A3 Fox
In the Money..... A2 AA
Indiscreet..... A3 WB
Inn of the Sixth Happiness, The..... A1 Fox
Inspector Malgret..... A3 For.
Intent to Kill..... B Fox
Island of Lost Women..... A1 WB
Island Women..... B UA
It Happened to Jane..... Col.
It Started With A Kiss..... MGM
It, the Terror from Beyond Space..... A1 UA
It's Never Too Late..... For.

J

Jayhawkers, The..... Par.
Jet Attack..... B A1
John Paul Jones..... WB
Johnny Rocco..... A1 AA

Journey, The..... A3 MGM
Joy Ride..... A2 AA
•Juke Box Rhythm..... A1 Col.

K

Kathy o'r..... A3 UI
Key, The..... A3 Col.
Kill Her Gently..... A2 Col.
King Creole..... B Par.
•King of the Wild Stallions, The..... AA
Kings Go Forth..... A2 UA

L

La Parisienne..... B UA
Land of the Pharaohs—Re..... WB
•Last Angry Man, The..... Col.
Last Blitzkreig..... A2 Col.
Last Hurrah, The..... A2 Col.
Last Mile, The..... B UA
Last of the Fast Guns..... A1 UI
•Last Train From Gun Hill..... Par.
Law and Disorder..... For.
Law and Jake Wade, The..... A2 MGM
•Leech, The..... U-I
Left Handed Gun, The..... B WB
•Legend of Tom Dooley, The..... Col.
Legion of the Doomed..... A2 AA
Let's Rook..... A1 Col.
Liane, Jungle Goddess..... C For.
Life Begins at 17..... A3 Col.
Light in the Forest, The..... A1 Miso.
Light Touch, The..... U-I
Line-Up, The..... A2 Col.
Littlest Hobo..... A1 AA
Live Fast, Die Young..... B UI
Lone Texan..... A2 Fox
Lonely Hearts..... A3 UA
•Look Back In Anger..... WB
Lost City of Gold, The..... A1 UA
Lost, Lonely and Vicious..... Miso.
Lost Missile, The..... A1 UA
•Lou Costello and His 30 Ft. Bride..... Col.
Love Story, A..... For.
Lovers and Thieves..... For.
Lovers of Paris..... C For.
Lucky Tim..... For.

M

Macabre..... A2 AA
Machete..... A3 UA
Machine Gun Kelly..... B AI
Mad Little Island..... For.
Mam'zelle Pigalle..... B For.
Madman's Women..... Miso.
•Man Who Understood Women, The..... Fox
Manhunt in the Jungle..... A1 WB
•Man in the Net..... UA
Man Inside, The..... A3 Col.
Man in the Raincoat..... A2 For.
Man of the West..... B UA
Maracalbo..... A3 Par.
Mardi Gras..... A2 Fox
Mark of Zorro, The—RE..... A2 Fox
Matchmaker, The..... A1 Par.
Mating Game, The..... A3 MGM
Me and the Colonel..... A3 Col.
Menace in the Night..... UA
•Middle of the Night..... Col.
Milkmaid, The..... For.
•Miracle, The..... WB
Miracle of St. Therese..... For.
Missile to the Moon..... B Miso.
Mississippi Gambler, The—RE..... B U-I
Mistress, The..... For.
Mitsou..... C For.
Money, Women and Guns..... A1 UI
Monster on the Campus..... A3 UI
•Mouse That Roared, The..... Col.
Mugger, The..... A3 UA
Murder By Contract..... A3 Col.
Murder Reported..... A2 Col.
•Mustang..... UA
My Name Is Toxie..... For.
My Uncle..... A1 For.
My World Dies Screaming..... Miso.
•Mysterians, The..... MGM

N

Naked and the Dead..... A2 WB
Naked Earth..... A3 Fox
Naked Maja, The..... UA
Naughty Hollywood..... Miso.
Never Love a Stranger..... A3 AA
Never Steal Anything Small..... A3 UI
New Orleans after Dark..... A2 AA
Nice Little Bank That Should Be Robbed, A..... A2 Fox
Night Ambush..... For.
Night Heaven Fell, The..... C For.
Night of the Blood Beast..... B AI
Night of the Quarter Moon..... B MG M
Night to Remember, A..... A1 For.
Nine Lives..... For.
No Name on the Bullet..... A3 UI
No Place To Land..... Miso.
No Sun in Venice..... B For.
No Time for Sergeants..... A1 WB
•North by Northwest..... MGM
Northwest Mounted Police—RE..... A2 Par.
Notorious Mr. Monk, The..... A3 Miso.
Nowhere To Go..... MGM
•Nun's Story, The..... WB

O

Octet..... A1 For.
•Odds Against Tomorrow..... UA
Old Man and the Sea, The..... A1 WB
On the Beach..... UA
•Once Upon a Horse..... A2 UI

909 REMARKABLE MR. PENNYPACKER, THE—88m.—(CS; DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—taining, impudent comedy
842 ROOTS OF HEAVEN, THE—MD-131m.—(CS; DC)—Errol Flynn, Juliette Grace, Trevor Howard—4527 (10-29-58)—entry merits attention
820 RX MURDER—85m.—(CS)—Rick Jason, Lisa Gastoni—4494 (7-23-58)—For the lower half—England
902 SHERIFF OF FRACTURED JAW—C-103m.—CCS; DC)—Kenneth More, Jayne Mansfield—4535 (11-26-58)—Amusing come England
829 SIERRA BARON—W-80m.—(CS-DC)—Brian Keith, Rita Gam—4487 (7-9-58)—Good western for the program
903 SMILEY GETS A GUN—MD-89m.—(CS; DC)—Keith Calvert, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juv and family trade—Australia
910 SOUND AND THE FURY, THE—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertain
822 SPACE MASTER X-7—MD-70m.—(RS)—Bill Williams, Lyn Thomas—4494 (7-23-58)—Satisfactory science fiction programme
870 STREETCAR NAMED DESIRE, A—MD-122m.—(RE)—Vivien Leigh, Marlon Brando—4518 (10-1-58)—Vivid picturization stage play is packed with selling angles
819 TEN NORTH FREDERICK—102m.—(CS)—Gary Cooper, Diane Varsi—4459 (4-30-58)—High rating drama
906 THESE THOUSAND HILLS—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western
836 THUNDERING JETS—MD-73m.—(RS)—Rex Reason, Audrey Dalton—4459 (4-30-58)—Interesting dualler
834 VILLA—MD-72m.—(CS; DC)—Rodolfo Hoyos, Brian Keith, Margla Dean—4514 (9-17-58)—Action yarn for the program
826 WOLF DOG—MD-61m.—(RS)—Jim Davis, Allison Hayes—4498 (8-6-58)—Lower half filler

COMING FEATURES IN ORDER OF RELEASE

April WARLOCK—(CS; DC)—Richard Widmark, Dorothy Malone
May WOMAN OBSESSED—(CS; DC)—Susan Hayward, Stephen Boyd
May SAY ONE FOR ME—(CS; DC)—Bing Crosby, Debbie Reynolds

COMING

HERE COME THE JETS—Steve Brodie, Lyn Thomas
HOLIDAY FOR LOVERS—(CS; DC)—Clifton Webb, Jane Wyman
DIARY OF ANNE FRANK—(CS)—Millie Perkins, Joseph Schildkrout
MAN WHO UNDERSTOOD WOMEN, THE—(CS; DC)—Leslie Caron, Henry Fonda
RETURN OF THE FLY, THE—Vincent Price, Danielle DeMetz
SAD HORSE, THE—(CS; C)—David Ladd, Patrice Wymore

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ANNA LUCASTA—D-97m.—Eartha Kitt, Sammy Davis, Jr.—4535 (11-26-58)—Filmization of stage play needs special attention—Longridge
BIG COUNTRY, THE—W-165m.—(TE; TC)—Gregory Peck, Jean Simmons—4502 (8-20-58)—Super western is big in all departments
CHINA DOLL—D-88m.—Victor Mature, Li Li Hua—4499 (8-6-58)—Interesting love story against war background—Batjac
COP HATER—MD-75m.—Robert Loggia, Ellen Parker—4503 (8-20-58)—Good crime meller for program
CURSE OF THE FACELESS MAN—MD-66m.—Richard Anderson, Elaine Edwards—4507 (9-3-58)—Horror item for lower half—Vogue
DEFIANT ONES, THE—D-97m.—Tony Curtis, Sidney Poitier—4499 (8-6-58)—Powerful, deeply moving drama
EDGE OF FURY—MD-70m.—Michael Higgins, Lois Holmes—4466 (5-14-58)—Psychiatric meller for lower half
ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjac
FEARMAKERS, THE—D-83m.—Dana Andrews, Marilee Earle—4518 (10-1-58)—Programmer has angles—Pacemakers
FLAME BARRIER, THE—MD-70m.—Arthur Franz, Kathleen Crowley—4450 (4-2-58)—For the lower half—Gramercy
FORT MASSACRE—MD-80m.—(CS-DC)—Joel McCrea, Susan Cabot—4460 (4-30-58)—Interesting programmer—Mirisch
GOD'S LITTLE ACRE—CD-110m.—Robert Ryan, Aldo Ray, Tina Louise—4471 (5-28-58)—Good picturization of best seller sh do business—Harmon
GUNS, GIRLS AND GANGSTERS—MD-70m.—Mamie Van Doren, Gerald Mohr—4547 (12-24-58)—Satisfactory program—c meller—Imperial
GUN RUNNERS, THE—MD-83m.—Audie Murphy, Patricia Owens—4514 (9-17-58)—Interesting action entry
GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre m for duallers—Guggenheim Associates
HONG KONG CONFIDENTIAL—MD-67m.—Gene Barry, Beverly Tyler—4518 (10-1-58)—For lower half—Vogue
HORSE'S MOUTH, THE—C-96m.—(TC)—Alec Guinness, Kay Walsh—4530 (11-12-58)—For the art spots—Lopert—Englan
I BURY THE LIVING—MD-76m.—Richard Boone, Peggy Maurer—4488 (7-9-58)—Okay horror item for lower half—Maxim
ISLAND WOMEN—DMU-72m.—Marie Windsor, Vince Edwards—4460 (4-30-58)—For the lower half—Security
IT—THE TERROR FROM BEYOND SPACE—MD-68m.—Marshall Thompson, Shawn Smith—4507 (9-3-58)—Fair science fic entry—Vogue
I WANT TO LIVE—D-120m.—Susan Hayward, Simon Oakland—4527 (10-29-58)—Grim, powerful drama—Figaro
KINGS GO FORTH—D-109m.—Frank Sinatra, Tony Curtis, Natalie Wood—4483 (6-25-58)—High rating drama of love and w. Ross
LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky
LA PARISIENNE—C-85m.—(TC)—Brigitte Bardot, Charles Boyer—4494 (7-23-58)—Another Bardot bombshell—(French-m dubbed in English or titles)—Lopert
LONE RANGER AND THE LOST CITY OF GOLD, THE—W-80m.—(EC)—Clayton Moore, Noreen Nash—4479 (6-11-58) Top small-fry show
LONELYHEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Sci
LOST MISSILE, THE—D-70m.—Robert Loggia, Ellen Parker—4535 (11-26-58)—Good science programmer—Berke
MACHETE—MD-75m.—Marl Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell
MAN OF THE WEST—W-100m.—(CS; DC)—Gary Cooper, Julie London—4515 (9-17-58)—Good adult western—Ashton
MENACE IN THE NIGHT, THE—MD-78m.—Griffith Jones, Lisa Gastoni—4518 (10-1-58)—For the lower half—Leeds—Engl
MUGGER, THE—MD-74m.—Kent Smith, Nan Martin—4522 (10-15-58)—Okay adult programmer—Barbizon
RETURN OF DRACULA, THE—MD-77m.—Francis Lederer, Norma Eberhardt—4450 (4-2-58)—Okay horror entry
RUN SILENT, RUN DEEP—D-93m.—Clark Gable, Burt Lancaster—4450 (4-2-58)—High rating service film—Hecht-Hill-Lanca
SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high po tial—Hecht-Hill-Lancaster
SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch
TERROR IN A TEXAS TOWN—W-80m.—Sterling Hayden, Ann Verela—4507 (9-3-58)—For the lower half—Seltzer
TEN DAYS TO TULARA—MD-77m.—Sterling Hayden, Grace Raynor—4527 (10-29-58)—Filler for the lower half—Sherman
THUNDER ROAD—MD-92m.—Robert Mitchum, Keely Smith—4460 (4-30-58)—Unusual, exciting meller—DRM
TOUGHEST GUN IN TOMBSTONE—W-72m.—George Montgomery, Beverly Tyler—4466 (5-14-58)—Fair western
VIKINGS, THE—D-114m.—(TE-TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4473 (5-28-58)—Names plus spectacle on gr scale—Bryna
WINK OF AN EYE—CD-72m.—Jonathan Kidd, Doris Dowling—4483 (6-25-58)—Program filler—Ivar

COMING FEATURES IN ORDER OF RELEASE

Mar. MUSTANG—Jack Beutel, Madalyn Trahey—Arnell
April ALIAS JESSE JAMES—(C)—Bobe Hope, Rhonda Fleming—Hope
May RABBIT TRAP, THE—Ernest Borgnine, David Brian—Hecht, Hill, Lancaster
May RIOT IN JUVENILE JAIL—Jerome Thor, Marla Henderson—Vogue
May TEN SECONDS TO HELL—Jeff Chandler, Martine Carol—Seven Arts-Hammer
May NAKED MAJA, THE—(TC)—Ava Gardner, Anthony Franciosa—Titanus

COMING

BAT MASTERSON STORY, THE—Joel McCrea, Nancy Gates—Mirisch
CAST A LONG SHADOW—Audie Murphy—Mirisch
COUNTERPLOT—Forrest Tucker, Allison Hayes—Odell
CRY TOUGH—John Saxson, Linda Cristal—Hecht, Hill, Lancaster
DAY OF THE OUTLAW—Robert Ryan, Burl Ives, Tina Louise—Security
DEVIL'S DISCIPLE, THE—Laurence Olivier, Kirk Douglas—Hecht, Hill, Lancaster
HAVANA STORY, THE—Cameron Mitchell, Allison Hayes—Premium
HOLE IN THE HEAD, A—Frank Sinatra, Eleanor Parker—Sincap
HORSE SOLDIERS, THE—(DC)—John Wayne, William Holden—Mahln-Rackln—Mirisch
MAN IN THE NET—Alan Ladd, Carolyn Jones—Mirisch-Jaguar
ON THE BEACH—Gregory Peck, Ava Gardner—Kramer
ODDS AGAINST TOMORROW—Harry Belafonte, Shelley Winters—Harbel
OPERATION MURDER—Tom Conway, Sandra Dorne—Danziger
PORK CHOP HILL—Gregory Peck, Harry Guardino—Melville
SHAKE HANDS WITH THE DEVIL—James Cagney, Dana Wynter—Glass-Seltzer
SOLOMON AND SHEBA—(TE-TC)—Yul Brynner, Glna Lollobrigida—Small
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
TAKE A GIANT STEP—Johnny Nash, Estelle Hemsley-Hecht, Hill, Lancaster
TIMBUKTO—Victor Mature, Yvonne De Carlo—Imperial
UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster
WOMAN AND THE PUPPET, THE—Brigitte Bardot—Gray-Pathe
WONDERFUL COUNTRY, THE—(CS; TC)—Robert Mitchum, Julie London—MPL

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DISTRIBUTED DURING THE PAST 12 MONTHS

- 5907 APPOINTMENT WITH A SHADOW—MD-73m.—(CS)—George Nader, Joanna Moore—4507 (9-3-58)—Program meller
 5904 BEND OF THE RIVER—MD-91m.—(RE)—James Stewart, Julia Adams—4507 (9-3-58)—Good outdoor show
 5901 BLOOD OF THE VAMPIRE—MD-87m.—(EC)—Donald Wolfelt, Barbara Shelley—4522 (10-15-58)—Horror on a grand scale—England
 5823 GIRLS ON THE LOOSE—MD-78m.—Mara Corday, Mark Richman—4460 (4-30-58)—Program entry
 5827 HORROR OF DRACULA—MD-82m.—(TC)—Peter Cushing, Melissa Stribbling—4466 (5-14-58)—Horror on a grand scale—England
 5816 I MARRIED A WOMAN—84m.—C—George Gobel, Diana Dore—4467 (5-14-58)—Moderately amusing—RKO
 IMITATION OF LIFE—D-124m.—(EC)—Lana Turner, John Gavin—4558 (2-11-59)—High rating drama.
 5831 KATHY O'—CD-99m.—(CS-EC)—Dan Duryea, Patty McCormack—4460 (4-30-58)—Delightful entertainment
 5832 LAST OF THE FAST GUNS, THE—W-82m.—(CS-EC)—Jock Mahoney, Linda Cristal—4488 (7-9-58)—Good program western
 5903 LIGHT TOUCH, THE—CD-85m.—TC)—Jack Hawkins, Margaret Johnston—4562 (2-25-59)—Superior Import—England
 5824 LIVE FAST, DIE YOUNG—MD-82m.—Mary Murphy, Sheridan Comerate—4460 (4-30-58)—Lower half entry
 5909 MISSISSIPPI GAMBLER, THE—MD-98½m.—(RE)—Tyronne Power, Piper Laurie—4510 (9-3-58)—Names should help
 5913 MONEY, WOMEN AND GUNS—W-80m.—(CS; EC)—Jock Mahoney, Kim Hunter, Tim Hovey—4527 (10-29-58)—Lower half entry
 5902 MONSTER ON THE CAMPUS—MD-76m.—Arthur Franz, Joanna Moore—4522 (10-15-58)—Good horror show
 NEVER STEAL ANYTHING SMALL—C-94m.—(CS; EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy
 5915 NO NAME ON THE BULLET—W-77m.—(CS; EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western
 5837 ONCE UPON A HORSE—C-85m.—(CS)—Dan Rowan, Dick Martin, Martha Hyer—4503 (8-20-58)—Western satire for program
 5911 PERFECT FURLOUGH, THE—C-93m.—(CS; EC)—Tony Curtis, Janet Leigh—4522 (10-15-58)—Highly amusing comedy
 5838 RAW WIND IN EDEN—D-90m.—(CS; EC)—Esther Williams, Jeff Chandler—4499 (8-6-58)—Off-beat attraction has angles
 5836 RIDE A CROOKED TRAIL—W-87m.—(CS; EC)—Audie Murphy, Gia Scala—4494 (7-23-58)—Good western
 5906 RESTLESS YEARS, THE—D-86m.—(CS)—John Saxon, Sandra Dee—4528 (10-29-58)—Interesting, touching program
 5839 SAGA OF HEMP BROWN, THE—W-80m.—(CS; EC)—Rory Calhoun, Beverly Garland—4510 (9-3-58)—Good western for the program
 5912 SILENT ENEMY, THE—MD-92m.—Laurence Harvey, Dawn Addams—4530 (11-12-58)—Exciting tale of Frogmen in action—England
 STEP DOWN TO TERROR—D-75m.—Charles Drake, Colleen Miller—4515 (9-17-58)—Suspense for the program
 5914 STRANGER IN MY ARMS—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, potent names
 5828 THING THAT COULDN'T DIE, THE—MD-69m.—William Reynolds, Andra Martin—4467 (5-14-58)—Horror item for the program
 5829 THIS HAPPY FEELING—C-92m.—(CS-EC)—Debbie Reynolds, Curt Jurgens—4450 (4-2-58)—Enjoyable, entertaining comedy
 5830 TIME TO LOVE AND A TIME TO DIE, A—D-133m.—(CS-EC)—Joyn Gavin, Lisa Pulver—4451 (4-2-58)—High rating drama of love and war
 5833 TWILIGHT FOR THE GODS—D-120m.—(EC)—Rock Hudson, Cyd Charisse—4488 (7-9-58)—Best seller has good potential
 5910 UP FRONT—C-91m.—(RE)—David Wayne, Tom Ewell, Martina Bertl—4510 (9-3-58)—Good war comedy
 5835 VOICE IN THE MIRROR—D-103m.—(CS)—Richard Egan, Julie London—4473 (5-28-58)—Off-beat tale of a man with a problem
 WILD AND THE INNOCENT, THE—MD-84m.—(CS; EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry
 5834 WILD HERITAGE—MD-78m.—(CS-EC)—Will Rogers, Jr., Maureen O'Sullivan—4488 (7-9-58)—Good programmer
 5905 WORLD IN HIS ARMS, THE—MD-104m.—(RE)—Gregory Peck, Ann Blyth—4510 (9-3-58)—Name-packed action show

COMING

ANY WAY THE WIND BLOWS—(CS; C)—Rock Hudson, Doris Day
 CURSE OF THE UNDEAD—Eric Fleming, Kathleen Crowley
 FLOODS OF FEAR—Howard Keel, Anne Heywood—England
 LEECH, THE—Colleen Gray, Grant Withers
 OPERATION PETTICOAT—(C)—Cary Grant, Tony Curtis, Joan O'Brien
 SPARTACUS—(TE)—Kirk Douglas, Laurence Olivier
 THIS EARTH IS MINE—(CS; TC)—Rock Hudson, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

- 808 AUNTIE MAME—C-143m.—(TE; TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment
 726 BADMAN'S COUNTRY—W-68m.—George Montgomery, Karin Booth—4473 (5-28-58)—Okay program western
 802 DAMN YANKEES—MUC-110m.—(TC)—Tab Hunter, Gwen Verdon—4515 (9-17-58)—Amusing comedy has lots of angles
 723 DANGEROUS YOUTH—MD-98m.—Frankie Vaughan, Carole Lesley—4474 (5-28-58)—For the lower half—England
 806 ENCHANTED ISLAND—MD-94m.—(TC)—Dana Andrews, Jane Powell—4530 (11-12-58)—Interesting version of well-known literary work—RKO
 805 FROM THE EARTH TO THE MOON—D-100m.—(TC)—Joseph Cotton, Debra Paget—4531 (11-12-58)—Interesting science fiction
 810 HANGING TREE, THE—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western
 811 HELEN OF TROY—D-114m.—(CS; WC)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Reissue—Made in Italy
 807 HOME BEFORE DARK—D-136m.—Jean Simmons, Dan O'Herlihy—4523 (10-15-58)—Highly interesting drama
 725 INDISCREET—C-100m.—(TC)—Cary Grant, Ingrid Bergman—4483 (6-25-58)—Highly entertaining entry
 812 LAND OF THE PHAROHS—D-106m.—(CS; WC)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly interesting story of pyramid building in Egypt—Reissue—English-made
 720 LEFT HANDED GUN, THE—W-100m.—Paul Newman, Lita Milan—4461 (4-30-58)—Plenty of action
 721 MANHUNT IN THE JUNGLE—DLC-79m.—(WC)—Robin Hughes—4461 (4-30-58)—Fair entry for lower half—Filmed in South America
 727 NAKED AND THE DEAD, THE—MD-131m.—(WS-TC)—Aldo Ray, Cliff Robertson—4489 (7-9-58)—High rating war film
 724 NO TIME FOR SERGEANTS—C-111m.—Andy Griffith, Myron McCormick—4461 (4-30-58)—Heavy handed filming of hit book and play
 803 OLD MAN AND THE SEA, THE—D-86m.—(WC)—Spencer Tracy—4518 (10-1-58)—Filmization of literary work needs attention.
 804 ONIONHEAD—CD-110m.—Andy Griffith, Felicia Farr—4518 (10-1-58)—Entertaining service yarn
 813 RIO BRAVO—W-141m.—(TC)—John Wayne, Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining
 722 TOO MUCH, TOO SOON—D-121m.—Dorothy Malone, Errol Flynn—4455 (4-16-58)—Names and sensation seekers may make difference
 809 UP PERISCOPE—MD-111m.—(WS; TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average interest
 719 VIOLENT ROAD—D-85m.—Brian Keith, Merry Andrews—4461 (4-30-58)—For the lower half action spots
 801 WIND ACROSS THE EVERGLADES—MD-93m.—(TC)—Burl Ives, Gypsy Rose Lee—4510 (9-3-58)—Absorbing and off-beat tale of Florida Everglades

COMING FEATURES IN ORDER OF RELEASE

April WESTBOUND—(WC)—Randolph Scott, Virginia Mayo
 May BORN RECKLESS—Mamie Van Doren, Jeff Richards
 May ISLAND OF LOST WOMEN—Jeff Richards, Venetia Stevenson
 June PHILADELPHIAN, THE—Paul Newman, Barbara Rush

COMING

FBI STORY, THE—(TC)—James Stewart, Vera Miles
 JOHN PAUL JONES—(TE-TC)—Robert Stack, Erin O'Brien
 LOOK BACK IN ANGER—Richard Burton, Claire Bloom—England
 MIRACLE, THE—(TR; TC)—Carroll Baker, Walter Slezak
 NUN'S STORY, THE—(WC)—Audrey Hepburn, Peter Finch
 SUMMER PLACE, A—(T)—Richard Egan, Dorothy McGuire

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

DANISH

ORDET—D-126m.—Henrik Malberg—4462 (4-30-58)—Okay for art houses—Titles—Kingsley-Int.

ENGLISH

BLUE MURDER AT ST. TRINIAN'S—C-86m.—Joyce Grenfell, Lionel Jeffries—4486 (7-9-58)—For art spots—Continental
 CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor
 CONTRABAND SPAIN—MD-80m.—(EC)—Richard Greene, nouk—4510 (9-3-58)—Smuggling meller—Stratford
 COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry
 CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller
 DANGEROUS EXILE—MD-90m.—(VV; EC)—Louis Jourdan, Belinda Lee—4519 (10-1-58)—Interesting period entry—Rank
 GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Mellina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair Import—Rank
 HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler
 HELL DRIVERS—MD-91m.—Stanley Baker, Peggy Cummine—4471 (5-28-58)—Meller has thrills for the program—Rank

*One-Eyed Jacks..... Par.
 One That Got Away, The..... A1 For.
 Onionhead..... B WB
 *Operations Dames..... A-1
 *Operation Murder..... UA
 *Operation Petticoat..... U-1
 Ordet..... A3 For.

P

Pagans, The..... A3 AA
 Pather Panchali..... A1 For.
 Paratroop Command..... A3 AI
 Paratrooper—RE..... A1 Col.
 Party Crashers, The..... A2 Par.
 Party Girl..... B MGM
 Perfect Furlough, The..... B UI
 Peter Pan—RE..... A1 Miso.
 *Philadelphia, The..... WB
 Place in the Sun, A—Re..... Par.
 Plan 9 From Outer Space..... Misc.
 Poor but Beautiful..... B For.
 *Porgy and Bess..... Col.
 *Pork Chop Hill..... UA
 Premier May..... For.
 Proud Rebel, The..... A1 Misc.

Q

Quattrill's Raiders..... A1 AA
 Queen of Outer Space..... B AA
 Question of Adultery..... C For.

R

*Rabbit Trap, The..... UA
 Rally Round the Flag, Boys..... B Fox
 Raw Wind in Eden..... A3 UI
 Rawhide Trail, The..... A1 AA
 Reaching for the Stars..... For.
 Reluctant Debutante, The..... A2 MGM
 Remarkable Mr. Pennypacker, The..... A3 Fox
 Restless Years, The..... A2 U-1
 Return of Dracula..... A2 UA
 *Return Of The Fly, The..... Fox
 Revenge of Frankenstein, The..... A2 Col.
 Revolt In The Big House..... A2 AA
 Ride a Crooked Trail..... A2 UI
 Ride Lonesome..... A1 Col.
 Rio Bravo..... A3 WB
 *Riot in Cell Block 11..... AA
 *Riot In Juvenile Jail..... UA
 *Road Racers..... A-1
 Robbery under Arms..... A2 For.
 Rock-a-Bye Baby..... A1 Par.
 Roof, The..... For.
 Rooney..... A1 For.
 Roots, The..... For.
 Roots of Heaven, The..... A3 Fox
 RX Murder..... A3 Fox
 Rouge et Noir..... A3 For.
 Run Silent, Run Deep..... A1 UA

S

Sabu and the Magic Ring..... A1 AA
 *Sad Horse, The..... Fox
 Saga of Hemp Brown, The..... A1 UI
 St. Louis Blues..... A1 Par.
 *Say One For Me..... Fox
 *Scapegoat, The..... MGM
 Screaming Skull..... A2 AI
 Secret Place..... For.
 Senechal, The Magnificent..... A3 For.
 Senior Prom..... A2 Col.
 Separate Tables..... A3 UA
 Seven Guns to Mesa..... A3 AA
 Seventh Voyage of Sinbad, The..... A1 Col.
 Shaggy Dog, The..... A1 Misc.
 *Shake Hands With the Devil..... UA
 Shameless Sex, The..... For.
 She Demons..... A2 Misc.
 She Gods of Shark Reef..... A3 AI
 She Played with Fire..... A2 Col.
 Sheepman, The..... A1 MGM
 Sheriff Of Fractured Jaw..... A2 Fox
 Sierra Baron..... A1 Fox
 Silent Enemy, The..... A1 UI
 Sins Of Rose Bernd, The..... For.
 Sleeping Beauty..... A1 Misc.
 Smallest Show On Earth, The..... For.
 Smiley Gets A Gun..... A1 Col.
 Snorkel, The..... A2 Col.
 Snowfire..... A1 AA
 Snow White and the Seven Dwarfs—RE..... A1 Miso.
 *Solomon and Sheba..... UA
 Some Came Running..... B MGM
 Some Like It Hot..... B UA
 Sound and the Fury, The..... A3 Fox
 South Pacific..... A3 Miso.
 South Seas Adventure..... A1 Misc.
 Space Children..... A1 Par.
 Space Master K-7..... A2 Fox
 *Spartacus..... U-1
 *Speed Crazy..... AA
 Spider, The..... A2 AI

Staig 17—Re Par.
 Spy in the Sky A1 AA
 Steel Bayonet A1 UA
 Step Down to Terror A2 UI
 Stranger in My Arms, A A2 UI
 Street Car Named Desire, A-RE. B Fox
 Submarine Seahawk A1 AI
 Suicide Battalion A2 AI
 *Summer Camp Col.
 *Summer of the Seventeenth Doll, The UA
 *Summer Place, A WB

T

*Take A Giant Step UA
 Tale of Two Cities, A A1 For.
 Tank Battalion B AI
 Tank Commandos AI
 Tank Force A1 Col.
 Tarawa Beachhead A2 Col.
 *Tarzan, The Ape Man MGM
 *Tarzan's Greatest Adventure Par.
 Tarzan's Fight for Life A1 MGM
 Teenage Caveman A2 AI
 Tempest Par.
 Ten Days to Tulsa A1 UA
 Ten North Frederick A3 Fox
 *Ten Seconds to Hell UA
 Terror in A Texas Town A2 UA
 Terror from the Year 5000 A2 AI
 *That Kind of Woman Par.
 There's Always a Price Tag For
 These Thousand Hills A3 Fox
 *They Came to Cordura Col.
 Thing That Couldn't Die A2 UI
 Third Sex, The For.
 This Angry Age B Col.
 *This Earth Is Mine UI
 This Happy Feeling A3 UI
 Three Strange Loves For.
 Thunder Road A2 UA
 Thundering Jets A1 Fox
 *Thunder In The Sun A2 Par.
 Tia Juana After Midnight Misc.
 *Timbuktu UA
 Time of Desire, The For.
 Time to Love and a Time to Die A2 UI
 Tokyo After Dark A2 Par.
 Tom Thumb A1 MGM
 Tonka A1 Misc.
 Too Much, Too Soon A3 WB
 Torpedo Run A1 MGM
 Tosca For.
 Toughest Guy in Tombstone A1 UA
 Trap, The A2 Par.
 Truth About Women, The For.
 Tunnel of Love, The B MGM
 Twilight for the Gods A3 UI
 Two Headed Spy A2 Col.

U

Uncle Tom's Cabin—RE Misc.
 *Unforgiven, The UA
 Unwed Mother A3 AA
 Union Pacific—RE A1 Par.
 Up Front—RE A1 U-I
 Up Periscope A1 WB
 Up the Creek For.

V

Vertigo A2 Par.
 Vicious Breed, The For.
 Viking Women and the Sea Serpent A2 AI
 Vikings, The A3 UA
 Violent Road A3 WB
 Villa A2 Fox
 Voice in the Mirror A2 UI

W

War of the Colossal Beast A2 AI
 War of the Satellites A2 AA
 *Warlock Fox
 *Watusi A1 MGM
 What Price Murder B For.
 *Westbound WB
 When Hell Broke Loose A2 Par.
 White Wilderness A1 Misc.
 Whole Truth, The A2 Col.
 Wild and the Innocent U-I
 Wild Harvest—RE B Par.
 Wild Fruit For.
 Wild Heritage A1 UI
 Wind Across the Everglades B WB
 Windjammer A1 Misc.
 Windom's Way A2 For.
 Wink of an Eye A2 UA
 Witches of Salem A3 For.
 Wolf Dog A1 Fox
 Wolf Larsen A3 AA
 *Woman and The Puppet, The UA
 *Woman Obsessed Fox
 *Wonderful Country, The UA
 World In His Arms, The—RE A1 U-I
 *World, the Flesh and the Devil, The MGM

Y

Yhe, The Sorcerer's Village Misc.
 Young and Wild B Misc.
 Young Captives, The B Par.
 *Young Land, The A1 Col.
 Your Past Is Showing A2 For.

Z

Zero 8/15 Per

IT'S NEVER TOO LATE—C-95m.—(EC)—Phyllis Calvert—4490 (7-9-58)—Light weight English domestic comedy—Stratford
 I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different import
 LAW AND DISORDER—C-76m.—Michael Redgrave, Robert Morley—4537 (11-26-58)—Delightful English farce—Continental
 LUCKY JIM—C-95m.—Ian Carmichael, Jean Anderson—4519 (10-1-58)—Highly amusing art house entry—Kingsley-Int.
 MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty spots—Rank
 NIGHT AMBUSH—MD-93m.—(VV)—Dirk Bogarde—4459 (4-30-58)—Average war film—Rank
 NIGHT TO REMEMBER, A—D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Rank
 OCTET—D-126m.—Marcel Marceau, David Kossoff, Alan Badel—4475 (5-28-58)—Collection of shorts for art spots—Geo. K. Arthur
 ONE THAT GOT AWAY, THE—MD-106m.—Hardy Kruger—4449 (4-2-58)—Okay war adventure—Rank
 QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA
 ROBBERY UNDER ARMS—MD-83m.—(EC)—Peter Finch—4471 (5-28-58)—Okay programmer—Rank
 ROONEY—C-88m.—John Gregson—4486 (7-9-58)—Good art house entry—Rank
 SECRET PLACE, THE—MD-81m.—Michael Brooke, Belinda Lee—4486 (7-9-58)—Fair program—Rank
 SMALLEST SHOW ON EARTH, THE—C-80m.—Bill Travers—4455 (4-16-58)—Minor English import—Times
 TALE OF TWO CITIES, A—D-117m.—Dirk Bogarde, Dorothy Tutin—4511 (9-3-58)—Dickens classic for art spots—Rank
 TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—Continental
 UP THE CREEK—C-83m.—David Tomlinson, Peter Sellers—4538 (11-26-58)—Amusing import—Dominant
 WINDOM'S WAY—MD-108m.—(EC)—Peter Finch, Mary Ure—4523 (10-15-58)—Interesting meller from abroad—Rank
 YOUR PAST IS SHOWING—C-87m.—Dennis Price, Peggy Mount—4511 (9-3-58)—Cute wacky comedy—Rank

FINNISH

MILKMAID, THE—D-70m.—Anneli Sauli—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

CASE OF DR. LAURENT, THE—D-90m.—Jean Gabin—4482 (6-25-58)—Very good, unusual film advocates natural childbirth—Titles and dubbed—Trans-Lux
 DEMONIAQUE—MD-97m.—Francis Perler, Micheline Presle—4474 (5-28-58)—Mystery thriller for art houses—Titles—UMPO
 FIRE UNDER HER SKIN—D-90m.—Giselle Pascal, Raymond Pellegrin—4523 (10-15-58)—Mediocre art house fare—Titles—Union
 FLESH AND THE WOMAN—D-102m.—(TC)—Gina Lollobrigida—4489 (7-9-58)—Sell Lollobrigida for best results—Dubbed—Dominant
 FOLIES BERGERE—MU-90m.—(TC)—Jenmarle, Eddie Constantine—4490 (7-9-58)—Import has angles—Dubbed in English—Films Around The World
 FOXIEST GIRL IN PARIS—C-100m.—Martine Carol—4523 (10-15-58)—Cute import—Titles—Times
 GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis
 GRAND MANEUVER, THE—C-107m.—(EC)—Michele Morgan, Gerard Philipe—4495 (7-23-58)—Light weight Gallic love spoof—Titles—UMPO
 INSPECTOR MAIGRET—MD-110m.—Jean Gabin—4519 (10-1-58)—Highly interesting mystery—Titles—Lopert
 LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental
 LOVERS AND THIEVES—CD-81m.—Jean Poiret—4511 (9-3-58)—Highly amusing import—Titles—Zenith
 MAN IN THE RAINCOAT, THE—C-97m.—Fernandel—4516 (9-17-58)—Cute import for art and specialty spots—Titles—Kingsley
 MAM'ZELLE PIGALLE—C-77m.—(CS; EC)—Brigitte Bardot—4474 (5-28-58)—Typical Bardot with a little less exposure—Titles—Films Around The World
 MIRACLE OF SAINT THERESE—D-97m.—Frances Descaut—4563 (2-25-59)—Religious drama strictly for art and specialty houses—Dubbed in English—Ellis
 MITSOU—D-92m.—(EC)—Danielle Delorme—4462 (4-30-58)—For the art spots—Titles—Zenith-Int.
 MY UNCLE—C-110m.—Jacques Tati—4537 (11-26-58)—Highly entertaining import for discriminating audiences—English dubbed or titles—Continental
 NIGHT HEAVEN FELL, THE—D-80m.—(CS; EC)—Brigitte Bardot, Stephen Boyd—4511 (9-3-58)—Bardot drawing power still potent—Titles or dubbed—Kingsley-Int.
 NO SUN IN VENICE—MD-97m.—(CS; EC)—Francoise Arnoul—4490 (7-9-58)—Has exploitation possibilities—Titles—Kingsley-Int.
 PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental
 ROUGE ET NOIR—D-145m.—(TC)—Gerard Philipe, Danielle Darrieux—4470 (5-28-58)—Sophisticated fare for art houses—Titles—DCA
 SENECHAL, THE MAGNIFICENT—C-78m.—Fernandel, Nadia Gray—4538 (11-26-58)—Funny French farce—Titles—DCA
 THERE'S ALWAYS A PRICE TAG—D-102m.—Michele Morgan, Daniel Gelin—4487 (7-9-58)—Slow moving import—Titles—Rank
 WHAT PRICE MURDER—D-105m.—Henri Vidal, Mylene Demongeot—4538 (11-26-58)—Good entry for art spots—Titles—UMPO
 WITCHES OF SALEM—D-140m.—Simone Signoret—4555 (1-28-59)—Excellent import for art houses—Titles—Kingsley-Int.
 WILD FRUIT—D-97m.—Estelle Blain—4490 (7-9-58)—Slow-moving import for art houses—Titles—UMPO

GERMAN

AFFAIRS OF JULIE, THE—C-90m.—(EC)—Lilo Pulver—4543 (12-10-58)—Cute comedy for art spots—English titles—Bakros Int
 BALLERINA—D-91m.—Elizabeth Mueller—4489 (7-9-58)—For art or German houses—Titles—Baker
 BIG BARRIER, THE—D-87m.—(C)—Edith Mill, Albert Lieven—4510 (9-3-58)—Exploitable for art houses—Titles—Baker
 CAPTAIN FROM KOEPENICK, THE—D-93m.—(TC)—Heinz Ruhmann—4523 (10-15-58)—Entertaining import—Titles—DCA
 CIRCUS OF LOVE—D-93m.—(TC)—Eva Bartok, Curt Jurgens—4515 (9-17-58)—German version of "Carnival" has interest for art spots—Titles—DCA
 CONFESSIONS OF FELIX KRULL, THE—C-107m.—Henry Bookholt, Lisa Pulver—4458 (4-30-58)—For art and German houses—Titles—DCA
 DANCING HEART, THE—MU-91m.—(C)—Gertrude Kueckelmann—4462 (4-30-58)—Lively musical for art spots—Titles—Baker
 DEADLY DECISION—D-103m.—O. E. Hasse, Barbara Ruting—4511 (9-3-58)—For German houses—Dominant
 DREAMING LIPS—D-86m.—Maria Schell, O. W. Fischer—4537 (11-26-58)—Interesting import for art spots—Titles—DCA
 FLYING CLASSROOM, THE—C-92m.—Paul Dahlke, Heliane Beie—4489 (7-9-58)—Good comedy for art, German spots—Titles—Baker
 FORBIDDEN PARADISE—NOV-67m.—(EC)—Ingeborg Schoner, Jan Hendriks—4516 (9-17-58)—For exploitation and art spots—English narration—Colorama Features
 GUITARS OF LOVE—MU-90m.—(EC)—Vico Torriani, Montovani and Orchestra—4537 (11-26-58)—Tuneful musical—Titles—Sam Baker Associates
 LIANE, JUNGLE GODDESS—MD-85m.—(EC)—Marlon Michael, Hardy Kruger—4531 (11-12-58)—Exploitable programmer—Dubbed in English—DCA
 LOVE STORY, A—D-94m.—Hildegard Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles—Casino
 MY NAME IS TOXI—D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed in English—Grand Prize
 REACHING FOR THE STARS—D-102m.—Erick Schuman, Lisa Pulver—4516 (9-17-58)—For German and art houses—Titles—Baker
 THIRD SEX, THE—D-85m.—Paula Wessely, Paul Dahlke—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & F Dist.
 ZERO 8/15—C-94m.—Joachim Fuchsberger—4451 (4-2-58)—Amusing import—Dubbed—Times

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

JAPANESE

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 (2-25-59)—Okay import for specialty spots—Titles—Harrison

ITALIAN

ATTILA—MD-83m.—(TC)—Anthony Quinn, Sophia Loren—4474 (5-28-58)—Has exploitation possibilities—Dubbed—Embassy
 AWAKENING, THE—D-97m.—Anna Magnani—4462 (4-30-58)—For art, Italian houses—Titles—Kingsley-Int.
 BIGAMIST, THE—C-84m.—Vittorio De Sica, Franca Valeri—4469 (5-28-58)—For Italian and art spots—Titles—DCA
 GUENDALINA—D-95m.—Jacqueline Sassard—4490 (7-9-58)—For art, Italian houses—Titles—Lopert
 POOR BUT BEAUTIFUL—C-103m.—Marisa Allasio—4487 (7-9-58)—Dull Italian comedy—Titles—Trans-Lux
 ROOF, THE—D-93m.—Gabriella Pallotti—4462 (4-30-58)—For art houses—Titles—ISL
 SHAMELESS SEX, THE—D-73m.—Yvonne Sanson, Frank Villard—4531 (11-12-58)—Strictly for the sex-exploitation spots—Dubbed in English—Screenorama
 TOSCA—OPERA—105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots—Titles—Casolaro-Giglio

MEXICAN

ADAM AND EVE—D-76m.—(EC)—Christiane Martel, Carlos Baena—4474 (5-28-58)—Highly exploitable Biblical story—Commentary—Horne
 ROOTS, THE—COMP.-96m.—Non-professional Mexican Indians—4519 (10-1-58)—Fine art house fare—Harrison

PHILIPPINES

BLOOD OF BATAAN—MD-76m.—Leopoldo Salcedo, Mona Lisa—4537 (11-26-58)—Exploitable war film—Spoken in English—Brenner

SWEDISH
THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-58)—Confused drama of sexual aberrations—Titles—Astor
TIME OF DESIRE, THE—D-86m.—Barbaro Larsson, Margaretha Lowler—4495 (7-23-58)—Artistic exploration of the varieties of love—Titles—Janus
VICIOUS BREED, THE—86m.—Arne Ragneborn, Maj-Brilt Lindholm—4490 (7-9-58)—For art and Swedish spots—Titles—Brenne

MISCELLANEOUS **DISTRIBUTED DURING THE PAST 12 MONTHS**
FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astor
GIANT FROM THE UNKNOWN—MD-77m.—Edward Kemmer, Sally Fraser—4467 (5-14-58)—Mild horror entry for lower half—Astor
GIRL WITH AN ITCH—D-78m.—Kathy Marlowe, Robert Armstrong—4531 (11-12-58)—Sexy programmer has selling possibilities—Howco
LIGHT IN THE FOREST, THE—MD-93m.—(TC)—Fess Parker, James MacArthur, Carol Lynley—4457 (4-30-58)—Fine Indian yarn—Disney—Buena Vista
LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco
MADMAN'S WOMEN—MD-64m.—No credits available—4462 (4-30-58)—Lower half filler—Friedgen
MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor
MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco
NAUGHTY HOLLYWOOD—COMP-57m.—No credits available—4463 (4-30-58)—Poor filler—Welas
NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Marl Blanchard—4539 (11-26-58)—Interesting action programmer—Republic
NOTORIOUS MR. MONKS, THE—MD-70m.—(NA)—Vera Ralston, Don Kelly—4449 (4-2-58)—For the lower half—Republic
PETER PAN—CAR-77m.—(TC) (RE)—Produced by Walt Disney—4485 (7-9-58)—High rating Disney—Buena Vista
PLAN 9 FROM OUTER SPACE—MD-76m.—Gregory Wolcott, Mona McKinnon—4531 (11-12-58)—Okay science fiction programmer—DCA
PROUD REBEL, THE—D-102m.—(TC)—Alan Ladd, Olivia de Haviland—4454 (4-16-58)—Excellent for family, small town audiences—Goldwyn, Jr.—Buena Vista
SHAGGY DOG, THE—C-104m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista
SHE DEMONS—MD-78m.—Irish McCalla, Tod Griffin—4467 (5-14-58)—Unbelievable lower half filler—Astor
SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista
SNOW WHITE AND THE SEVEN DWARFS—CAR-80m.—(TC)—Walt Disney—4449 (4-2-58)—Cartoon classic—RE—Buena Vista
SOUTH PACIFIC—171m.—(Todd-AO; TC)—Rossano Brazzi, Mitzi Gaynor—4451 (4-2-58)—Entertaining hit—Magna
SOUTH SEAS ADVENTURE—DOC-120m.—(Cinerama; TC)—Produced by Carl Dudley—4495 (7-23-58)—Latest in travelogue series is highly interesting—SW—Cinerama
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista
UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama
WHITE WILDERNESS—DOC-73m.—(TC)—Written and directed by Winston Hibler—4485 (7-9-58)—Very good "True Life Adventure"—Buena Vista
WINDJAMMER—DOC-129m.—(CineMiracle; EC)—Officers, men and boys of the Oslo Schoolship S/S Christian Radich—4455 (4-16-58)—Impressive entertainment—National Theatres
YHO, THE SORCERER'S VILLAGE—DOC-70m.—(C)—Captain Hassold David—4491 (7-9-58)—Interesting visit to little known African spots—Film Rep.
YOUNG AND WILD—MD-69m.—(NA)—Gene Evans, Carolyn Kearney—4449 (4-2-58)—Programmer on juvenile delinquency—Republic

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The Shorts Parade

1958-59 Season
(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

NOTE: This Short listing is carried in every second edition of THE SERVISECTION—Alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUE

Columbia

TWO REEL

CINEMASCOPE MUSICAL TRAVELARKS (3)
3441 (Dec.) Wonders of Puerto RicoG 20m. 4563

COMEDIES

THE THREE STOOGES (8)

3401 (Sept.) Sweet and HotF 17m. 4539
3402 (Oct.) Flying Saucer DaffyG 17m. 4539
3403 (Dec.) Oil's Well That Ends Well ..F 17m. 4567
3404 (Feb.) Triple CrossedF 17m. 4567

ONE REEL

MAGOOS (10)

(Technicolor)

3751 (Sept.) Magoo's CruiseE 6m. 4539
3752 (Oct.) Love Comes To MagooG 6m. 4539
3753 (Nov.) Gumshoe MagooE 6m. 4564
3754 (Jan.) Bwana MagooG 6m. 4568

HAM AND HATTIE CARTOONS (2)

(Technicolor)

3511 (Oct.) Spring and SaganakiG 7m. 4540
3512 (Jan.) Picnics Are FunE 7m. 4564

WORLD OF SPORTS (10)

3801 (Sept.) Aqua-RamaG 9m. 4540
3802 (Oct.) Rasslin' Ref'F 9m. 4540
3803 (Dec.) Sportsmen's ParadiseG 9m. 4564
3804 (Feb.) Aquatic CarnivalF 9m. 4568

COLUMBIA REISSUES

ASSORTED AND COMEDY FAVORITES

TWO REELS

3421 Happy Go WackyF 16 1/2m. 3225
3422 Trapped By A BlondeF 16m. 2643
3423 The Awful SleuthG 16m. 3072
3424 The Mayor's HusbandF 16m. 1812
3431 Two Roaming ChampsF 16 1/2m. 2964
3432 Andy Plays HookeyF 18m. 2112
3433 Off Again, On AgainF 16m. 1685

SERIALS

TWO REELS

Wild Bill HickokE 15EP. 170
Captain VideoG 15EP. 3209
Tex GrangerG 15EP. 2369

COLOR FAVORITES CARTOONS

(Technicolor)

3601 Gerald McBoing BoingE 6 1/2m. 2998
3602 FloraG 6m. 2352
3603 Kitty CaddyF 6m. 2287
3604 Willie The KidE 7m. 3311
3605 Short Snorts On SportsF 6 1/2m. 2422
3606 Rooty Toot TootE 8m. 3266
3607 Bon Bon ParadeG 8m. 2375
3608 The Emperor's New Clothes G 7m. 3527
3609 The Untrained SealF 7m. 2436

CANDID MICROPHONES

3551 Number 3, Series 5F 10m. 3473
3552 Number 4, Series 5F 10m. 3527
3553 Number 5, Series 5F 10m. 3562

ANIMAL CAVALCADES

3951 Chimp-AnticsG 10 1/2m. 3418
3952 Jungle MonarchsF 10m. 3473
3953 Greyhound CapersF 9m. 3585

FILM NOVELTIES

3851 Rhapsody On IceG 9m. 2557
3852 A Lass In AlaskaF 10 1/2m. 2497
3853 Aren't We AllF 10 1/2m. 2328

MGM

REISSUES

ONE REEL

GOLD MEDAL REPRINT CARTOONS
(Technicolor)

C-31 Jerry's DiaryG 7m. 2734
C-32 Slicked-Up-PupE 6m. 3167
C-33 Nitwit KittyG 7m. 3167
C-34 Cat NappingG 7m. 3194
C-35 The Flying CatG 7m. 3154
C-36 The Duck DoctorG 7m. 3172
C-37 The Two MousketeersE 7m. 3200
C-38 Smitten KittenG 8m. 3259
C-39 Triplet TroubleG 7m. 3167
C-40 Little RunawayG 7m. 3177
C-41 Fit To Be TiedG 7m. 3235
C-42 Push-Button KittyG 7m. 3279
W-61 Cruise CatG 7m. 3387
W-62 The DoghouseG 7m. 3392
W-63 The Missing MouseE 7m. 3418
W-64 Jerry and JumboG 7m. 3458
W-65 Johann MouseE 7m. 3465
W-66 That's My PopG 7m. 3519
W-67 Car Of TomorrowE 7m. 3136
W-68 Magical MaestroF 7m. 3200
W-69 One Cob's FamilyE 8m. 3164
W-70 Rock-A-Bye BearF 7m. 3534
W-71 Caboliero DroopeyF 7m. 3342
W-72 Little Johnny JetG 7m. 3499
W-73 TV Of TomorrowE 7m. 3534
W-74 Droopy's Double TroubleG 7m. 3129
W-75 Little WisequackerG 7m. 3402
W-76 Busybody BearG 7m. 3418
W-77 Barney's Hungry Cousin ..F 7m. 3425
W-78 Cobs and RobbersF 7m. 3488

Paramount

TWO REEL
SPECIAL

(VistaVision; Technicolor)

VistaVision Visits Spain E 18m. 4532

ONE REEL
CASPER CARTOONS
(Technicolor)

B17-1 (Nov. 15) Boo Bop G 7m. 4431
B17-2 (Jan. 24) Heir Restorer F 6m. 4463
B17-3 (Feb. 28) Spook and Span F 6m. 4475
B17-4 (Apr. 25) Ghost Writers F 7m. 4467
B17-5 (May 2) Which Is Witch F 6m. 4512
B17-6 (Sept.) Good Scream Fun G 7m. 4532
B-18-1 (Jan.) Doing What's Fright F 6m.

HERMAN AND CATNIP (4)

H18-1 (Jan.) Owly To Bed 6m.
H18-2 (Feb.) Felineous Assault G

NOVELTOONS (6)
(Technicolor)

P18-1 (Oct.) Stork Raving Mad G 6m. 4540
P18-2 (Dec.) Dawg Gawn 6m.
P18-3 (Jan.) Animal Fair F

MODERN MADCAPS (6)

M18-1 (Nov.) Right Off The Bat G 7m. 4539
M18-2 (Feb.) Fit To Be Toyed G 7m.

PARAMOUNT REISSUES

POPEYE CHAMPIONS

E18-1 Quick On The Vigor G 7m. 2953
E18-2 Riot In Rhythm F 7m. 2975
E18-3 Farmer and The Belle G 7m. 3004
E18-4 Vacation With Play G 7m. 3005
E18-5 Thrill Of Fair G 7m. 3056
E18-6 Alpine For You G 7m. 3080

CARTOON CHAMPIONS

S18-1 Voice Of The Turkey F 6m. 2975
S18-2 Party Smarty F 7m. 3129
S18-3 Case Of The Cockeyed Canary G 7m. 3448
S18-4 Feast and Furious G 6m. 3448
S18-5 Startling From Hatch G 7m. 3483
S18-6 Winner By A Hare F 6m. 3499
S18-7 Boo Hoo Baby G 8m. 3035
S18-8 Casper Comes To Clown G 7m. 3154
S18-9 Casper Takes A Bow Wow F 7m. 3209
S18-10 Ghost Of The Town G 7m. 3285
S18-11 Mice Capades G 7m. 3410
S18-12 Of Mice And Magic F 7m. 3491
S18-13 Herman The Cartoonist F 7m. 3519
S18-14 Drinks On The Mouse F 7m. 3585

20th Century-Fox

(1958)

ONE REEL
CINEMASCOPE
(Color)

7801 (Jan.) High Divers and Dolls F 8m. 4463
7802 (Feb.) The Jumping Horse G 9m. 4463
7803 (Mar.) Wild Race For Glory G 9m. 4463
7804 (Apr.) Transcontinental F 9m. 4463
7806 (Mar.) Fortress Formosa G 9m. 4475
7807 (June) Inside Poland Today G 10m. 4512
7808 (July) Snow Fun In College G 9m. 4540
7809 (Aug.) Dance Beat G 9m. 4540
7810 (Sept.) Rockets Roar G 10m. 4552

7811 (Oct.) Blue Water Sports G 9m. 4568
7812 (Nov.) Undersea Adventure G 10m. 4568
7813 (Dec.) Fireworks For Freedom G 10m. 4568
7901 (Jan.) Alaska F
7902 (Feb.) Football Roundup F 10m. 4568
7903 (Mar.) Swedish Air Force F

TWO REEL

CINEMASCOPE SPECIALS

7805 (Jan.) Queen Elizabeth Hailed By
U. S. And Canada G 15m. 4463

SPECIAL

7350 (May) Colorful Courtship (DC) G 15m. 4532

ONE REEL

CINEMASCOPE TERRYTOONS

(Technicolor)

5801 (Jan.) Springtime For Clobber F 6m. 4463
5802 (Feb.) It's A Living F 6m. 4463
5803 (Mar.) Gaston's Baby F 6m. 4463
5804 (Apr.) The Juggler of Our Lady E 9m. 4423
5805 (May) Gaston, Go Homel F 6m. 4491
5806 (June) Dustcap Doormat F 6m. 4491
5807 (July) Camp Clobber F 7m. 4495
5808 (Aug.) Sick, Sick Sidney G 7m. 4495
5809 (Sept.) Old Mother Clobber F 7m. 4512
5810 (Oct.) Gaston's Easel Life F 6m. 4520
5811 (Nov.) Signed, Sealed and Clobbered G 6m. 4567
5812 (Dec.) Sidney's Family Tree E 6m. 4567
5901 (Jan.) Clobber's Ballet Ache F 6m. 4567
5902 (Feb.) Tale Of A Dog F 6m. 4567
5903 (Mar.) Another Day For Doormat F

20TH CENTURY-FOX REISSUES

TERRYTOON TOPPERS

5831 Witch's Cat F 7m. 2444
5832 Woodman Spare That Tree F 7m. 3013
5833 Mysterious Stranger F 7m. 2497
5834 Happy Landing F 7m. 2625
5835 Lazy Little Beaver F 7m. 2352
5836 Hula, Hula Land F 7m. 2667
5837 Love's Labor Won F 7m. 2444
5838 Golden Egg Goose G 7m. 3120
5839 Feudin' Hillbillies F 7m. 2403
5840 A Truckload Of Trouble F 7m. 2724
5841 The Happy Cobblers G 7m. 3279
5842 Happy Valley G 7m. 3326
5931 The Racket Buster F 7m. 2590
5932 The Super Salesman F 7m. 2297
5933 Sparky The Firefly F

Universal-International

TWO REEL

SPECIALS IN COLOR

3901 () Island Empire
3902 () Venice Of The East F

ONE REEL

COLOR PARADES (8)

3971 (Nov.) Venezuela Holiday G 9m. 4540
3972 (Dec.) Down The Magdalena F 10m. 4540
3973 (Jan.) Round-Up Land G 9m. 4544
3974 (Mar.) Safari City G 9m. 4564
3975 (April) Travel Tips F

WALTER LANTZ COLOR CARTUNES (13)

3911 (Nov.) Jittery Jester G 6m. 4539
3912 (Dec.) Little Televillain F 7m. 4539
3913 (Jan.) Truant Student G 6m. 4544
3914 (Feb.) Robinson Gruesome F 6m. 4564
3915 (Mar.) Tomcat Combat
3916 (April) Yukon Have It
3917 (April) Log Jammed F

VARIETY VIEWS

3891 (Jan. 20) Barnyard Frolics F 9m. 4436
3892 (Feb. 24) Between The Continents .. F 9m. 4495
3893 (Mar. 31) Cycle Mania G 9m. 4512
3894 (Sept.) Tragedy, U. S. A. E 9m. 4532
3895 (Oct.) Up and Over F 9m. 4532

UNIVERSAL-INTERNATIONAL REISSUES

WOODY WOODPECKER CARTUNES

3931 Termites From Mars G 6m. 3459
3932 What's Sweepin' F 6m. 3459
3933 Buccaneer Woodpecker F 6m. 3499
3934 Operation Sawdust F 6m. 3562
3935 Wrestling Wrecks F 6m. 3562
3936 Belle Boys F 6m. 3603

Warners

ONE REEL

BUGS BUNNY SPECIALS

(Technicolor)

6721 (Nov.) Pre-Hysterical Hare G 7m. 4539
6722 () Baton Bunny
6723 () Hare-Avian Nights
6724 () Apes Of Wrath F

MERRIE MELODIES-LOONEY TUNES

(Technicolor)

5701 (Nov. 16) Mouse-Take Identity F 7m. 4412
5702 (Nov. 30) Gonzales' Tamales F 7m. 4412
5703 (Jan. 4) Don't Axe Me F 7m. 4431
5704 (Jan. 18) Tortilla Flaps F 7m. 4432
5705 (Feb. 22) A Pizza Tweety-Pie G 7m. 4463
5706 (Mar. 8) Robin Hood Daffy G 7m. 4463
5707 (Apr. 12) Whoa, Be Gone F 7m. 4463
5708 (Apr. 26) A Waggily Tale G 7m. 4475
5709 (May 10) Feather Bluster G 7m. 4475
5710 (June 28) To Itch His Own F 7m. 4512
5711 (July 26) Dog Tales G 7m. 4512
5712 (Sept. 6) Weasel While You Work .. G 7m. 4532
5713 (Sept. 27) A Bird In A Bonnet ... G 7m. 4532
5714 (Oct. 11) Hook, Line and Stinker .. F 7m. 4532
6701 (Nov.) Gopher Broke F 7m. 4539
6702 (Dec.) Hip-Hip-Hurryl F 6m. 4564
6703 (Dec.) Cat Feud F 6m. 4564
6704 () Mouse Placed Kitten
6705 () China Jones
6706 () Trick Or Tweet
6707 () The Mouse That Jack Built ...

WARNERS' REISSUES

BLUE RIBBON HIT PARADE CARTOONS

6301 Bowery Bugs F 7m. 2650
6302 An Egg Scramble F 7m. 2865
6303 Wise Quackers F 7m. 2557
6304 Two's A Crowd G 7m. 3013
6305 Canary Row G 7m. 2953
6306 Dog Collared
6307 Fox In A Fix
6308 My Bunny Lies Over The Sea
6309 Golden Yeggs
6310 Scent-imental Romeo F

Miscellaneous

Grand Canyon (CS;TC) (Bu-Disney) G 26m. 4563
Coronation of Pope John XXIII
(TC;VV) (Rank) E 18m. 4539
Geisha (C) (Brenner) E 30m. 4563
Miracle Of Todd-AO, The (TC)
(MAGNA) E 15m. 4551
N.Y., N.Y. (TC) (UA) G 15m. 4552
Scotland (CS;TC) (BV-Disney) E 25m. 4539
Wales (BV-Disney) (CS;TC) G 25m. 4532

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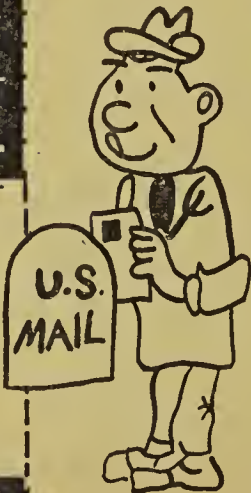
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would be an ungrateful author
if I did not express enthusiasm
and more for Universal's
production of 'IMITATION OF LIFE'
I'm delighted with this moving
interpretation of my book. The picture
captures with such intensity and
dramatic power the purpose and the
meaning I tried to put into my novel,
I shamelessly recommend it. Bravo!"



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FANNIE HURST

UNIVERSAL-INTERNATIONAL PRESENTS LANA TURNER • JOHN GAVIN in FANNIE HURST'S "IMITATION OF LIFE"
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Plus...

**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS

MARCH 25, 1959

Volume 61

Number 20

IN THREE SECTIONS • THIS IS SECTION ONE



Carte Blanche For Fox Managers

(See Page 11)

Exhibs Boost TV For "Oscar" Day

(See Page 18)

A Scottish win is toasted by a kilted Scotsman with an American soft drink. Four-year-old Stewart Adams, with Pepsi Cola, and 18-month-old Paul Adams offer their Dad, Douglas G. Adams, congratulations on being one of the winners of MOTION PICTURE EXHIBITOR's 1958 "Showmen-Of-The-Year" contest. Adams is manager of Associated British Cinemas' Regal, Kirkcaldy, Fifeshire, Scotland, and the only foreign winner in the contest.

editorial: Where, Oh Where, Are The Showmen . . . See Page 5

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HERCULES



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VOLUME 61 • NO. 20

MARCH 25, 1959

WHERE, OH WHERE, ARE THE SHOWMEN?

STARTING WELL in advance, and continuing "right down to the wire" on April 6, there seems to be a greatly accelerated exhibitor interest in this year's Academy Awards night. Part of this stems from the well-conceived promotional effort that was put behind it. And still more stems from the public awareness and interest in last year's entertaining effort, that the average theatreman has heard and witnessed first hand.

Accompanying all this there seems to be a certain woodenness or stupidity being demonstrated by distributors.

On Monday, April 6, we hope to have a TV audience of 75,000,000 people enthusing about our successes; and for the week before, and at least the week after, we expect particular movies, certain movie personalities, and the movie art in general, to be the nation's conversation piece. Shouldn't this be a great period to have the nation's theatres loaded with the best feature entertainment we can get our hands on? Well . . . try to book a first-run picture. Some mastermind in distribution has figured out that theatre grosses will be affected *that Monday night*, so certain first-run features will not be released *that whole week*.

The same, or some other masterminds, have figured out that an admission dollar "in the hand" on Saturday, Sunday,

or Monday, April 4, 5 or 6, doesn't have as many pennies as an "in the bush" admission dollar taken in Tuesday, Wednesday, or Thursday, April 7, 8 or 9. A friend of ours, in a first-run situation commanding a top admission scale, offered regular first-run terms for a double bill composed of two of the five Academy Award nominees. Even the last-runs in his area had played the pictures. His plan was to advertise them as nominees and to gamble that one of the two could win. No dice! Neither distributor would take any dates, until they gambled their "if money" on having an Academy Award Winner, come Tuesday morning. Their odds are only one in five, for an extra 5% in film rental; while the exhibitor offered them double those odds for a top film rental. But they turned him down. How silly can you get?

It certainly seems that the average distributor, who never ran a theatre, and who never has done business directly with the public, has now decided to take the public's money on just certain days of the week and under certain conditions. When the public wants to spend it, or when the theatre wants to take it, seems to have no influence.

This is showmanship?

Where, oh where, are the showmen?

THE GOLDENSON-HYMAN DO-IT-YOURSELF EFFORT

THEATREMEN generally must take their hats off to ABC-PARAMOUNT THEATRES.

Here is the greatest concentrated ownership of theatres in the U.S.A., with 537 of them under the banners of their 16 or 17 subsidiaries. They are truly "big business" by every yardstick of stock ownership, banking connections, directorate, etc. But when an industry condition exists that their management feels needs correction, they are not averse to taking off their coats, spending their own dollars, and digging in with the leadership and ability that will get results.

Typical is the continuing effort for the orderly distribution of quality product that is being expended by president Leonard Goldenson and vice-president Ed Hyman.

At their own expense, they have made continuing periodic inspection tours to Hollywood. They have talked, encouraged,

and cajoled producer-distributors into spreading their big pictures over the whole year so that periods of "feast and famine" can be avoided. They have guaranteed reciprocal action by their own 537 theatres that would make this "spreading" profitable. And after each of these periodic major efforts, they have, again at their own expense, hosted a trade paper luncheon at which they could turn over to the entire trade the benefits of the things they had learned, and of the commitments they had received.

To the best of our knowledge, they haven't asked another living soul to "dob in," or to lift any part of "the check" for such efforts. It has been their own "do-it-yourself" project all the way. This is the kind of management that earns good will by constructive effort. And we're pretty certain that all theatremen appreciate it.

GRIN OF THE WEEK

REPRESENTATIVE CHARLES J. MILLS, Democrat of Westmoreland County, has just introduced a bill in the Pennsylvania House of Representatives that would make it unlawful "for theatre owners to sell more tickets for a particular performance than there are seats."

Now there is our nomination for the most useless piece of

legislation in the past decade. Most theatremen would be tickled pink to sell three-quarters of a house, and he worries about the comfort of standees. And besides, what theatre doesn't have some empty ones down front and on the side even with a full house? While they are empty, sight-lines or no sight-lines, the owner would be "legal."

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. **MOTION PICTURE EXHIBITOR** does not suggest questions to readers in order to provide a flow of letters.

From **KNOXVILLE, TENN.**

I would certainly like to add my request for a re-editing and an up-to-date report on percentage buying.

You have a great magazine, and since merging with Showmen's Trade Review, it is even greater.

WALTER L. MORRIS
Pike and Tower Theatres

EDITOR'S NOTE: Thanks! It is in the works. Watch for it in mid-April.

From **NEWHALL, CAL.**

I would like very much to have you re-edit and re-publish the FAIR FILM PRICING data referred to in your Feb. 25 issue. This has been a very serious and very costly problem for me since locating in the Los Angeles area. I am sure I could benefit greatly by using it as a guide to better booking and buying. **MOTION PICTURE EXHIBITOR** is indeed The Exhibitor's Friend.

L. T. MOLITOR, Manager
American Theatre

From **SPRINGHILL, NOVA SCOTIA**

I would like very much to see that data on Sliding Scales re-edited and re-published.

I remember reading it but have since mislaid it. I would also like to say that **MOTION PICTURE EXHIBITOR**, with all of the theatre services it has to offer, is at the top of my list. Until six years ago we subscribed to six trade papers, but due to business conditions we had to cut down. For any theatre that is in business today, your trade paper is a MUST!

L. G. MASON
Capitol Theatre

From **SAN FRANCISCO, CAL.**

In your issue of Feb. 25, you refer to a complete survey on percentage buying and the various factors to be taken into consideration. We would most certainly appreciate this, and we are sure that every theatreman, who is aware of such work in his behalf, would await it with eager anticipation.

HENRY NASSER
Nasser Bros. Theatres

From **GLENWOOD, IOWA**

As outlined in your Feb 25 editorial, please do re-edit and re-publish the data on percentage buying. I have been a subscriber to **MOTION PICTURE EXHIBITOR** for many years and, believe me, your REVIEWS section is "tops"!

BYRON V. HOPKINS
Rex Theatre

EDITOR'S NOTE: And still the requests come, with every mail. The re-editing is under way, and we hope to present the complete survey, in saveable form, in the issue of April 15.

From **ATLANTA, ILL.**

As a small town exhibitor I get a lot of good out of the material in **MOTION PICTURE EXHIBITOR**.

R. H. DEUTERMAN,
Palace Theatre

EDITOR'S NOTE: Good enough! Shout if there is ever anything else you need.

From **NEW YORK, N.Y.**

I find **MOTION PICTURE EXHIBITOR** most informative, and actually a pleasure to receive week after week.

BENEDICT B. WEISELBERG, Manager
Roosevelt Theatre



**The separate,
saveable, pink paper
REVIEWS are a part of
this Issue.**

•

**Regular subscribers know
that this is the Industry's
ONLY complete coverage
of SHORT SUBJECTS.***

* 174 in 1958!

SEE FOR YOURSELF!

From **MIDDLETOWN, N. Y.**

Enclosed is a copy of the editorial in our local newspaper relating to the closing of this State Theatre.

You will note that the editor makes some reference to the old serials with their "Don't miss next week's thrilling episode!" gimmick that pulled the crowds in week after week. We, too, wonder what would have become of our business if we had continued to build habit by making "next week" sound exciting and interesting, instead of placing the blame for bad business on TV.

W. V. LAWDER, Retiring Manager
State Theatre

EDITOR'S NOTE: The feature editorial, and the pictorial feature, in the Middletown Times Herald and in the Middletown Daily Record respectively,

dealt nostalgically with the shuttering of this 38-year-old theatre, and with the retirement of Mr. Lawder after 48 years of theatre management. But the former also speculated on the efforts that old-time showmen expended in attracting patronage, and reminisced on the days when four movie theatres thrived in what is now "a one-theatre city." And reading it, we wonder, too, whether along the way, in our own effort at sophisticated management, we didn't in some way lose the common touch.

From **MAHANAY CITY, PA.**

Why can't the film companies furnish the correct running times on all prints of all features? So many features that we receive run as much as seven or eight minutes short, and some even run over. When a theatre runs continuously and that happens, the projectionist is in a mess and can't keep the daily schedule. We don't all have footage counters, you know!

VINCENT A. LUTKUS
Projectionist

EDITOR'S NOTE: **MOTION PICTURE EXHIBITOR** prides itself on the accuracy of the running times, as published with the original REVIEWS and in the succeeding SERVICESECTIONS for one year after the national release date. But, as a print is used, and wear-and-tear and damage results in inspections and deletions, it is certain to get shorter. Of course, this should seldom amount to seven or eight minutes. Do others have this experience?

From **BALTIMORE, MD.**

I wish to add my voice to that of Mr. Skalsky (LETTERS, issue of March 4, 1959), and the other gentlemen who have requested that you make available reprints of your famous pink REVIEWS, back through 1936.

In my opinion, your REVIEWS are the most complete and most accurate now available to the industry. Certainly many of your subscribers would find a complete set of pink REVIEWS most helpful in their work.

Best wishes for the continued success of **MOTION PICTURE EXHIBITOR** as a fine trade magazine.

WILLIAM E. HEWITT, JR., Manager
The Edgewood Theatre

EDITOR'S NOTE: Sorry! But enough demand just hasn't manifested itself. And besides, nearly everything pre-1948 is now on TV channels.

From **JAMAICA, L.I., N.Y.**

I was the manager of SMALLEY'S THEATRE in St. Johnsville, N.Y. in 1948 when **MOTION PICTURE EXHIBITOR** was celebrating its 30th Anniversary, and at that time you published a letter from me in which I called it "The bible of theatre business". You can look it up if you like. But I just want you to know that I still believe this.

Your pink REVIEWS and your yellow SERVICESECTION are very helpful in every way. I now receive it under the PRUDENTIAL CIRCUIT subscription list to all of their managers, and as you are now in your 41st year please accept my sincere best wishes for luck in your field of work.

J. F. KENNEDY (The Smiling Irishman)
Bellaire Theatre

EDITOR'S NOTE: We looked it up. You did. Thanks!

IN APRIL...FROM 20th...

**MOTION
PICTURE
EXCITEMENT
COMES
OF AGE
IN A TOWN
CALLED**

WARLOCK



THE KIND OF MOTION THAT MADE THE ENTERTAINMENT

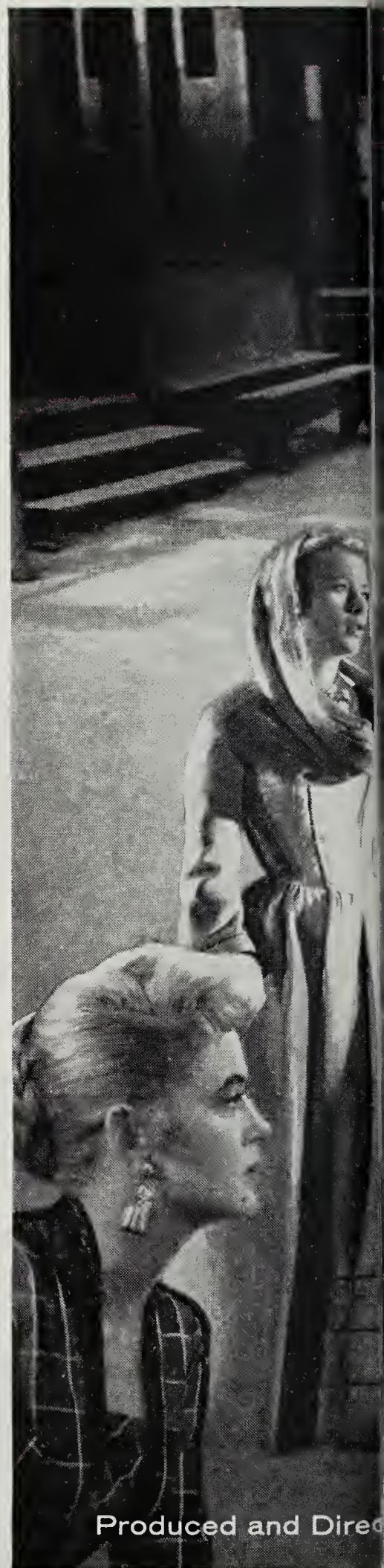
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WIDMAR

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motion picture
theatres can
give the world the
fullness of
entertainment in
the modern wonders

CINEMASCOPE

and **COLOR by DELUXE**

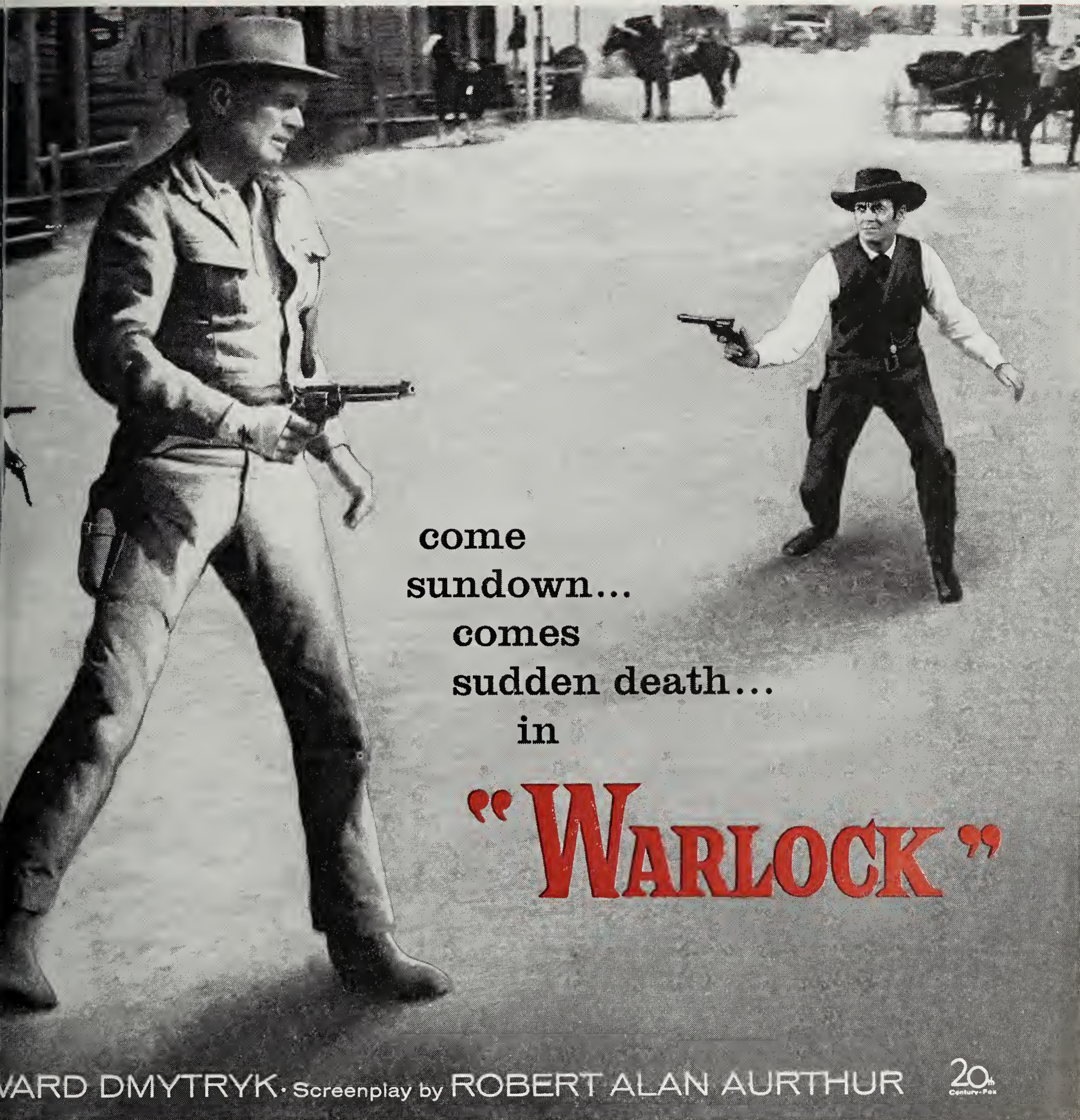
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Produced and Directed

ICTURE
HEN THE GREATEST
EDIUM IN THE WORLD!

HENRY ANTHONY DOROTHY DOLORES
ONDA • QUINN • MALONE • MICHAELS



come
sundown...
comes
sudden death...
in

“WARLOCK”

WARD DMYTRYK • Screenplay by ROBERT ALAN AURTHUR

20th
Century-Fox

NEWS CAPSULES

Wolfson To Control Wometco

WASHINGTON—Sidney Meyer, secretary, Wometco Television and Theatre Company, announced plans to transfer five per cent of the outstanding stock to the Mitchell Wolfson family, thus giving Wolfson a 55 per cent control of the firm. SEC approval of the plan is sought shortly. Meyer plans to retain a 10 per cent interest in Wometco and sell 35 per cent publicly.



BROADWAY GROSSES

Broadway Business On Upswing

NEW YORK—Holiday bookings were reflected in improved business in the Broadway first runs last weekend.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE SHERIFF OF FRACTURED JAW" (20th-Fox). Paramount (\$39,435)*—Only \$17,000 in sight for the second and last week. "GREEN MANSIONS" (MGM). Radio City Music Hall (\$14,610)*—Thursday through Sunday accounted for \$106,000, with the opening session sure to top \$160,000. Easter stage show.

"RIO BRAVO" (WB). Roxy (\$55,405)*—Wednesday through Sunday announced as \$48,000, with the first week bound to hit \$56,000. Stage show.

"NIGHT OF THE QUARTER MOON" (MGM). Capitol (\$33,350)*—Third and last week slipped to \$14,000.

"LONELYHEARTS" (UA). Victoria (\$22,900)*—Third and last week dropped to \$9,000.

"SEPARATE TABLES" (UA). Astor (\$25,630)*—The 14th week was reported as \$18,000.

"THE SHAGGY DOG" (Buena Vista). Odeon announced that the opening week would reach \$27,000.

"SLEEPING BEAUTY" (Disney-BV). Criterion stated that the fifth week was \$26,000. "THE DIARY OF ANNE FRANK" (20th-Fox). The opening week on a reserved seat, two-a-day policy, did not have figures available at press time.

*Figures in parentheses reveal 1958 average as compiled by MOTION PICTURE EXHIBITOR.

Industry's Most Complete Saveable Review Section IN THIS ISSUE

1. Alias Jesse James (UA)
2. The Circle (Kassler)
3. The Diary Of Anne Frank (Fox)
4. Gidget (Col.)
5. Green Mansions (MGM)
6. Gri Gri (Brenner)
7. Heroes and Sinners (Janus)
8. Juke Box Rhythm (Col.)
9. Little Savage (Fox)
10. Mustang (UA)
11. The Naked Maja (UA)
12. The Sad Horse (Fox)
13. Verboten (Rank)
14. Westbound (WB)

A Quick Summary of All Important Industry News Condensed for the Busy Executive.

**FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON., March 23**

Roach Resigns Post As Scranton Executive

NEW YORK—Hal Roach, Jr., resigned last week as board chairman and a director of Scranton Corporation.

James D. Johnson, president, was named his replacement. The board chose 11 director nominees for election at the annual meeting April 15, six of whom are from the recently formed Stockholders Protective Committee.

Four new directors, three from the SPC, were elected to serve immediately. They are Robert Todd Lang, Robert Rittmaster, William Hammerstein, and Hal Roach, Sr.

The board began an investigation into past transactions between Scranton and its parent, F. L. Jacobs Company, to determine if Scranton has any obligations due it from Jacobs. Receivers for Jacobs have been named by New York and Detroit courts. In Scranton's entertainment division are Hal Roach Studios, Hal Roach Distributing Corporation, and Mutual Broadcasting system.

Attention, Drive-Ins!

A situation of concern to all drive-in operators has come to the attention of MOTION PICTURE EXHIBITOR via reports from the field now that outdoor reopenings are taking place in increasing numbers.

While not a new practice, exhibitors should be on guard. Many instances have been uncovered where autos with just a driver have been found to contain other persons hiding on the floor or in the trunk to beat additional admissions. Since few persons come to a drive-in unaccompanied, the license number of single-admission cars is noted, and an attendant checks the car later. If another person or persons are in the auto when checked, the attendant asks to see the ticket stub.

U.S.S.R. Picks Films

WASHINGTON—The U.S.S.R. picked the final four of 10 American-made films to be shown in that country under the film cultural exchange agreement.

The complete list of films in the exchange program are "Rhapsody," "Man of 1,000 Faces," "The Seventh Voyage Of Sinbad," "Beneath The Twelve-Mile Reef," "Lili," "The Great Caruso," "Oklahoma," "The Old Man and The Sea," "Marty," and "Roman Holiday."



FILM FAMILY ALBUM

Sick Call

Joseph Stein, of Sargoy and Stein, New York, was recuperating at home following a throat operation.

Obituaries

Mike Hogan, 60, for many years a Warners' auditor from New York, died in an Atlanta hospital after a long illness. Funeral and burial was in Arlington National Cemetery.

Stanley R. Leay, 60, who had operated the Stanley, Galena, Ill., since 1931, died from a heart attack recently after shoveling snow.

Frank W. Nelson, owner, two theatres at McCarney, Tex., died shortly after his return from the Mayo Clinic, Rochester, Minn. Burial was in Clifton, Kans. Nelson operated the Grand and the Twin Circuit Drive-In, McCarney, which he purchased in 1954. He is survived by his wife, a daughter, and two sons.

John F. Sherwood, 53, a director for Universal Pictures, died in the Hospital for Joint Diseases, New York City. He had been working in New York City on scenes for "Any Way The Wind Blows." He is survived by his widow and his mother.

Arthur J. Sullivan, 66, branch manager, United Artists, Seattle, died last fortnight. He has been with UA for 17 years. He is survived by his wife, three sons, a sister, and nine grandchildren.



American League President Joseph Cronin and Boston Red Sox star Ted Williams will head the 1959 Jimmy Fund Drive of Boston Variety Club and the Red Sox. Seen, standing, are Curt Gowdy, chairman-sports; Hector Pelletier, chairman-police; James Mahoney, theatre chairman; William S. Koster, executive director; and Michael Redstone, treasurer; and seated, Cronin, general chairman; Bob Emery, chairman-"small fry"; and Williams, honorary general chairman.

Fox Managers Given Carte Blanche

Complete Local Autonomy Expected To Result In Added Service To Exhibs; Ad Force Increase Seen

NEW YORK—Complete local autonomy throughout the 38 domestic and Canadian branch offices of 20th-Fox was given to the company's exchange managers last week by president Spyros P. Skouras at the final session of the company's sales convention.

The sweeping carte blanche offered to the exchange heads gives them complete authority to handle every aspect of distribution without supervision from the home office. Each man will be "his own boss," Skouras said, to an extent reminiscent of original state's rights days, including direct responsibility for the advertising and publicity campaigns in his area. Within the manager's discretion will be the right to engage an advertising and publicity director who will be responsible only to him for campaigns in the territory. This will result in the largest field advertising and exploitation force in the industry.

Skouras told the men that each one of them was now "on his own" and empowered to make any and all decisions on sales and contracts. The exchange heads hailed the "emancipation of the sales force" as the greatest step forward in the history of the industry, enabling them to give greater service to exhibition.

Skouras also told the men that it would be their decision as to when films would be released locally, and charged them with the responsibility of determining when a picture had been properly sold to the public before making it available to reach the largest possible audience. He foresaw an era of unparalleled "salesmanship and showmanship" under this revolutionary new set-up.

Skouras' implementation and expansion of the policy of autonomy outlined earlier by general sales manager Alex Harrison was greeted enthusiastically by the conventioners.

Vice-president Charles Einfeld encouraged the expanded promotion plans and foresaw a greater surge in national advertising, publicity, and exploitation.

The concluding sessions were addressed by George Skouras, president of Magna Theatres, and his staff, distributors of "South Pacific" in Todd-AO, which 20th-Fox will eventually offer in CinemaScope, and Einfeld, who offered a detailed advertising and publicity survey on the company's forthcoming important attractions.

Local Autonomy Plan Hailed By TOA's Kerasotes

The hope that 20th-Fox' sales forces re-organization to give branch managers greater local autonomy "would be successful and will be adopted by other film companies," was voiced by George G. Kerasotes, president of Theatre Owners of America.

He hailed the announcement of strengthening the authority of branch managers as "a goal TOA and its predecessors, Motion Picture Theatre Owners of America and American Theatres Association, have long sought.

"We have always felt," Kerasotes said, "that the local branch manager is in the best position to know just what the exhibitor can do and cannot do with pictures. Placing the

Rank U.S. Operation Ends After Three Year Experiment

NEW YORK—Rank Film Distributors of America, Inc., announced last fortnight that it would cease its U.S. operation the end of this week, with Lopert Films, Inc., a United Artists subsidiary, taking over and continuing the distribution of films currently in release as well as others on the schedule.

The terse, formal announcement did not come as a surprise, and attributed the reason to "difficulties existing in the industry that made it impossible to successfully continue the operation."

RFDA went into U.S. operation early in 1957, after Rank was dissatisfied with returns from pictures handled by American distributors, including Universal, Republic, and United Artists.

Embassy, WB Sign Unique "Hercules" Deal

NEW YORK—Consummation of one of the most unique distribution deals ever executed in motion picture annals was jointly announced last week by Joseph E. Levine, president of Embassy Pictures Corp., and Charles Boasberg, vice-president and general sales manager of Warner Brothers, regarding the national distribution of Levine's dramatic spectacle, "Hercules," by Warner Brothers.

Levine said: "This marks a new concept in the manner of marketing and merchandising a motion picture, in that Embassy Pictures Corp. will continue to direct the advertising, publicity, and exploitation of the picture, selling it to the public. Warner Brothers . . . will directly sell the picture to the exhibitors. This creates a combination of teamwork that will make the greatest impact on the public and our industry."

"None of our plans for the marketing and the exploitation of the picture have changed, including the use of 600 color prints and day-and-date saturation bookings. We are going ahead full steam with the tremendous campaign that we have previously announced, encompassing national magazines, TV, radio and daily newspapers. Sid Blumenstock and Bill Doll will continue to head up the advertising, publicity and exploitation for "Hercules," combined with the Warner Brothers forces in New York and Hollywood."

The campaign was outlined in detail at a huge industry luncheon given by Levine which attracted more than a thousand persons to the Hotel Waldorf Astoria. E. H. Rowley, executive vice-president, United Artists Theatres, a dais guest, remarked, "I have never seen a campaign such as this to sell the exhibitors."

branch manager in a position where he can meet these problems with the necessary autonomy of action could be a tremendous step forward in distributor-exhibitor relations."

Kerasotes said the change would be watched with interest by TOA, and that TOA would urge its members to cooperate with Fox. "We sincerely hope," he said, "that the change will be successful from Fox' point of view, and that the other film companies will follow Fox' lead."

Hammer Films Signs 25 Pix Pact With Col.

By MEL KONECOFF

NEW YORK—James Carreras and associate Tony Hinds arrived in town last week (son Michael, another associate, had to remain home with a sudden virus attack) with news of a new deal, one calculated to help exhibitors with their picture shortages. On hand as a welcoming committee of one was Nate Golden, head of the film division, Department of Commerce.

Carreras also brought along four completed films: two for United Artists, "Ten Seconds To Hell" and "The Hound of the Baskervilles," in Technicolor; one for Paramount, "The Man Who Could Cheat Death," also in Technicolor; and one for U-I. There's also one on the way over for Columbia, "Yesterday's Enemy."

Carreras and Hinds also announced they were to sign a long-term co-production deal with Columbia calling for 25 features at the rate of five per year. They will also be permitted to make two outside pictures annually.

Golden opined that this deal could be the forerunner of other similar pacts. He lauded the two-way trade which the Department of Commerce is so anxious to develop. He applauded Carreras for bringing in many films that are successful at the boxoffice, which showed that they knew what the public wanted. His department stood ready to encourage foreign production which he hoped might fill the void for American exhibitors, and they needn't be all British.

Carreras said that his firm was quite impressed with the way American companies sell their pictures, making a new market available to British producers.

Columbia bought 49 per cent of the stock of Bray Studios, which is owned by Carreras and associates, as part of the overall deal. He and his people have carte blanche as to what to make, and they will finance 50 per cent of all pictures. He reported that Columbia was attracted by the reasonableness of their budgets, which permit large profits on a world-wide basis. Budgets are kept down by low overhead and low producer salaries. The average budget of a film made in England (not by Hammer) is between \$600,000 and \$750,000. Incidentally, only one of the next five can be classified as a horror film.

Carreras and associates will make "The Mummy" for U-I in 1959 and "Phantom of the Opera" in 1960. He was certain that as a result of the Columbia deal, other British producers—"the live ones"—will benefit and find other sources of production money as well as distributors. He expressed regret at Rank having to go out of business in America.

In England, British pictures are the top grossers (they took all 12 top grossing positions last year) and he thought the future looked rosy. More pictures are being made there than in the U.S. He estimated 1959 will see 125—including those produced by American producers—as compared to the 80 or 90 that were turned out last year. Of course, government aid helps, he admitted.

Whatever theatres closed down in England did so because of age or obsolescence. The majority are doing well, and over 4,000 still remain. About 200 or 300 closed down over the past several years.

(Continued on page 23)

Las Vegas Pulling Out All Stops To Welcome Variety Club Delegates



Interested figures check progress on construction of the \$30,000 addition to Variety Club's Day Home in Las Vegas, where the new facility is being readied for viewing by delegates to the show business group's international convention beginning on March 31. Seen, left to right, are John DeLuca, project chairman; Ernest Cragin, convention chairman; Sister Charles, principal; and a few students.

LAS VEGAS, NEV.—All the stops are being pulled to make the 32nd annual convention of Variety International in Las Vegas March 31 to April 3 the gayest and gaudiest affair in the organization's history.

During their stay in the famed resort, the "Fun and Entertainment Capital of the World," Variety delegates will be exposed to everything Las Vegas has to offer—from a gigantic western street barbecue to the distinction of holding the premiere meeting in Las Vegas' brand new \$5 million Convention Center.

All of the downtown clubs and casinos on fabulous Fremont Street will rope off the "busiest street in the west" the first night of the convention to give delegates a taste of the Old West in a gigantic outdoor barbecue and street dance. Western clothing will be order of the night as all the clubs open their doors to Variety.

The following two nights, the 1,500 Variety delegates from all corners of the world will be guests of Pepsi-Cola and Coca-Cola for their choice of lavish floor shows and dinners at the 10 resort hotels on the famed "Las

Vegas Strip." Among the entertainers appearing during the conclave will be Gisele MacKenzie, George Gobel and Georgia Gibbs, Mae West and Company, Frank Sinatra and Sammy Davis, Jr., the Lido de Paris production, the Four Lads, Spike Jones, Gordon MacRae, the "Nuit de Paris" and "La Nouvelle Eve" Parisian productions, and many others.

Friday evening the delegates will gather for the first official function to be held in Las Vegas' futuristic new Convention Center. Over 300 persons will participate in a musical "spectacular" under the direction of Antonio Morelli.

There will be five stages used under the massive main dome of the Convention Center for the performance, and many of the foreign countries represented at the conclave—including England, Ireland, Canada, and Mexico—will be honored by special music.

The 1,500 delegates will attend the Heart Award Dinner in the Convention Center Friday for the largest and most lavish banquet ever held in the history of Las Vegas.

Still many, many more events are planned

for the entertainment and diversion of Variety members, according to Ernie Cragin, general chairman of the Convention. The Ladies' Auxiliary has been making elaborate plans for a gala Bingo party for wives, featuring \$1,000 cash and many other surprise awards. A spectacular fashion show will feature over half a million dollars in furs, jewelry, and the latest feminine fashions.

In effect, the entire Las Vegas resort and entertainment industry is "turning itself inside out" to make the 32nd annual convention a memorable one. From the moment they arrive to the last frantic spin of the Las Vegas merry-go-round Variety delegates are assured the "times of their lives."

Baltimore Tops All Tents In Variety Week Campaign

The efforts of the Baltimore tent in publicizing Variety International Week and its humanitarian achievements were judged best among the 46 tents of the showman's organization, according to international chief barker George Eby.

The campaign of the Memphis unit was voted second best, with Dublin, Ireland; Philadelphia, Minneapolis, Washington, D.C., and Detroit following in that order.

Members of the winning tent have voted the coveted first prize, a round trip to Variety's annual convention in Las Vegas, to Aaron Seidler, New Albert Theatre, Baltimore. Seidler, a former chief barker of the Baltimore tent, served as press guy and coordinator of the Variety Week campaign.

Reade Names Two

OAKHURST, N.J.—Two new appointments were announced last week by Walter Reade, Jr., president of Walter Reade Theatres, to fill a newly created post and a replacement position within the theatre circuit operation.

Paul Baise, veteran of almost 11 years with the Reade organization, has been promoted to the new post of director of specialized theatre operations. Baise has been in charge of the company's advertising and publicity for the past several years. Included in Baise's new duties will be the handling of the company's art cinema engagements and other specialized attractions being planned by the company.

Joining the Reade organization to assume the advertising and publicity duties is Charles T. Felleman. Felleman comes to the company with over 15 years of experience with the exploitation department of Metro-Goldwyn-Mayer.



Key convention planners check progress. Seated are Averill Dalitz, Auxiliary chairwoman, and Gen Atol, co-chairwoman; standing are H.G.O. Weiller, co-chairman, and Fred Soly, transportation chairman.



Jack Schieff, left, decorating committee co-chairman, and Charles Howell, downtown clubs chairman, map plans for the Western Downtown Day, an informal highlight in the Las Vegas convention, set to run four days.



Dave Eisenberg, one of the driving forces behind the international convention, pauses momentarily in his task of mapping plans for the March 31 to April 3 meet. Delegates from all over the world will converge on Las Vegas.



RED
HOT!

MARILYN MONROE

and her bosom companion

JACK

IN A

BILLY WILDE

PRODUCTION

"SOME
LIKE
IT
HOT,"

COSTARRING
GEORGE

PAT

JO

RAFT · O'BRIEN · BROOKS

HOT

HIT AHEAD...

TONY CURTIS

EMMON



WILDER and I.A.L. DIAMOND · DIRECTED BY BILLY WILDER · An ASHTON PICTURE · A Mirisch Company Presentation

LOOK IT NOW //



40th Anniversary 1959-1999

HOT

**FROM
THE PRESS!!**

"Not only is Marilyn back, but she has with her two co-stars who have ardent followers of their own in Tony Curtis and Jack Lemmon. Miss Monroe looks terrific . . . Curtis and Lemmon go at their roles with relish and abandon. Word got around New York that this was the film being 'sneaked' and the paying customers started forming long lines early. Once inside, the lucky ones shook the rafters of the theatre with their howls of glee over this new comedy from Billy Wilder." — M. P. DAILY

"A winner with a zing! Hilarious . . . great entertainment! Probably the funniest picture of recent memory. Starts off like a firecracker and keeps on throwing off lively sparks till the very end. The film should provide United Artists with one of its top grossers for the year!" — VARIETY

"Could any showman ask for more? Bright comedy that sparkles like vintage wine! At a recent 'sneak' this Jazz-Age farce was greeted with an audience enthusiasm that was clamorous, to put it mildly." — FILM DAILY

"'Some Like It Hot' is certain to be even hotter at the boxoffice! Supersonic, breakneck, belly-laugh comedy which should be a block-busting bonanza! Billy Wilder was on the front burner all the way!" — HOLLYWOOD REPORTER

"Will probably make nothing but money! A riot of fun and femmes! The people appreciated the gorgeous Monroe named Marilyn and her ability to get across a comedy line or a song! All-in-all, a great time was had by all!" — EXHIBITOR

"A smash comedy that will be strong boxoffice in all situations right down the line! The ending is easily one of the funniest in years! Miss Monroe still has a hammerlock on the title to 'The Screen's Sexiest Female!'" — DAILY VARIETY

"Producer-Director Billy Wilder here has concocted what must surely turn out to be one of the wildest, wooliest and most infectiously fun comedies of the year! Three hilarious star performances! The result should be a boxoffice bonanza!" — M. P. HERALD

"Uproarious laugh riot which should prove to be a top box-office grosser, not only because of the potent marquee value of its stars, but also because of the picture's outstanding entertainment values!" — HARRISON'S REPORTS

"The wildest, wackiest and most wonderful farce comedy of the season, one that will keep audiences laughing uproariously from start to finish! Rarely have moviegoers been so convulsed! A comedy blockbuster!" — BOXOFFICE

MARILYN MONROE! TONY CURTIS! JACK LEMMON!

in a **BILLY WILDER** production

"SOME LIKE IT HOT"

CO-STARRING **GEORGE RAFT PAT O'BRIEN JOE E. BROWN**

SCREEN PLAY BY **BILLY WILDER and I.A.L. DIAMOND** DIRECTED BY **BILLY WILDER**

An ASHTON PICTURE • A Mirisch Company Presentation

THRU
UA

The music from "Some Like It Hot" (and Marilyn sings!) is available on United Artists Records at all record shops.

What Do Teens Want? Cleveland To Find Out

CLEVELAND—A plan aimed to increase the interest of the younger generation in motion pictures and to find out what types of films the new generation wants to see was being worked out here last fortnight by Adrian Awan, 20th-Fox publicity representative, and the Motion Picture Council of Greater Cleveland.

The plan, approved in principle by the Cleveland Board of Education, calls for the appointment of two review chairmen by each high school, who would attend screenings of selected pictures and participate in a discussion of the films, moderated by a member of the Motion Picture Council.

These discussions would be taped and the tapes turned over to the studios concerned. Review chairmen would review pictures shown for their school papers, with the best review of each school term granted a merit plaque.

Pictures viewed by the students will represent the output of all studios and will be selected by a three-member committee representing distribution, the Motion Picture Council, and education.

The project is looked upon as a practical grass roots teenage survey.

Cardinal Sponsors Premiere

NEW YORK—For the first time since he gave his enthusiastic support to the late Cecil B. DeMille's Biblical epic, "The Ten Commandments," Richard Cardinal Cushing has agreed to sponsor the showing of a feature film. The picture is "Embezzled Heaven," color-filmed in Vienna and Rome and based upon the novel by Franz Werfel. It features a climactic scene at a Vatican audience conducted by the late Pope Pius XII.

Cardinal Cushing will sponsor the film's American premiere, scheduled for Boston's 700-seat Kenmore on March 30.

Proceeds from the opening night will benefit the Cardinal's April 20-27 pilgrimage to Lourdes with some 70 mentally and physically retarded children.

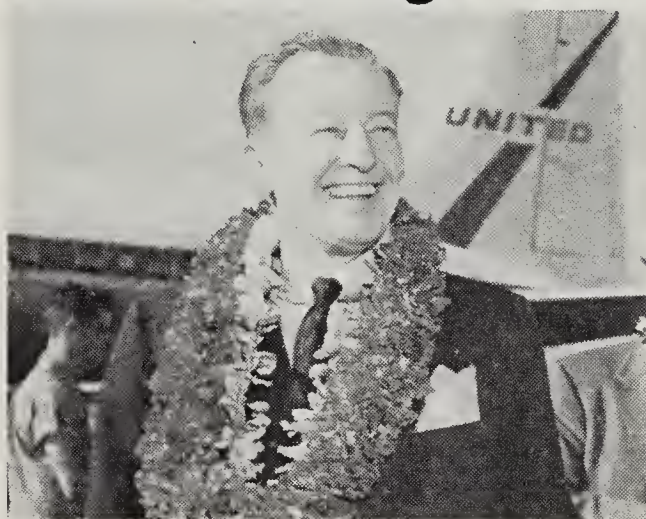
'58 Recession Reduces Decca Net; U-I In Black Thanks To Studio Sale

NEW YORK—Decca Records, Inc., and subsidiaries for 1958 had net income of \$2,776,382, which includes income attributable to the undistributed earnings of Universal Pictures Company, Inc., Milton R. Rackmil, president, reported to stockholders last week in the company's annual report. This was equal to \$1.82 per share on the 1,527,401 shares of capital stock outstanding at the end of the year. For 1957, Decca reported net income of \$3,972,514 or \$2.48 per share on 1,602,501 shares then outstanding.

Rackmil said that although Universal reported a loss for its fiscal year ended Nov. 1, 1958, its operations for the calendar year 1958 resulted in a net profit due to the sale of its studio properties for \$11,250,000. Universal realized a net gain after taxes of \$3,676,510 from this transaction. At the same time, Rackmil said, Universal arranged for the lease-back of studio facilities adequate for its production requirements.

Rackmil said the general business recession in 1958 adversely affected sales of the record division, resulting in lower earnings than in the peak year of 1957.

Admission Prices Seen Key To U.S. Film Earnings In Far East Nations



Eric Johnston, president, Motion Picture Association of America, recently arrived in Honolulu while en route to the Far East where he will negotiate U.S. film rights with Japan, Formosa, Thailand, Singapore, and the Malay States.

NEW YORK—Eric Johnston, MPAA-MPEA president, just back from a five-week trip in the Far East, stated last fortnight that America's motion picture industry should construct new theatres, in partnership with local nationals, there.

Outside of Japan, the Philippines, and Hong Kong, Johnston said, "theatres are needed." Lack of them in the Far East is "our limiting factor," he asserted.

The main problem in the Far East "is low admission prices," he said. For example, Johnston said, the top in Indonesia is about five cents, of which one-third goes to the government, the rest to theatres and distribution.

Censorship is also a "major" problem in Indonesia, he said. "We can't get our quota of 150 features past the censor." Indonesia has rejected 65 American pictures so far in the fiscal year, Johnston said.

As to the local status of the film industry in the Far East, Johnston reported that Japan and Hong Kong are "doing very well." He said he believed the American movie industry would get "favorable treatment in the fiscal year beginning this April 1." He added that the American film industry is "earning \$12-\$13 million a year" in Japan. There is a "year of grace" before the new regulation that distribution companies operate their own distribution firms there goes into effect in May, 1960.

"American pictures are very popular in the Far East," he concluded. "If we can only get reasonable admission prices, earnings will grow materially."

Leventhal Heads Md. MPTO

BALTIMORE, MD. — At the annual meeting and election of Allied Motion Picture Theatre Owners of Maryland at the Hotel Strafford last week, Meyer Leventhal was named president; Harold DeGraw, vice-president; C. Elmer Nolte, Jr., treasurer; James L. Whittle, executive secretary; and Mrs. Helen Diering, secretary. Directors are Leon Back, Jacob Levin, J. Stanley Baker, Louis Gaertner, Walter Gettinger, Edward F. Perotka, John Manuel, and D. M. DeLauney.

AA Signs Spanish Deal

NEW YORK—Allied Artists International Corp. has concluded a long term agreement for the distribution of Allied Artists product in Spain by Radio Films, S.A.E. of Barcelona, Norton V. Ritchey, president of AA International, announced last week.

200 At Concession Meeting

NEW YORK—The 1959 Eastern Regional Conference sponsored by the National Association of Concessionaires, first to be held here in four years, was attended by over 200 industryites last week at the Park Sheraton Hotel.

The conference inaugurated a new meeting technique based on "discussion by topic." Topics included on the agenda were vending and merchandising higher price items, new ideas in merchandising, conventional theatres, drive-ins, road-shows, novelties, and concession diversification.

Conference chairman was Bert Nathan, Nathan Enterprises, Inc., Brooklyn, N. Y. Emanuel Frisch, Randforce Amusement Corp., Brooklyn, spoke on "A Theatre Man Looks At Concessions." Coca-Cola hosted a luncheon, while Pepsi-Cola hosted a cocktail party. Delegates had an opportunity to win a 1959 RCA 21-inch color television console set donated by APCO, Inc., New York, manufacturers of automatic merchandising equipment.

Taylor Heads Para. Division

NEW YORK—Alfred R. Taylor has been put in charge of Paramount's midwestern division, replacing J. H. Stevens, division manager, who has taken an extended leave of absence, Sidney G. Deneau, vice-president of Paramount Film Distributing Corporation, announced. Taylor has been Paramount's Los Angeles branch manager.

The midwestern division, with headquarters in Chicago, encompasses Paramount's Chicago, Detroit, Indianapolis, and Minneapolis branches.

Universal adopted new production and distribution policies, Rackmil explained, because of a drop in public interest in the type of "inexpensively produced pictures which had been Universal's mainstays." Under the new policies, Universal will produce more elaborate films based on well known literary or dramatic properties with star-studded casts.

Coincident with the development of the new policies Universal suspended production for a time in 1958, but meanwhile the company maintained a steady flow of pictures to exhibitors from a backlog of previously completed but unreleased feature films. "By July, 1958," Rackmil said, "the plans for the changed program had crystallized and the studio was in a position to go forward."

He added: "These new policies also take advantage of the trend toward film production by independent companies formed by producers, directors, actors and other creative people who share in any profits from the pictures they work on. Consequently, Universal has made arrangements with several independent companies for the joint production of a number of outstanding features."

Exhibs Boost TV . . . for a day

By AL ERLICK

THEATREMEN across the land, Canadian neighbors to the north, and other citizenry wherever civilization has spread enough to warrant placement of a National Broadcasting Company affiliate, are declaring a one-day truce with the television industry in the never-ending battle for the leisure hours of the public.



ARKANSAS
King

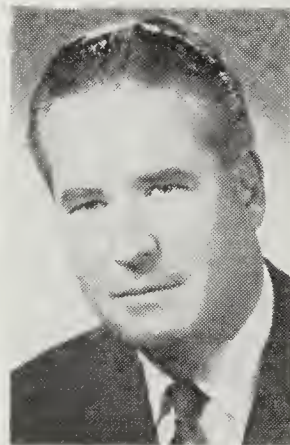


CALIFORNIA
Thedford

Perhaps truce is the wrong word. What has been affected is more in the nature of an alliance, with exhibitors in the strange position of trying to convince their customers that the thing to do on the night of April 6 is stay home and watch television. Like most seeming gestures of purest altruism, there's a slightly selfish motive lurking in the shadows of NBC's April 6 programming plans. On that particular Monday evening, for one hour and 45 minutes of celebrity-studded magic, television belongs to the motion picture industry. An incomparable host of famous faces and equally famous figures will parade across the postage stamp screen to do homage to the best in their profession. Yes, on April 6, "Oscar" comes to TV.



CALIFORNIA
Levin



COLORADO
Selig

The small statuette, reverently housed on mantelpieces in some of the world's most famous homes, packs a mighty wallop. Just who walks away smiling from Hollywood's most glittering night out affords conversational tidbits for an entire population for weeks before and after the big event. Even more important, the industry reminds the lethargic, with whom they might have lost touch during the year, that there is no medium of entertainment that can match the variety afforded by motion picture theatres. Small wonder that exhibitors, as well as representatives of other industry groups, consider the loss of a night's business money well spent.

Last year for the first time, motion pictures sponsored the event itself, and the resultant commercial-free TV spectacular attracted a viewing audience of staggering proportions—75,000,000 strong. That's a lot of zeroes in any case, but the end is not yet in sight. Increased effort on the part of the nation's theatremen is almost certain to bring about an appreciable rise this year.

In every state, designated chairmen, many of them pictured on these pages, have been busy for weeks enlisting area support for the telecast. Aided by field exploitation representatives, they have flooded newspapers, radio and TV stations, and other communications media with news and features designed to pique public interest. Realizing that the glamour capital of the world, Hollywood, can capture the public imagination like few other places or events, newspapers have started contests based on picking the "Oscar" winners, and radio stations have been featuring contending songs. Department stores are happy to tie in with fashions from films and window displays, and other material from the kit specially provided for



D of C
Goldman

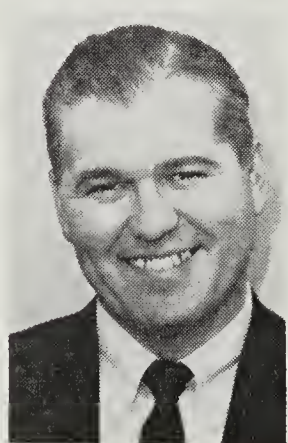


ILLINOIS
Kerasotes

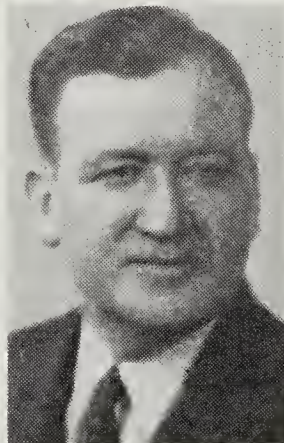
the campaign can be seen in the form of banners, car cards, trailers, radio and TV spots, etc.

Out in Hollywood, the best entertainment minds in the world, under the direction of Jerry Wald, are busy putting together the big show. Approximately 100 of the biggest stars in the world will take part, singing, dancing, wise-cracking, or just ripping open an envelope to the accompaniment of a deep hush. Quite a show, and the industry plans to make the most of it.

More and more, motion pictures are becoming an international medium. As the world grows smaller, the screen grows larger, and cooperative film-making results in international film stars and international hits.



IOWA
Knight



LOUISIANA
Barr

This world-wide flavor guarantees that the night of April 6 will have an effect far broader than ever before.

Certainly, the Academy Awards presentation has an immediate affect on the grosses of winning films. But its by-product is even



MARYLAND
Whittle



MICHIGAN
Capogna

more important. No other single event focuses public attention more strongly or more directly on our industry. For 105 minutes, the world of entertainment belongs exclusively to the movies. Every exhibitor, from the largest first-run situation to the smallest neighborhood house, must benefit.

The success of April 6 will depend on the cooperative efforts of a united industry. Throughout the area that will be reached by NBC's cameras, men are working tirelessly to guarantee this success. Exhibitors have become TV's greatest boosters—for a day.

Our thanks to the area chairmen leading this effort and a salute to all the men assisting them. Their names follow:



MISSISSIPPI
Royal



NEW YORK
Krolick

George M. Aurelius, Arizona Paramount Theatres, Phoenix, Ariz.; K. K. King, Commonwealth Searcy Theatre Corp., Searcy, Ark.; William H. Thedford, Fox West Coast Theatres, Los Angeles; Irving M. Levin, San Francisco Theatres, San Francisco; Roy Cooper, San Francisco; Robert W. Selig, Fox Inter-Mountain Amusement Corp., Denver; Larry A. Starsmore, Westland Theatres Inc., Colorado Springs, Colo.; Harry F. Shaw, Loew's Theatres, New Haven.; Harry Finestein, Stanley Warner Management Corp., New Haven; Lewis S. Black, Warner Theatre, Wilmington, Del.; Edgar J. Doob, Loew's Aldine Theatre, Wilmington, Del.; Marvin J. Goldman, K-B Theatres, Washington; Horace Denning, Dixie Drive-In Theatre, Jacksonville; David B. Wallerstein, Balaban & Katz Corp., Chicago; George G. Kerasotes, Kera-

(Continued on next page)



NEW YORK
Brandt



NEW YORK
Schwartz



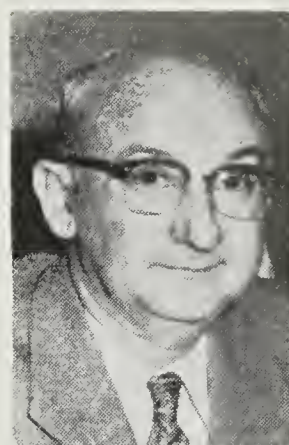
OKLAHOMA
Slocum



OHIO
Murphy



OREGON
Hopkins



PENNSYLVANIA
Emanuel

Exhibs Boost

(Continued from preceding page)

sotes Theatres, Springfield, Ill.

Also, R. T. Lochry, Allied Theatre Owners Of Indiana Inc., Indianapolis; D. B. Knight, Tri-States Theatre Corp., Des Moines; Ralph E. McClanahan, Irvine, Ky.; Gene Lutes, Capitol Theatre, Frankfort, Ky.; Maurice F. Barr, Paramount Gulf Theatres Inc., New Orleans; C. J. Russell, Jr., Bijou Theatre, Bangor, Maine; Edward S. Canter, American Theatres Corp., Boston; James L. Whittle, Towson, Md.; Henry Capogna, Butterfield Theatres Co., Detroit; Charles Winchell, Minnesota Amusement Co., Minneapolis; A. L. Royal, Ritz Theatre Bldg., Meridian, Miss.; Edward B. Arthur, St. Louis; Clarence Golder, Montana Theatre Assoc., Great Falls, Mont.; R. R. Livingston, Capital Theatre, Lincoln, Nebr.; Maurice J. Miller, Passaic, N. J.; Nathan C. Greer, Santa Fe, N. M.; Ed Kidwell, Frontier Theatres Inc., Roswell, N. M.

Also, Edward F. Meade, Sheas Buffalo, Buffalo; Elias Schlenger, Palace Theatre Bldg, Albany; Harry Brandt, New York; Sol A. Schwartz, New York; F. E. Wetzstein, Mandan Theatres, Mandan, N. D.; Frank Murphy, Loew's State Theatre Bldg., Cleveland; E. R. "Red" Slocum, United Theatre Owners Of Oklahoma City; Art Adamson, Portland; Rex Hopkins, Evergreen Theatres Corp., Portland; Dean Matthews, Fox Theatre, Portland; Henry Burger, Stanley Warner Management Corp., Pittsburgh; Edward Emanuel, Philadelphia; Ed Fay, Majestic Theatre, Providence, R. I.; Sam Irvin, Plaza Theatre, Asheville, N. C.; Herbert R. Levy, Malco Theatres Inc., Memphis; Kyle Rorex, Dallas; John Krier, Intermountain Theatre Inc., Salt Lake City; Jack McGee, Fox Inter-Mountain Amusement Corp., Denver; Ray Kiniry, Opera House, Bellows Falls, Vt.; Carlton Duffus, Virginia Motion Picture Theatre Assoc., Richmond, Va.; Syd Gates, Roxy Theatre, Norfolk, Va.; Fredric A. Danz, Sterling Theatres Co., Seattle; Oscar Nyberg, Fox Evergreen Theatres, Seattle; Will J. Conner, John Hamrick Theatres,

Pope Urges Watchful Eye On Mass Media

VATICAN CITY—Pope John XXIII last fortnight directed bishops the world over to tighten up Catholic action in the fields of motion pictures, radio and television.

The Pontiff said those media represent grave problems in the "fields of public morality, propagation of ideas, and the education of youth." Therefore, he extended his "paternal and insistent warning" to those responsible for the media.

SWG Honors Its Best

HOLLYWOOD—The Screen Writers Guild made its annual awards last fortnight at a banquet and floor show at the Moulin Rouge Theatre Restaurant.

The Guild's Laurel Award, presented annually to the writer who "over the years has contributed most to the literature of the screen," went to Nunnally Johnson.

The award for the best written American comedy went to S. N. Behrman and George Froeschel for "Me and The Colonel"; best written American drama award went to Nathan E. Douglas and Harold Jacob Smith for "The Defiant Ones"; and the award for the best written American musical went to "Gigi."

DiSalle Against Ticket Tax

COLUMBUS, OHIO—Governor Michael DiSalle stated last fortnight that admission taxes were among the items in the sales tax bill introduced in Ohio Senate by Senator Stephen R. Olenick, Democrat, that he will work to delete.

The Governor said that admission taxes and various other items in the Olenick bill "definitely were not in my budget recommendations."

Seattle; Ray Davis, Fox Inter-Mountain Amusement Corp., Denver; Russell Schulte, Rialto Theatre, Casper, Wyo.; Charles S. Chaplin, Motion Picture Industry Council of Canada, Toronto, Canada.

"Ben Hur" Sessions Set

NEW YORK—Morton A. Spring, president of Loew's International Corporation, last week announced that full and detailed discussion of the company's careful, long-range plans for the global handling of "Ben-Hur" will be the central theme of three "Ben-Hur" conferences that will be held during April beginning with Madrid, continuing on to Tokyo, and concluding in Mexico City.

The three conferences, the most extensive in the history of the company, will bring together top personnel from MGM's 40 overseas branches with home office executives. While primary attention will be given to the extraordinary plans for "Ben-Hur," ample time will also be devoted to the marketing and sales policies for the other major MGM productions that will be released in 1959.

The conferences will kick off in Madrid on April 14 and continue through April 18. The Tokyo segment will follow from April 21 to April 25. Then will come the third conference in Mexico City from April 26 to April 30.

Strickling New Loew's V-P

NEW YORK—Howard Strickling, director of advertising and publicity for Loew's, Inc., was elected a vice-president of the company at a meeting of the board last week, it was announced by president Joseph R. Vogel.

Strickling has been in charge of MGM's promotional activities since January, 1958. Previously, he had been director of publicity at the MGM Studios in Culver City, Cal., where he makes his headquarters.

Youngstein Heads "Tony" Unit

NEW YORK—Max E. Youngstein, United Artists vice-president, has been named chairman of the motion picture committee for the Antoinette Perry "Tony" Awards Dinner, it was announced by Mrs. Helen Menken, president, American Theatre Wing.

Sponsored by the Wing, the "Tony" Awards Dinner will be held on the evening of April 12, in the Waldorf-Astoria Hotel.



PENNSYLVANIA
Burger



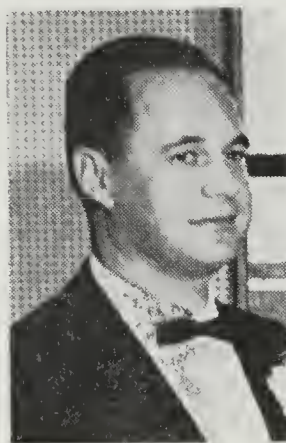
RHODE ISLAND
Fay



VERMONT
Kiniry



VIRGINIA
Gates



WASHINGTON
Danz



CANADA
Chaplin





YOUTH KNOWS BEST...

*doesn't mind
saying so*

Today's teen-agers are outspoken . . . know what they like . . . don't mind letting people know. In fact, if they like a picture—if they feel it's good, they respond in a hurry—make good the trade saying . . . *The better the picture THE BETTER THE BOX OFFICE!*

Better story material—latest, most advanced technics—all help make good pictures better. That's why it pays to take full advantage of the Eastman Technical Service for Motion Picture Film, maintained to work with the industry, help solve questions of film choice, production and processing. Offices at strategic locations. Inquiries invited.

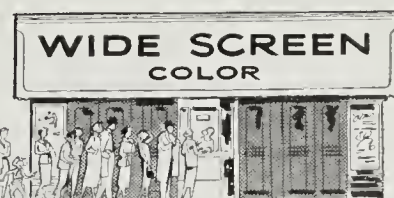
Motion Picture Film Department
EASTMAN KODAK COMPANY
Rochester 4, N.Y.

East Coast Division
342 Madison Ave., New York 17, N.Y.

Midwest Division
130 East Randolph Drive, Chicago 1, Ill.

West Coast Division
6706 Santa Monica Blvd., Hollywood 38, Calif.

*It's what's on the screen . . .
and what people say about it
. . . that counts!*



Ohio Censor Advocates, Industry Spokesmen Clash Over New Curbs

COLUMBUS, OHIO—Present Ohio statutes providing penalties for showing "obscene" films constitute the American way of dealing with "objectionable" films, members of the Ohio Senate Judiciary Committee hearing censorship bills were told in the final hearing on SB 115 and 242.

Industry spokesmen were among 13 opponents heard.

The bills were referred to a three-man subcommittee with Senator Thomas O'Shaughnessy, Columbus Democrat, co-sponsor of SB 242, as chairman. Other members are Senator Danny Johnson, New Philadelphia Democrat, and Senator Fred Hoffman, Cincinnati Republican. Opponents asserted the bills are of questionable constitutionality, would deny freedom of press and speech, are discriminatory, would cause unfair tax burdens, and would have little or no effect in curbing juvenile delinquency.

Industryites denied a heated charge by Senator O'Shaughnessy that "the film industry wants no restraint of any kind and wants to show any and all kinds of pictures." It was pointed out that virtually all producers are governed by the Production Code.

SB 115, introduced by Senator Robert Shaw, Columbus Republican, is aimed at "obscene" films.

SB 242, sponsored by O'Shaughnessy and Paul Lynch, Columbus Democrat, would classify films "adult" and "family" and would censor "misleading" advertising.

Industry spokesmen included Frank Murphy, Loew's division manager; Joe Alexander, RKO division manager; John Harlor and Harry Wright, MPA attorneys; Ed McGlone, RKO Columbus city manager; Louis Sher, president, Art Theatre Guild. Other opponents included Professor Frederick Wirt, Denison University; Morton Iove, Civil Liberties Union; spokesmen for American Veterans' Committee; Mrs. Herbert Kirschbaum, representing 15 Ohio State University professors; and Rev. Bryant W. Dennison, Ohio Diocese, Protestant Episcopal Church.

NTA Stock Deal Extended

LOS ANGELES—National Theatres, Inc., announced that it has extended to April 6 the expiration date of its offer to acquire common stock and stock purchase warrants of National Telefilm Associates, Inc.

The exchange offer, made on Feb. 16, offers \$11 principal amount of the 5½ per cent debentures due March 1, 1974, of National Theatres, Inc., and a warrant for the purchase of one-quarter of a share of National Theatres, Inc., common stock in exchange for each share of NTA stock.

National Theatres also announced that application has been made to list the debentures on the American Stock Exchange. The equivalent exchange offer to NTA warrant holders is also extended to April 6.

Levy New AA Ad Manager

NEW YORK—Sanford Abrahams, Allied Artists director of advertising and publicity, announced the appointment of Herman Levy as advertising manager, a post Abrahams formerly held, effective on April 1.

Levy, now head of the Universal-International advertising department at the studio, terminates a 14 year association with Universal to step into his new position.

"Naked Maja" Mailable? Congress Gets Into Act

WASHINGTON—The United Artists-U.S. Post Office argument over the mailable of advertising on "The Naked Maja" reached the floor of the U.S. House of Representatives last fortnight.

Representative Kathryn E. Granahan, Pennsylvania Democrat, who is chairman of a Post Office Subcommittee, announced her group would inquire whether the Post Office Department has sufficient power to "differentiate between art and box office lures" in determining what is mailable.

No Reduction Seen For N.Y. Censor Fees

ALBANY—The Assembly Committee on Public Education voted not to report a bill by Anthony P. Savarese, Jr., Queens Republican, which substantially reduced the license fees charged via the Motion Picture Division, State Education Department.

The measure, similar to ones reported by the same committee in 1955, 1956, and 1957, and approved by the Legislature the latter two years—but vetoed by Averell Harriman, then governor—provided an increase in the rate for reviewing original films from \$3 to \$4 per thousand feet. However, it decreased the scale for prints from \$2 per thousand feet, to \$4 for each additional "entire copy."

It is the print tap that produces what distributors claim to be a heavy profit for the state each year. Harriman, in disapproving the 1956 proposal, estimated the loss in revenue at \$270,000. The next year, in nixing the bill, he placed the loss at \$300,000. Both times, Harriman pointed out the Legislature had not voted substitute revenue.

To meet the objection that the measure would "throw the budget out of balance," it was amended, at the last minute this year, to make the effective date April 1, 1960, instead of July 1, 1959. This had the change coincide with the start of a new fiscal year.

Commerce and Industry Association of New York, which entered the fray on behalf of the proposal, thought data furnished the new budget director, Dr. T. Norman Hurd, and his staff, in letters and conferences, had convinced the budget division that justice dictated a reduction of censorship fees.

Governor Nelson A. Rockefeller, in his recent budget message, estimated revenue from this source, during fiscal year 1958-59, at \$400,000—a decline of \$57,000 from the previous 12 months.

Industry Wins "Reprieve" As Censor Measures Die

ALBANY—As Republican leaders pushed for adjournment of the Legislature by March 25, if possible, an informed source declared that Joint Legislative Committee on Offensive and Obscene Materials' bills dealing with classifications (in a modified fashion) and establishing tighter control over advertising were "dead for this session."

He warned that the motion picture industry had, in effect, been given a "reprieve and should recognize this, by correcting abuses

COMPO Anti-Censor Ad Hit In Ohio Paper

COLUMBUS, O.—The Columbus Dispatch took sharp issue with a current COMPO ad on growing demands for censorship printed in Editor and Publisher, in an editorial titled, "Cry For Censorship Rises."

The COMPO ad states that we are living in "one of those occasional darkening periods when the voice of the censor is heard in the land." The ad warns the press that "the censor's cry is always fatal to freedom" and equates the present agitation to censor movies with conditions that evoked John Milton's "Areopagica" and Peter Zenger's campaign for freedom of speech and the press.

"We quite agree that sentiment to censor movies is evident, strong and growing," said the Dispatch. "We do not agree that it properly may be equated with a desire to see basic freedoms curbed, or that it represents a threat to the free dissemination of legitimate information in any media."

"The plain fact is that the multiplying calls for censorship stem from the almost complete breakdown of the standards of ordinary decency that followed in the wake of the 'liberal' Supreme Court's repeated knockout blows of state film review laws."

"It is the voice of a substantial segment of public opinion that will not be silenced. The American film industry's own once-effective self-regulatory program is in collapse. Foreign-made 'adult only' pictures so raw that they shock many decent-minded people of all ages are shown openly and advertised (in some cities) with a notorious lack of taste."

"So long as motion pictures which are offensive to millions of people, and which are entirely unsuitable to children and young people are produced and exhibited, so long will public clamor continue for reasonable and moderate curbs on the offenders."

"Much of this clamor comes from people who are just as firmly opposed to censorship, in principle, as is this newspaper. The way to end it is not to piously invoke the shades of Milton and Zenger as a pretext for continuing the present excesses—and perhaps excusing even worse ones—but to return to the standards of responsibility and self-restraint that once were mandatory under the industry's own code, and under the provisions for review of films provided in various states where these protective laws have been held unconstitutional."

"If this is not done, efforts are certain to continue to find a formula providing for state review of films that the Supreme Court will be forced to accept. In the words of a great American statesman of the last century, the movie-going public is confronted with a condition, not a theory. And the public will not permanently accept fine-spun legal theorizing from the high bench so long as the condition with which it deals becomes continually worse."

Attention has been focused in recent months on an outbreak of censorship activity all over the country causing concern to all factions of the industry.

in film content and advertising.

A resolution for continuation of Joint Legislative Committee's existence, introduced by chairman Joseph R. Younglove, Johnstown Republican, stated that "widespread public concern has been evidenced relative to the type of material being disseminated in this state by mass media of communication, including picture magazine, comic books, radio, television, and motion pictures."

Wilmington Struggles With License Fee Law

WILMINGTON, DEL.—After withdrawing a proposed ordinance making 18 changes in the business license fee law, City Council heard first and second readings of a new proposal making 22 amendments. The new proposal retains the original 18 changes with some minor revisions in wording.

Added was a provision that members of the board of directors of any firm will not be considered as employees when calculating the \$1 per month fee (for every employee above one working 10 days or more in a month) except those directors subject to the provisions of the Social Security and/or federal or state unemployment insurance laws.

On March 5, by 11-1 vote, Council overrode the Mayor's veto of the ordinance setting a base fee of \$300 per year for motion picture theatres and assessing location operators \$5 per year on each machine vending food, soft drinks, or "merchandise of any character."

Edward R. Hensel, director of the new License Fee Collection Bureau, in his first interview since assuming that post, said, "I'm going to work to see if we can't get the \$1 per employee fee eliminated as it regards the first quarter of this year. It wouldn't be equitable," he said, "to charge that fee for the first quarter."

HAMMER (Continued from page 11)

The pictures wanted by the public are doing better than ever. The increase in admission prices overcame a five per cent attendance drop, and tax remissions by the government also boosted final figures. He expected the government to grant even further relief via tax reductions or eliminations.

He admitted that they can't turn out blockbusters over there because the small, immediate market is a gamble. The top return possible in England and surroundings comes to \$1,500,000.

Contrary to the opinions of some, he didn't think that the horror cycle was dying out. The good ones will still make money in his opinion.

Their arrival was celebrated by a cocktail party attended by distribution as well as exhibitor toppers here.

Para. Merges Branches

NEW YORK — Paramount's Memphis branch is being streamlined and will be merged into the New Orleans branch, it was announced here last week by Hugh Owen, vice-president of Paramount Film Distributing Corporation.

Anti-Pay TV Group Seek AT&T Support

NEW YORK—Philip F. Harling, co-chairman of the industry's Joint Committee on Toll TV, announced last fortnight that the aid of American Telephone and Telegraph Company will be sought in the effort to block subscription television.

Robert Taplinger and Associates, public relations firm, has been retained by the group to lay out a campaign and put it into action.

Harling said, "We will point out to AT&T that the very people it is now serving would be the very ones to be deprived of free television should pay TV be put into effect. We also will point out that it would work a hardship on their customers by increasing their telephone bills."



The NEW YORK Scene

By Mel Konecoff

PRODUCER-DIRECTOR George Stevens was in town last week to take part in the promotion for "The Diary of Anne Frank," and when we saw him in his hotel suite the other day, he related that he's spent close to two years working on the project. He takes his time in making a film, operating on the theory that the longer it takes to make a film, the longer will it run in theatres. Thus, if it takes a year to make a picture it should be around for at least this period of time.

He thought the public would go for the idea of reserved seats for the film because they can look forward to seeing it when they want to see it. Reserving seats makes sense as far as the customers are concerned, in his opinion. He believed that distributor 20th-Fox has hard ticket plans for it all over the country. Experience has proven that even the subsequent runs benefit from the reserved seat situation.

The picture now runs two hours and 50 minutes, which he thought was a satisfactory enough length to give the customers their money's worth, as well as enough of an experience to be satisfying. A big picture is a film that pleases its immediate audience and then attracts others. It does not mean a lengthy film. It is also more difficult to make a long picture than a short one.

Stevens believed that Charles Einfeld and his staff are doing a good job in selling and promoting the picture. Good selling enhances the film, and he didn't think that it would have gotten the reception it did were it not for the "enlightened" campaign by Einfeld. Production and promotion, he believed, go hand in hand.

He and his son, George, Jr., who works with him, try to interest people at the outset of production, especially those in the advertising and publicity departments.

The production cost came to \$1,300,000, plus some fancy studio bookkeeping which may raise the cost, but he's only concerned with the actual monies required to put a story on film. He felt the promotion and advertising costs will be considerable, even though Einfeld is a very capable guy being able to get the most space for the least amount of money, something of which he approves.

Stevens felt in the case of "Frank" that it would have been unsatisfactory to just transfer the play to the screen, which has a great deal more latitude to offer. He also felt that the needs of the screen were different, and a different cast was also in order, as in the case of Millie Perkins instead of Susan Strassberg, who appeared in the play.

Incidentally, as president of the Academy of Arts and Sciences, he hoped that this year's show would be even better than last year's and that it wouldn't turn out to be just another TV spectacular. He felt it was important to show the awards on TV to give it the widest possible presentation, audience, and good stature. He felt it was a good way to sell the industry and brushed off the complaint made by a few that it was wrong to urge potential theatre customers to stay at home to see the show. He felt that it would benefit the industry the rest of the year.

His next project will be "The Greatest Story Ever Told," and he will make, together with his son, "King of California" later in the year. Fox will release the former while the latter has not as yet been set.

I HAVE RETURNED: Frank Capra is back and UA has him. Out of the feature-making business since 1951 at which time he turned to making science subjects for TV and the Bell Telephone System, Capra recently finished "Hole in the Head," which some say is a rip-roaring comedy starring Frank Sinatra. It's also his first in CinemaScope, which contrary to popular belief can be used for comedy if "Hole" is any proof.

With Sardi's famed and wonderful Martin Balmer in attendance at lunch, Capra related how he liked to attend previews and record reaction on a tape together with the sound track which makes removing or repairing those areas that need same comparatively easy. He also believed preview cards can prove an accurate barometer how a film will fare.

He believed audiences are ready, willing and able to laugh at comedies. It's just that successful ones are difficult to make and hard to finance. They also haven't been made in great numbers because the industry was unhappy, and unhappy people don't make comedies.

Regarding censorship, he thinks we should object to it vehemently, including classification as to adult or general. He thought the Production Code was well enough known.

As for the future, he has nothing concrete in mind, and he's waiting for reaction on "Hole" to see whether he'll venture out on the road to do some selling on it.

ROLL THE CAMERAS, BEGORRA: George Glass and Walter Seltzer, executive producers with Pennebaker Productions, who just completed turning out "Shake Hands With The Devil" in Ireland, returned here last week with the news that their film was the first to be made in the newly-constructed studios in Ireland. Its proximity to England permitted a number of well-known players to make brief appearances before the cameras, which will help in the selling.

Sixty-six days were spent in the shooting of the James Cagney vehicle, and the key technicians had to come from London since Irish technicians still needing training. The production cost came to \$1,700,000, and if it had been made in Hollywood, it would have been 50 per cent more expensive.

They related how the cities of San Francisco, Chicago, and Boston having large segments of the population of Irish descent were bombarded with information on the film from Ireland as part of a long-sell operation.

Right now, Pennebaker is waiting for Marlon Brando to complete "One Eyed Jacks" for Paramount release, while the next for UA release will be "Paris Blues." They would like to make one with Brando and two without him every three years. They want to get out and really sell each production to the best of their ability, a vital factor these days.

ALBANY

Raymond Smith, retired Warner manager, and Howard Goldstein, ex-20th-Fox and RKO salesman, continue to expand their buying and booking operations. Smith picked up the State, Deposit, and the Albano Drive-In, Ravena. He also buys and books for four-wallers in Manchester, Vt., as well as in Oneonta, Sidney and Margaretville, N.Y. Goldstein added to his accounts Sunset Drive-In, Massena, operated by Donald Gilson, and Thousand Islands Drive-In, near Alexandria Bay, and the Bay theatre, Alexandria Bay, conducted in partnership with Tony Scalise. He has also acquired Dix Drive-In, Hudson Falls, and operates the Ft. Warren Drive-In, Castleton, Vt., with his younger brother, Herb, plus conventionals in Mechanicville and Whitehall. . . . A reduction in clearance has been asked by Howard Goldstein for the Dix Drive-In, Hudson Falls, and Ernie Stautner

and Ed Hoffman, owners, Sara-Pla Drive-In, between Saranac Lake and Lake Placid. . . . Alan Iselin, Tri-City Drive-In Theatres, is co-chairman of Young Executives Committee for Albany Jewish Welfare Fund Drive. . . . The Albany Times Union presented Chief Barker Samuel E. Rosenblatt, local Variety Club, Tent 9, a check for \$2,064.03 for support of Camp Thacher. This represented the proceeds of the recent premier of "South Pacific" in Todd-AO at the SW Ritz. The Hearst paper sponsored the benefit, SW donated the theatre.

ATLANTA

Charles Simpson, vice-president, Capital Releasing Company, is back at his office following surgery. . . . At the monthly luncheon meeting of WOMPI at the Variety Club, president Helene Spears named Mrs. Nell

Middleton, MGM, as chairman of the nominating committee, with Frankie English and Martha Chandler as members. Big plans are under way for WOMPI's "Boss Of The Year" dinner to be held at Variety Club on April 3. . . . Bernie Shapiro, Southern Poster Company, and wife have left for a month's vacation. They will attend the Variety Clubs International convention in Las Vegas and then continue on to the west.

BOSTON

The current film at Spero Latchis' Latchis, Brattleboro, Vt., was "Nice Little Bank That Should Be You-Know-What," and next door, the local bank was You-Know-Whatted. As a result, Latchis is taking a ribbing as the robbery occurred the day following the opening of the film. The local papers picked up the item and splashed it on the front page with a cartoon of the culprit studying the marquee on the Latchis, all of which helped business at the theatre. . . . The Cinema, Portland, Maine, has been sold to a local bank to be dismantled. Owned and operated by the Ralph Snider Circuit, the theatre was closed recently. . . . Hal Roach Distributors, formerly DCA, is moving its offices to 60 Church Street in the Universal-International exchange after being at 50 Melrose Street. The move will not be made until April 1 when Al Herman, branch manager, Cyril McGerigle, booker; and Mrs. Martha Ferris Kenney, bookkeeper, will take over the large space at U-I formerly occupied by the sales manager and his staff. . . . The Family, Worchester, owned by Phil Loew, brother of E. M. Loew, has been closed due to illness of the owner. When E. M. Loew returns from Florida, it is expected that he will add this theatre to his circuit after refurbishing. . . . When the Riverdale Drive-In, West Springfield, opens its gates on Easter Saturday, March 28, the manager will be Larry Senez, former assistant under Jack Francis, who resigned. Joe Quatrocci will take control of the Route 128 Drive-In, Burlington, when it opens, and Murray Howard will be back at the Auburn Drive-In. . . . Arthur K. Howard, president, Affiliated Theatres Corp., has assumed the lease on the Wollaston, Wollaston, formerly under the ATC banner. . . . Reports on the progress of the Golden Age Membership Club at the Keith Memorial Theatre are gratifying, according to Ben Domingo, manager.

BUFFALO

Enters now in the Buffalo area the New Glen Art, Williamsville, dedicated to fine films of a half century, silent or sound. The "new" Glen is really the old Glen, which has been operated by Menno Dykstra, veteran Buffalo exhibitor. The New Glen has been leased by Miracle Films, Inc., whose vintage movie acquisitions include a long list of notable films. The premier of the new policy in the Glen was March 24 when the attraction

Film Exchange and Dealer Listing for the DETROIT FILM TERRITORY

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Br. Mgr.: Nathan D. Levin. Sales: Ernest Chrysler. Booker: William Sidenstecker. Cashier: Ursula Davis. Emerg. Phone: Sidenstecker, PRescott 1-6491.

ALLIED FILM, 2310 Cass Ave.—WOODWARD 2-7777

Br. Mgr.: Jack Zide. Sls. Mgr. and Booker: Michael Zide. Office Mgr. and Cashier: Dorothy Harrison. Sales and Booker: Edward Loye. Emerg. Phone: Harrison, VERmont 5-0520.

BUENA VISTA (Disney), 2310 Cass Ave.—WOODWARD 2-8739

Br. Mgr.: Frank Jones. Booker: Bert Holmes. Emerg. Phones: Jones, KEnwood 4-4643; Holmes, VERmont 5-0410.

COLUMBIA, 200 Film Exchange Bldg.—WOODWARD 2-8021

Br. Mgr.: Milton N. Zimmerman. Sls. Mgr.: Raymond Cloud. Office Mgr.: Harvey Trombley. Sales: Seymour Berman. Bookers: Sid Blumenthal, Norm Hanson. Cashier: Mabelle Reid. Emerg. Phone: Trombley, LAkeview 1-6939. (Div. Mgr. in residence: Carl Shalit)

ALBERT DEZEL PRODUCTIONS, 13131 Fennell—VERMONT 6-2180

Br. Mgr.: Albert T. Dezel. Office Mgr. and Booker: Ann O'Donnell. Emerg. Phones: O'Donnell, VERmont 7-1724; Dezel, UNIVERSITY 4-3968.

METRO-GOLDWYN-MAYER, 2310 Cass Ave.—WOODWARD 1-4456

Br. Mgr.: Lou Marks. Office Mgr.: Arthur Zuelch. Sales: Cliff Perry, Kal Bruss. Bookers: Clarence Berthiaume, Don Martin. Cashier: Ruth Becker. Emerg. Phone: Berthiaume, TUXedo 2-5606.

PARAMOUNT, 479 Ledyard—WOODWARD 2-4741

Br. Mgr.: Thomas F. Duane. Sls. Mgr.: John Gentile. Office Mgr.: Harold Rhodes. Sales: J. E. Thompson, Ken Guibord. Bookers: Betty Fussner, Walter Cory, Claude Lane. Cashier: Richard Schulte. Emerg. Phone: Lane, UNIVERSITY 2-1539.

RANK, Fox Bldg., Room 309, 2211 Woodward Ave.—WOODWARD 2-8217

Regional Mgr.: Otto Ebert. Office Mgr.: Robert Parsons. Emerg. Phone: Ebert, WOODWARD 2-8217.

HAL ROACH PRODUCTIONS, 2310 Cass Ave.—WOODWARD 3-6447

Br. Mgr.: Art Levy. Emerg. Phone: S. Russell, WEBster 3-6125.

SPECIALTY PICTURES, 2310 Cass Ave.—WOODWARD 2-7777

Br. Mgr.: Jack Zide. Sls. Mgr.: Pierre La Marre.

20TH CENTURY-FOX, 2211 Cass Ave.—WOODWARD 1-3726

Br. Mgr.: Joseph J. Lee. Sales: Jack Sturm, Tim Cleary. Bookers: Albert Champagne, Eileen Bresnahan, Mary Grimmit. Cashier: Dorothy Schechter. Field Exp.: Saul Gordon. Emerg. Phone: Lee, UNIVERSITY 3-9954.

UNITED ARTISTS, 2310 Cass Ave.—WOODWARD 2-6500

Br. Mgr.: Sidney Bowman. Office Mgr. and Booker: Jack Susami. Sales: M. Weinstein, J. McMahon. Booker: Marjorie Rice. Cashier: Margaret Studebaker. Field Exp.: Howard Pearl. Emerg. Phone: Susami, KEnwood 3-3387.

UNIVERSAL-INTERNATIONAL, 436 W. Columbia—WOODWARD 1-2141

Br. Mgr.: R. B. Gaff. Office Mgr.: Walter Goryl. Sales: W. Waldholz. Bookers: Dave Gonda, Lloyd Turel, Jr., Dave Morgan. Cashier: Irene Nolan. Emerg. Phone: Goryl, WALnut 1-0524.

WARNER BROS., 2310 Cass Ave.—WOODWARD 1-6236

Br. Mgr.: Joseph Baringhaus. Office Mgr. and Head Booker: Helma Wetzel. Sales: Walter Collins, Chester A. Blakeley. Bookers: George Rossman, Stanley Baran. Cashier: Lou Metzger. Emerg. Phone: Wetzel, MIDwest 6-0887.

Supply Dealers

AMUSEMENT SUPPLY, 208 W. Montcalm—WOODWARD 1-3440

ERNIE FORBES THEATRE SUPPLY, 212 W. Montcalm—WOODWARD 1-1122. Emerg. Night: VE 7-1227

NATIONAL THEATRE SUPPLY, 2312 Cass Ave.—WOODWARD 1-2447. Emerg. Night: LOgan 5-4996

Screen Trailers

NATIONAL SCREEN SERVICE, 2943 Cass Ave.—TEMPLE 1-0790

Br. Mgr.: Ivan Clavet. Sales: Cy Pettit. Emerg. Phone: Pettit, VERmont 6-0890.

Film Delivery Services

EXHIBITOR SERVICE, 2310 Cass Ave.—WOODWARD 1-1073

Pres.: Charles Simpson. Emerg. Phone: KEnwood 2-4232.

FILM TRUCK SERVICE, INC., 903 Fox Bldg.—WOODWARD 5-0652

Pres. Gladys B. Pike. Traffic Mgr.: Menden L. Wescott. Emerg. Phone: Wescott, EMpire 3-0780.

Signs, Advertising and Printing

CENTRAL NEON SIGN, 525 E. 7 Mile Rd.—TWINBROOK 3-5440

LONG SIGN, 6209 John S. Lodge—TRINITY 1-5477

NATIONAL SCREEN SERVICE, 2943 Cass Ave.—TEMPLE 1-0790

Service Companies

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Albany Territory

Issue of April 1

Cincinnati Territory

Issue of April 8

Save them!

was Chaplin's "Modern Times." Richard Herman is the new resident manager. . . . Max M. Yellen, who for many years operated the Century, which he owns and now leases to United Artists Theatres, has been an active worker in the United Jewish Fund campaigns, and the other evening received a plaque of appreciation from the United Hebrew Immigrant Aid Society. . . . The block-long building which houses the former Shea's North Park community theatre is being sold by the Buffalo Savings Bank to Mader Realty, Inc., of Rochester. The sale price for the property, assessed at \$219,140, has not been disclosed. No plans are being made by the purchasing group for any changes in the property, which includes 15 stores, 11 apartment units, offices, and the theatre, which has been closed since August, 1957. . . . J. Richard Smyth has returned to the exhibition field. He has been named assistant manager, Center, a first-run AB-PT operation in downtown Buffalo. Dick started in the theatre business for Paramount in July, 1950, at the Seneca, a community theatre in south Buffalo, where he was an usher and ended up as assistant manager. . . . The big event of the week was the visit of Van Heflin. He was welcomed by Mayor Frank Sedita. Heflin was the guest of Paramount at a dinner in his honor, and later visited the invitational preview of "The Tempest" in the Colvin.

CHARLOTTE

W. H. Enloe, Raleigh, N. C., eastern Carolina district manager, North Carolina Theatres, Inc., has announced his candidacy for election to a third term on the Raleigh City Council. He now also is serving as mayor of the city, having been elected to the post by the council. . . . Theatre interests are included among the 172 creditors of Kirchofer and Arnold, Raleigh management and investment firm which has petitioned U. S. District Court for authority to reorganize under provisions of the bankruptcy laws. The firm said it had assets of \$4,022,170, compared with liabilities of \$5,396,360. Among the creditors listed in the petition filed with the court are Howell Theatres, Inc., Smithfield, N. C., \$32,250; Henry P. Howell, Smithfield, \$37,783.33 and \$69,550.10; Moon Theatres, Inc., Henderson, N. C., \$31,162.68 and \$145,391.71; Stevenson Theatres, Inc., Henderson, \$82,420.87 and \$165,245.84; S. S. Stevenson, Sr., Henderson, \$69,885.43; S. S. Stevenson, Jr., Henderson, \$1,891.76; and George E. Stevenson, Henderson, \$945.85.

CINCINNATI

William Onie, exhibitor, and Robert McNabb, 20th-Fox branch manager, are co-chairmen for Tent Three, Variety Club, in annual fund raising "Old Newsboys Day," set for May 25. Money from street sales of special Variety newspaper edition of Post and Times-Star is used to operate workshop for the mentally retarded at Goodwill Industries. . . . Gene Lutes, Kentucky district manager; Grant and Frank Frazee, Ohio district managers; and drive-in managers, William Reisinger, Willmington, O.; Robert Rowland, Logan, O.; and Connie Mandros, Celina, O., attended a recent Chakeres meeting in Springfield, O. Frank Collins, general manager, presided. . . . Columbia field exploiter Ray Nemo, assistant general manager, Cincinnati Summer Opera, has been appointed administrative director for the coming season. . . . In recently were Sid Cooper, central and southern divisional manager, and James Hendel, central division sales manager, UA, and Gus Lynch, Schine district manager. . . . Arena Drive-In, Hughestown, W. Va., is now being

booked by TOC Booking Agency. . . . Special Easter Monday matinees are scheduled for Chakeres Circuit houses.

COLUMBUS, O., NEWS—Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, announced that new members of the association include the Hub Drive-In, Bryan and Montpelier, Montpelier, both operated by General Theatres of Cleveland. . . . Drive-ins would be required to close at midnight and unaccompanied persons under 18 would be banned from drive-ins in two bills introduced in the Ohio Legislature by Rep. William L. Galvin, Democrat, Toledo. Juveniles would be admitted to drive-ins only if accompanied by a parent or legal guardian.

CHICAGO

School superintendent Leonard O. Hewitt reopened the Main, Dunkirk, Ind. . . . Dave Wallerstein, president, B and K, was elected to the board of directors of Michael Reese Hospital. . . . William Waring's Ritz, Cobden, Ill., reopened with Charles Veal as manager. . . . The Byron, Leaf River, Ill., was reopened after complete renovations. . . . A group of children 12 and under petitioned the city council of Spring Valley, Ill., to reopen the Valley "so we kids will have some place to go." The Council negotiated with the owner. . . . The Rodgers, Carbondale, Ill., was destroyed in a \$150,000 fire. . . . Larry Maloney was appointed MGM chief booker. . . . Out of court settlement was made in the suit of the Towne, Milwaukee, against United Artists. . . . Work is being completed on the new Sherwood Drive-In, 79th and Harlem, for early May opening. . . . Al Duren, Warners' Atlanta exchange, was transferred here as sales manager succeeding Mike Klein, who was transferred to Cincinnati. . . . Herman Couston, Columbia exchange office manager, is receiving condolences over the death of his mother. . . . Clarence Jalas, who for several years was secretary of the Chicago Moving Pictures Union, was elected business agent in place of the late Eugene Atkinson. Others elected were Howard Blackwood, president; Ralph Mooney, secretary-treasurer; and Arnold Swanson, trustee.

CLEVELAND

Maurice Barck, owner, Park Auto Drive-In, between Alliance and Salem, became a grandfather for the second time when a son named Michael Alan was born to the wife of his son, Edward, in Richmond, Va. . . . Jack Silverthorne, manager, Hippodrome, announces he will hold the midwest premiere of "Imitation of Life" on March 20 with a galaxy of stars here for a three-day saturation promotion campaign. Scheduled to come to Cleveland for the event are Lana Turner, Susan Kohner, Dan O'Herlily, Juanita Moore, and the Cleveland born producer, Ross Hunter. Universal field publicity representative Duke Hickey will be in charge of the campaign. . . . Herbert Horstemeier and his associates announce all plans have been completed for construction of a \$100,000 drive-in to be located just west of Medina, where 20 acres of land have been acquired. Drawings for the drive-in have been made by Cleveland architect Rudolph J. Groset. They call for parking space for 650 cars, a complete playground, modern concession building, and the latest booth equipment. Work will start as soon as weather permits. Horstemeier and his associates also own and operate the Kingman Drive-In, Delaware, O., and the Tri-Vale Drive-In, Coshocton, O. . . . Al Lake has acquired the Ohio Steubenville, from Arthur Diannaballe, and plans to experiment with

stage shows augmented by a feature picture, on one-week engagements. . . . And in Wells-ville, O., the Vogel Brothers—Paul, Jack, and Matt—have sold to Joseph Knight of Salineville the Liberty building, including the Liberty theatre, which their late father, Clarence Vogel, built more than 25 years ago. Knight has been operating the theatre under lease the past year.

DALLAS

"Swap-o-scope," is the feature attraction at the Twin Drive-In each Sunday between the hours of 8 a.m. and 5 p.m. Anyone can buy, trade, or sell anything of value. Sellers have plenty of space for \$1.25 a car and lookers are charged only 25 cents a car. The ozoner's refreshment stand is open all day. . . . More than 250 barkers and their guests paid tribute to John Rowley, president of Rowley United Theatres and former Variety International chief barker, at a "John Rowley Night" in the Variety Tent 17 club rooms in the Hotel Adolphus. Phil Isley, chief barker of the local Tent, was toastmaster. Paul Short, division manager for National Screen Service, paid tribute to the work performed by Rowley.

DES MOINES

The Iowa-Nebraska Allied, holding meetings at Des Moines and Omaha, unanimously approved the Allied ACE program, with Tim Evans, Anamosa, Ia., appointed Emergency Defense Committee chairman. The group also reaffirmed approval and recommended support of COMPO. . . . Leo Wolcott, Eldora, Ia., operator and board chairman of the Allied group, is now convalescing at his home following a visit to the Mayo Clinic at Rochester. . . . The Star, Gowrie, Ia., which has been closed three months, has been reopened by Duane Nelson.

DETROIT

Eric H. Rose, managing director, Trans-Lux Krim, announces the appointment of Miss Diane Couture as the new assistant manager. Miss Couture has been associated with the Krim for three years, starting as a cashier when the theatre was still being operated by Sol Krim. . . . Through the "Screen News Digest," a monthly film service offered free throughout the state, and published by "The Detroit News," films are now being made available to schools and colleges for both adult and youth viewing. Subject matter will be world news, art science, and history. Distribution is to be achieved through the University of Michigan, Michigan State University, the main public library in Detroit, and public libraries in Wayne County and Dearborn.

JACKSONVILLE

Mrs. Arv Rothschild, wife of the local exhibitor, became a local celebrity with the first public exhibition of her paintings at the downtown Central Gallery. She is also a champion golfer. . . . Buford Styles, U-I branch manager, staged a well-attended advance morning screening of "Imitation of

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Life" at the Florida. Invited guests were Florida exhibitors, civic leaders, and members of the press corps. . . . Carl Carter has added a new and valuable source of income to his operation of the Ribault Drive-In. It is an enclosed Amusement Room which adjoins his concessions counters. In it are coin-operated kiddie rides, pinball machines, food vending machines, and weighing machines. . . . Thomas P. Tidwell, 20th-Fox branch manager, returned from Miami where he accompanied Martin Moskowitz, eastern division manager from New York, on a tour

of south Florida theatre properties. He reported that motion picture houses along the state's "gold coast" were enjoying their best patronage of the entire winter. . . .

NEW HAVEN

Community Theatres, Inc., new operators of the five-unit suburban circuit formerly controlled by the Hartford Operating Company, a Michael Alperin enterprise, moved circuit offices from the Colonial Theatre building to the Lenox Theatre building. A. M. Schuman, industry pioneer, serving as Community Theatres' consultant, acknowledging a need "for downtown revision in the theatre admission prices in view of this day and age's inflation and accompanying rising prices," announced revised scale: Central, adults, from 75 to 70; children, from 30 to 25; Colonial, from 75 to 65; children, from 30 to 25; Lenox, from 70 to 60; children, 30 to 25; Art, from 90 to 65; children, 30 to 25; and Lyric, 60 to 45; children, 30 to 15. . . . The State, 3800-seat film-vaudeville situation, sole remaining theatre of its type in Connecticut, resumed weekend schedule after a three-month shuttering attributed by owners, Harris Bros. of Hartford, to shortage of available top vaudeville names.

NEW ORLEANS

Herb and Sue Hargroder installed Strong Super 135 High Intensity Lamps and a Scotsman Ice Machine at their Broadway Drive-In, Hattiesburg, Miss., through Hodges Theatre Supply Company. . . . The WOMPI minstrel and variety show has been engaged for a one-night stand on June 7 in the St. Henry Parish Auditorium for the benefit of St. Margaret's Daughter Home. . . . Howco Pictures of Louisiana held a trade screening of its newest production, "Louisiana Hussy," made in Morgan City, La. . . . Jo Morrow, Columbia starlet of "Gidget," was in town to plug the picture. . . . Arthur Greenblatt, Allied Artists assistant sales manager, met with southern sales personnel at the Monteleone Hotel and discussed forthcoming product and sales policies. . . . The engagement of Ruth Toubman, Southwestern Theatre Equipment Company secretary, to Dr. Leon Segal was announced. . . . Sympathy is extended to Lonnie and Sue Davis on the death of their daughter, Bette, after a lingering illness. Davis is the Pike Booking and Supply Company booker. . . . Don Brandon, general manager, Transway, attended the National Film Carriers conference held in New York recently. . . . Dr. Kermit Chadwick closed the Harlem, Canton, Miss., indefinitely.

PHILADELPHIA

Ed Potash has been named manager of the local office of United States Films, Inc. . . . Columbia moved into its new quarters at 1225 Vine Street, fourth floor. New telephone number is LO. 8-3889. . . . Benny Harris is back on his own again at American Film. . . . Dave Rosen announced he has the Film Group product for the territory. . . . The Philadelphia Motion Picture Preview Group will host the Federation of Motion Picture Councils, Inc., fifth annual conference to be held at the Hotel Warwick April 8-9. The Federation will honor William Goldman with a citation at the Nickelodeon he donated several years ago to the Franklin Institute.

ST. LOUIS

The historic Princess, Meredosia, Ill., has been sold by the C. M. Skinner Estate and will be used as part of the Steinberg Motors business. . . . In Alton, Ill., City Council recently repealed a city ordinance that provided for a four cent tax on theatre admissions. As

a substitute revenue, the Council enacted an ordinance calling for the payment of an annual license fee by theatres of from \$150 to \$200. . . . Bradford Dillman was in to plug 20th-Fox's "Compulsion". . . . Details of local arrangements to cash in on the Academy Awards telecast April 6 were discussed at a meeting of officers and directors of the Missouri-Illinois Theatre Owners, TOA affiliate, at the Warners exchange. Jerry Berger, publicist, Esquire and Norside, is in charge of arrangements for a dinner of theatre owners, managers and guests to be held at the Starlite Roof of Hotel Chase preceding the TV presentation of the Awards which will be shown on a six foot by eight foot TV screen. . . . The local chapter of WOMPI is engaging in advance exploitation of the "Oscar" TV show by making thousands of telephone calls urging persons to watch the program. . . . The Norside had a fake bomb scare. Police made a search after a telephone call was received by the cashier.

SAN ANTONIO

Dick Landsman announced that the city's four Statewide Drive-Ins, which he operates, the Alamo, Rigsby, Mission Twin, and South Loop, are now open every night. . . . A public relations meeting was held in Abilene, Tex., according to Annie Louise Coleman, Metro, Abilene, in an effort to promote cooperation among the merchants to help keep the theatres open and promote better business. The town's merchants admitted that a town without theatres is dead, and agreed they must work together to support the Abilene theatres. . . . Sam Kellogg, an exhibitor in Corpus Christi, Tex., for five years and formerly a manager in San Antonio, has been named manager, 62nd and Lexington Drive-In. Sam Gould, Omaha, announced the appointment. He is president of the circuit which owns the local drive-in, its only property in this area.

SEATTLE

Mrs. William Foreman, wife of Bill Foreman, United Theatres, was in from Los Angeles, accompanied by son Mickey, and Pat Tappan was in from Moses Lake where he operates the Sky Line Drive-In, which is scheduled for reopening this month. . . . John Lee was in from Ephrata and reports that he has reopened for the season the Cherokee Circuit's theatres at Moses Lake, Ephrata, Othello, and Quincy. . . . We are advised that Ed Metzger, who operates the hotel in Pullman, has also reassumed the management of the Variety Drive-In on the Moscow-Pullman highway due to the ill health of Don Boyd. . . . Robert M. Hazard has been appointed to the newly-created position of United Artists sales manager in Seattle, it was announced by James R. Velde, general sales manager. Hazard will serve under Seattle branch manager Arthur J. Sullivan.

WASHINGTON

F. M. Westfall has sold his Ritz, Danville, Va., to The Church Of Our Lord Jesus Christ, Apostolic Faith, Inc. The building is being converted for church use. . . . 20th-Fox's "Compulsion" was given two special advance previews coinciding with the Washington visit of producer Richard Zanuck and his wife, screen actress Lili Gentile. The first was at the Motion Picture Association Headquarters of America for a distinguished group of guests and was followed by cocktails and a buffet. The second was for area exhibitors and members of the press, radio and television. . . . W. W. (Bill) Friedman has been appointed manager of the local office of U.S. Films, Inc. The office will be at 1005 New Jersey Avenue, N.W.

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Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVICE INDEX to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
Vol. 61 No. 20

MARCH 25, 1959

COLUMBIA

Gidget

COMEDY
95M

Columbia
(CinemaScope)
(Eastman Color)

ESTIMATE: Entertaining, fun-filled entry.

CAST: Sandra Dee, James Darren, Cliff Robertson, Arthur O'Connell, the Four Preps, Mary LaRoche, Joby Baker, Tom Laughlin, Sue George, Robert Ellis, Jo Morrow, Yvonne Craig, Patti Kane, Doug McClure. Produced by Lewis J. Rachmil; directed by Paul Wendkos.

STORY: Sixteen-year old Sandra Dee is taken on her first "manhunt" at Malibu Beach by some other more experienced gal friends, although she doesn't feel about boys as the others do. She's just interested in having fun, and she's the one who attracts the boys by accidental near-drowning. James Darren in particular takes her under his wing and introduces her to the other surfboard enthusiasts in the group. This group is led by ex-Air Force pilot Cliff Robertson, who seeks only the life of a beachcomber. They name her Gidget for girl midget, and she is introduced to the joys of surfing. They permit her to become their mascot. It seems that Darren idolizes Robertson and is determined to follow in his footsteps. Dee finds that she cares for Darren, and while he thinks she's cute, he looks for his romancing elsewhere. Dee feels her last chance to nab Darren will be at a big blowout marking the end of the season, and she tries to make him jealous by telling him she is in love with Robertson. Her parents are upset by the whole episode, and Dee is confined to home grounds while father Arthur O'Connell makes a blind date with the son of a friend. It turns out to be Darren, and they are reunited, with him giving her his fraternity pin. They're both pleased to see Robertson going to work and abandoning his do-nothing existence.

The distributor is making a determined effort to back up the film with a host of selling materials including smart promotions and recommendations by the idol of the teeners, Dick Clark, who has made a number of trailers available for TV presentation as well as in theatres, etc. There are also records, tie-in ads, radio commercial records, etc., all part of a merchandising program which Columbia feels is a plus factor when an exhibitor buys the film for his theatre. Much of the campaign is particularly slanted at the teen market even though the film can provide enjoyment for the family.

X-RAY: A "Gidget" is a midget or short girl, and in this case it applies to Sandra Dee, who is a doll. The film is fast-moving, funny, and full of entertaining highlights and sidelights, and it's just loaded with angles of interest for the younger set which makes

up much of today's theatre audience. The plot is light in weight and fresh as well as interesting; the cast performs well; and direction and production are good. Audiences should get a kick out of the on-screen proceedings, and it should make up well as an entertaining and pleasing show. The screenplay is by Gabrielle Upton based on a novel by Frederick Kohner. Songs heard include "Gidget," "The Next Best Thing To Love," "Cinderella."

TIP ON BIDDING: Higher program rates or better.

AD LINES: "They Fidget For 'Gidget'"; "Dick Clark Goes For Gidget", "She's The Sweetheart of the Beach Generation."

Juke Box Rhythm

MUSICAL
81M

Columbia

ESTIMATE: Pop music bonanza for the younger set.

CAST: Jo Morrow, Jack Jones, Brian Donlevy, George Jessel, Hans Conried, Karin Booth, Marjorie Reynolds, Frieda Inescort, Edgar Barrier, Fritz Feld, Hortense Petra, Earl Grant Trio, The Nitwits, Johnny Otis, The Treniers. Produced by Sam Katzman; directed by Arthur Dreifuss.

STORY: Princess Jo Morrow arrives in New York with her aunt, Frieda Inescort, to purchase a coronation wardrobe. Attracted by music in the hotel, Morrow wanders into a fraternity dance and meets Jack Jones. To the dismay of her aunt, they are photographed together. Jones' father, Brian Donlevy, is an unsuccessful Broadway producer with an idea for a show called "Juke Box Jamboree." He needs money, but is reluctant to accept it from wealthy Karin Booth, who is in love with him. Jones, meanwhile, hopes he will reconcile with his wife, Marjorie Reynolds. Junk man turned dress designer Hans Conried promises Jones a hefty commission if he lands the princess' coronation account. Jones steers Morrow to him and she likes the dresses. Just as everything is moving smoothly, including the romance between Jones and Morrow, Booth bares Conried's past. Tragedy threatens, but democracy triumphs. Conried backs Donlevy's smash hit; Donlevy and Reynolds reconcile; and Jones is invited to attend the coronation, secure in his love for the princess.

X-RAY: Plenty of pop music here for the younger fans, as top record names strut their stuff. The slight story about a princess in New York serves adequately to introduce a lovely newcomer, Jo Morrow, and other roles are handled satisfactorily also. These musical programmers have done well in the past, and this one sports the same elements. George Jessel, slightly out of place, is dragged in to perform a specialty number as added guest star insurance, but it's strictly for the kids. Screenplay is by Mary C. McCall, Jr., and Earl Baldwin.

TIP ON BIDDING: Program rates.

AD LINES: "It's A Regal Riot . . . As The Princess Takes New York By Storm"; "She's Rockin' In Royal Rhythm To A Juke Box Jamboree."

MGM

Green Mansions (914)

DRAMA
101M

MGM
(CinemaScope)
(Metrocolor)

ESTIMATE: Moderately entertaining.

CAST: Audrey Hepburn, Anthony Perkins, Lee J. Cobb, Sessue Hayakawa, Henry Silva, Nehemiah Persoff, Michael Pate, Estelle Hemsley. Produced by Edmund Grainger; directed by Mel Ferrer.

STORY: Political upheaval and a search for gold brings Venezuelan Anthony Perkins into the interior, where he is befriended by Indians whose village is ruled by Sessue Hayakawa. Their village is surrounded by a forest rich in animal life and other natural foods, but this area is untouched by the Indians because they believe it is ruled by an evil spirit. Perkins is intrigued by the forest and a melodic voice which belongs to Audrey Hepburn. She lives in the wilderness with her grandfather, Lee J. Cobb, and Perkins finds himself in love with her. He seeks to establish her origin, and they journey together to a distant city, accompanied by Cobb. They learn little since the village is in ruins and there are no inhabitants. Cobb returns to the forest and is slain by the Indians. Hepburn follows, evading Perkins, and she is trapped in a tall tree which is set afire. When Perkins arrives after killing off the leader of the invading Indians, he fears Hepburn is dead. He hears her voice off in the distance and goes to join her.

X-RAY: This tale of love in the forest between a beautiful and innocent girl and a lad from the big city who seeks vengeance on those who murdered his father is one that will find the going rough in this time and day unless it's spotted in houses where beauty and quiet drama are appreciated. Today's youngsters may be hard put to find the patience to accept a tale of people finding each other as well as beauty about them. Performances are good, and direction and production are okay, with some of the scenic views really impressive. The screenplay is by Dorothy Kingsley, based on W. H. Hudson's book of the same title.

TIP ON BIDDING: Individual situations will govern this.

AD LINES: "Thrilling Adventure In A Wilderness"; "She Was A Woman of Mystery In A Beautiful Setting."

20th-FOX

The Diary Of Anne Frank

DRAMA
170M

20th-Fox
(CinemaScope)

ESTIMATE: High rating dramatic entry.

CAST: Millie Perkins, Joseph Schildkraut, Shelley Winters, Richard Beymer, Gusti Huber, Lou Jacobi, Diane Baker, Douglas Spencer, Dody Heath, Ed Wynn. Produced and directed by George Stevens.

STORY: In June, 1945, in Amsterdam, Jewish Joseph Schildkraut, in tattered clothes, climbs factory stairs to a hidden third floor, where he and his family and some friends spent considerable time hiding from the Nazis during the occupation. He is greeted by owner Douglas Spencer and his assistant, Dody Heath, who hid them and fed them. Schildkraut reports that he alone has escaped after being arrested and sent to the various concentration camps during the closing weeks of World War II. He finds the diary of his daughter, Millie Perkins, among the ruined remains of the apartment. He remembers how he and the others, including Perkins, his wife Gusti Huber, his older daughter Diane Baker, and their friends Lou Jacobi, his wife Shelley Winters, and their son Dick Beymer, first arrived for their long stay and how rules were laid out as to when they could move, talk, etc. They had to be careful because of the workmen in the factory underneath. There are moments of suspense as they wait out the day of liberation by the Allied Forces, and they even acquire another boarder in the person of Ed Wynn, a dentist, who needs hiding also. Eventually, they begin to get on each other's nerves and fear that their presence was discovered by a burglar who heard them. As time passes and Perkins grows into a lovely lady, she and Beymer fall in love and have dates of a sort. In August of 1944, the dreaded police do arrive, having been tipped by the burglar. The refugees are split among the various concentration camps with only Schildkraut surviving.

X-RAY: This picture of note has much working for it. It came from a successful play as well as from a widely-read novel. Contained herein are drama, suspense, a play on human emotions, romance, domestic bickering, and the stages a young girl goes through as she grows into a lovely young teenager. Interest is always present, intense some times and lagging a bit at other times when the youthful lovers enter into discussions on the temper and circumstance of the times. There are moments when audiences will be deathly silent for fear of giving away the refugees, which is a tribute to the great directorial skill as well as the fine acting that is demonstrated in such generous portions. Everyone is excellent with newcomer Millie Perkins particularly so in the title role. The film is rather long and perhaps the story could have been told a bit more quickly with the same effect, but this is a minor complaint about an otherwise sterling effort. Whether or not the film is worth reserved seats is something that exhibitors must decide with regard to their own situations: whether or not they are a city operation; whether or not the subject matter is of strong enough interest for their audiences, etc. The promotional and advertising aspects of the campaign are big enough to put the film in the major category class, and it makes it easy for the exhibitor to pick up the ball and really go with it. The screenplay is by Frances Goodrich and Albert Hackett, based on their play.

TIP ON BIDDING: Higher rates.

AD LINES: "A Proud Presentation By The Motion Picture Screen"; "A Stage Hit Made Into An Outstanding Motion Picture."

Little Savage

MELODRAMA
69M

20th-Fox

ESTIMATE: Lower half filler

CAST: Pedro Armendariz, Rodolfe Hoyos, Terry Rangno, Christiane Martel, Robert Palmer. Produced by Jack Leewood; directed by Byron Haskin.

STORY: Pirates Pedro Armendariz and Rodolfo Hoyos bury some stolen treasure on an island, after which Hoyos shoots Armendariz and leaves him for dead. The wound proves to be superficial and he recovers. Exploring the island after his ship has gone, he finds the only other inhabitant is a small boy, Terry Rangno. The two become friends through the 10 years that follow, during which time they are unable to sight or attract a rescue ship. They surprise natives from another island bringing attractive daughter of a French trader, Christiane Mar-

tel, to an idol for sacrifice, and rescue her. When Hoyos eventually shows up to claim the treasure, he and Armendariz kill each other. Robert Palmer (the grown up Rangno) and Martel use one of the native canoes to head towards civilization.

X-RAY: This entry can serve either as filler on the program or as an entry for the kiddies, what with a counterpart on screen, pirates, tame pets, etc. The cast, direction, and production are fair. The screenplay is by Eric Norden based on the book by Frederick Marryat.

TIP ON BIDDING: Program Rates.

AD LINES: "Pirates Treasure Could Lead To Death"; "Raw Adventure Marks The Life of A Pirate."

The Sad Horse

DRAMA
78M

20th-Fox
(CinemaScope)
(Color by DeLuxe)

ESTIMATE: Good programmer.

CAST: David Ladd, Chill Wills, Rex Reason, Patrice Wymore, Gregg Palmer. Produced by Richard E. Lyons; directed by James B. Clark.

STORY: Ten-year-old David Ladd, limping as a result of a bout with polio, has been raised by his father, Gregg Palmer. The latter decides to get married again which doesn't sit well with the boy, and Palmer decides to bring him to the ranch of his grandfather, Chill Wills to remedy the situation. A small mutt accompanies the lad. The ranch offers the boy horses, fine climate, plenty of space, a possible treasure buried by outlaws somewhere in the hills, as well as mountain lions, rattle snakes, etc. Shortly after, wealthy Patrice Wymore arrives with a race horse, who because he lost his pal, a dog, is down in the dumps. She also has trouble with her personal life, being separated from her husband, Rex Reason. The horse takes to Ladd's dog and regains his bright outlook on life, while Reason shows up at the invitation of Wills, who hopes to set their marriage right again. Reason hopes she has seen reason and has put her horse in its proper place in their relationship. Ladd's dog runs away, encountering a mountain lion and being rescued in the nick of time. When Ladd sees how the horse and dog are attracted to each other, he offers to give her the dog. The marriage situation is also straightened out when she realizes a husband is more important than a horse. Ladd is also waiting to go home with Palmer and his new wife when they show up, having grown a bit since the start of the summer vacation.

X-RAY: This is a neat offering for the family as well as for the youngsters, having a moderate amount of excitement, drama, etc. The tale of a boy growing up is warm and interesting for the most part, and the cast performs well. The direction and production are competent, and the entry should wind up as a good one for the program. The use of CinemaScope and color are of assistance. The screenplay is by Charles Hoffman based on a story by Zoe Akins.

TIP ON BIDDING: Program Rates.

AD LINES: "A Lad Grows Up . . . His Story Is A Warm And Interesting One"; "A Boy . . . A Dog . . . A Horse . . . And Adults And Their Problems."

UNITED ARTISTS

Alias Jesse James

COMEDY
92M.

United Artists
(Hope)

(Color by DeLuxe)

ESTIMATE: Amusing Hope entry.

CAST: Bob Hope, Rhonda Fleming, Wendell Corey, Jim Davis, Gloria Talbot, Will Wright, Mary Young. Produced by Jack Hope; Executive producer, Bob Hope; directed by Norman McLeod.

STORY: Bob Hope is an insurance salesman who isn't selling, and boss Will Wright is

about to fire him until he sells a paid-up life insurance policy paying the beneficiary \$100,000 to a Mr. James. It turns out this is outlaw Jesse James, portrayed by Wendell Corey. The latter names as beneficiary Rhonda Fleming. Wright sends Hope to either retrieve the policy or stay with Corey and protect his life so that the company doesn't have to pay off. Corey tolerates him, figuring to either take money that his company will send Hope or to dress him as the outlaw, kill him, and then collect the \$100,000, after which he and Fleming can live a life of ease and comfort. The plan backfires as Hope and Fleming fall in love. After he retrieves the policy, Hope and Fleming try to escape, receiving help from unexpected visitors.

X-RAY: Bob Hope, as usual, is good for a load of laughs in an amusing entry of the early west. The situations lend themselves to slapstick as well as obvious humor, and it should prove high fun for the whole family. A sneak preview audience seemed to enjoy the film, particularly its fast-moving climax and surprise ending. The cast is good, as are the direction and production, and the use of color is an added factor. Several songs are to be heard, including "Ain't A-Hankerin'", "Protection," and "Alias Jesse James Theme." Incidentally, Hope's plugging of the film should prove of assistance come playoff time. The screenplay by William Bowers and Daniel D. Beauchamp, based on a story by Robert St. Aubrey and Bert Lawrence.

TIPS ON BIDDING: Higher program or better, depending on situation.

AD LINES: "He Was A Fast Man With A Gal Or A Gun"; "When The Biggest Fun Man Plays The West's Fastest Gunman It's A Double-Barrel Full of Hilarity."

Mustang

WESTERN
73M

United Artists
(Arnell)

ESTIMATE: Amateurish lower half filler.

CAST: Jack Beutel, Madalyn Trahey, Steve Keyes, Milt Swift, Autumn Moon. Produced by Robert Arnell; directed by Peter Stephens.

STORY: Rodeo rider Jack Beutel is injured and is forced to take a job on the ranch owned by Madalyn Trahey and her brother. A wild stallion has been giving the ranch trouble and it is feared he will cause the mares to run off. Trahey's brother hires two men to kill the stallion. They operate from a plane in a most inhuman manner. Beutel beats them to the stallion and tames it. The killers attack him, but are bested in a gun battle, leaving Beutel and Trahey together.

X-RAY: Sometimes even 73 minutes can be too long, and this is just such a case. Poorly done in all departments, the film looks as if it had been blown up from 16 mm., so uneven is the photography. The less than slight story is padded out via completely unrelated scenes of wild life, and by far the best performer is the horse in the title role, truly a handsome animal. Strictly lower class filler for the least demanding audiences. The screenplay is by Tom Gries.

TIP ON BIDDING: Low rates.

AD LINES: "Mustang . . . As Untamable As The Equine Empire He Ruled"; "A Man, A Horse, And A Slashing Story Of The Modern West."

The Naked Maja

DRAMA
111M.

United Artists
(Titanus)

(Technirama; Technicolor) (Made in Spain)

ESTIMATE: Large scale costume spectacle has possibilities.

CAST: Ava Gardner, Anthony Franciosa, Amedeo Nazzari, Gino Cervi, Lea Padovani, Massimo Serato, Carlo Rizzo, others. Produced by Goffredo Lombardo; directed by Henry Koster.

STORY: During the days of the Spanish inquisition, Amedeo Nazzari rules as the power behind the throne. Artist of the people Anthony Franciosa (Goya) is drawn to Ava Gardner (The Duchess of Alba), most talked about beauty of her time. She voices criticism of his paintings in a church visited by the



MARCH 25, 1959

SECTION THREE
Vol. 61 No. 20

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1958 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the preceding 12 months. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

A. CIVIC-CLUBS

NUMBER 24
Aiding Local Charities Pays Off In Good-Will
THEATRE: SW Fabian
ADDRESS: Hoboken, N. J.
MANAGER: Murray Spector

For a recent promotion I consummated a deal with B. G. S. Shoe Corporation, which was tied in locally with Adams Bootery. A gorgeous lobby display of ladies' slippers was set up in the lobby. In addition a 40x60 was tagged to the display telling the kiddies that free gift wrapped slippers were to be distributed to the lucky ones each Saturday matinee for four weeks, or a total of 72 pairs of \$4.00 slippers. Six column 10 inch ads were inserted in the Jersey Journal with all the details of the promotion.

To top off this project I organized a parade which took place kick-off Saturday. The parade included the local recreation band, majorettes, Miss Hoboken, Little League football players, a vintage Ford, a sound truck, etc.

In a promoted car rode little Miss Marie Antoinette Minutillo, who was recently the most publicized child in this area, and for whom an all out fund was created and solicited by the townfolks, to assist her in a bladder correction. She was therefore called upon to assist in another great and humane cause, the raising of funds under the auspices of the Jersey Journal for a Miss Bernadette Stange, who miraculously escaped alive from a terrible automobile accident. This girl is greatly in need of funds and has been completed paralyzed due to the unfortunate occurrence.

To assist that cause I combined both promotions into one unit. A wishing well water fountain was promoted from Pan American Airways, and was placed in the theatre lobby for contributions to this cause.



Mayor Fay Wheeldon, left, is seen congratulating Cliff Knoll, State, Sioux Falls, S.D., one of the winners in MOTION PICTURE EXHIBITOR's Showmen-of-the-year contest.

All signs and any other efforts that were required to create the combined promotion was on a no cost basis for the theatre. Large balloons were given away along the route of the parade in addition to plastic aeroplane models promoted from Pan American Airways. Newspaper coverage, including photographs, was plentiful and all in all the combined effort not only created terrific publicity but inestimable good will for the theatre.

B. KIDS' MATINEES

NUMBER 27
Stresses Cheap Baby Sitting To Boost Kids Shows
THEATRE: Capitol,
ADDRESS: Canton, Ill.
MANAGER: Val Portwood

We have had excellent success with our

Saturday kiddie matinees by addressing mothers with catch newspaper advertising stressing that "We will be your baby sitter on Saturday afternoons for only 6¼ cents per hour while you do your shopping, rest, or just take it easy."

We give the children a serial, and an added feature and the two regular features booked in for that day. The admission is 25 cents.

Recently we used my pet skunk, Sachet, as an added feature. It turned out to be quite popular with the children as it was displayed in the lobby of the theatre the day of the show. The result was standing room only.

D. MERCHANTS

NUMBER 53
Weekly Programs Gratis
THEATRE: Dixie,
ADDRESS: Staunton, Va.
MANAGER: Frank K. Shaffer

We get our weekly programs gratis by having a merchant's advertisement on the back cover.

The work of preparing the program in its entirety is done by me. I have adopted a name for it, "Movie Chatter" and usually have a brief editorial on the front cover. A recent sample reads: "I'm the proudest man in town. I'm proud . . . that in my own simple way I have the privilege of serving the people of this community. I'm proud . . . when I see whole families come in together . . . and when parents tell me, "I never worry when my child is in your theatre." I'm proud . . . of the contribution we make to the well-being of our town. I'm the proudest man in town . . . I am the manager of your favorite theatre."

I usually submit a layout for the merchant. The local newspaper cooperates and allows me the use of their "ad" services. One iron clad rule is that the merchant must agree to buy the ad for four weeks with no change in



Some of the many facets open to exploit MGM's "The Journey" are shown above. On the left is the traffic-stopping banner erected on a traffic island in the biggest intersection in the world, Times Square, New York City. Since the sign made a pitch for safety, reading, "The Journey will be safe when you drive carefully," It stayed up. Next, Arnold Gates, right, manager, Loew's State, Cleveland, announced a

"no seating for the final 10 minutes" during engagements of the film, and came up with a unique "road block" method of holding the crowds back. The road-block was an authentic reproduction of one actually used in the film; Frank Henson, manager, Loew's State, St. Louis, made good use of da-glo cards on the rear of taxicabs, and had the buses bannered as shown on the right.

copy. This costs the merchant about \$70 to \$80 for the month.

As to distribution—we use 2,000 weekly and have an excellent method of getting the community covered. Grocery stores in various sections of the city have clerks stuff programs with their orders. About 500 programs get into homes by this method. About 1,000 are stuffed in the metropolitan Sunday papers; and 250 are mailed to patrons on our mailing list in the surrounding areas of the county.

I believe the leg work, all the effort and time spent in getting out a theatre program is well worth the time and I am sure the merchant benefits from his ad on the back page.

NUMBER 54

Breakfast Food Samples

THEATRE: Rex,

ADDRESS: Hanworth, Middx., England

MANAGER: P. J. Cordier

The title "Wonderful Things" is a publicity natural so far as getting storekeepers to co-operate. So much so that I had to refuse many who wanted to get in on it after I had established my all time personal record of 22 tieups with varied stores all of which featured film publicity and distributed one or more of the five types of throwaways used in the campaign.

Exactly 1,000 novelty comics of the film, 1,000 photos of the star Frankie Vaughn, 3,000 overprint candy bags, 1,000 competition for the GEC national contest, 1,000 Weetabix flour recipes, and 12 presentation caskets were distributed by this means.

In addition Weetabix supplied 5,000 free sample packets of their famous breakfast food and 12 presentation caskets for prizes. A novelty pack in the form of a book cover carrying credits for the film were provided for the former which were distributed by grocers' stores. At one large store a woman demonstrator showed how to make 'Wonderful Things' with Weetabix flour.

The Weetabix flour tie-up was reflected in an excellent foyer display which became the



George Spartley, manager, Odeon-Hyland, Toronto, Canada, had this "horse" on parade around the town during his recent showing of United Artists' "The Horse's Mouth."

talk of the town. The music angle was also plugged in advance of playdate.

The total cost? Less than \$10.

NUMBER 55

No Cost Pamphlet Give-Aways

THEATRE: Forest,

ADDRESS: Forest Park, Ill.

MANAGER: Hugh S. Borland

We have had considerable success in giving away valuable pamphlets put out by various companies and organizations and furnished to us at no cost.

Having obtained a Tie-Tie Gift Wrapping Magic Book at a department store, I contacted the Tie-Tie Company in Chicago and informed them that I would like to give these away to patrons as a public service during the month of December. In return for the books, I would run a screen announcement and give them a 40x60 lobby card telling patrons that the booklets would be given free through their courtesy.

They liked the idea and have been supplying me with booklets every year for 10 years.

This type of promotion creates a lot of word-of-mouth talk from every woman who received a booklet. The booklets are valuable; women will save them, and refer to them from time-to-time. This type of promotion creates a lot of good will between theatre and patron because the theatre is giving something a little extra along with their entertainment at no extra cost. We rubber stamp the booklets "Courtesy of your friendly Forest Theatre."

Another thing that makes the booklet give-away so valuable is that no other theatre is doing this type of public relation promotions; and, of course, it costs us little or nothing.

Working along the same line, we also gave out pamphlets put out by the National Board of Underwriters of Chicago on the prevention of Christmas tree fires; and the distribution of Christmas Carol books to children in a deal set with the John Hancock Life Insurance Company.

We also obtained from the local telephone company copies of a "Blue Book of Telephone Numbers" they issued. This 32 page bound memorandum booklet was intended as a time-saver and a handy place to keep all the numbers you are likely to call. They came in two sizes, one purse size and the other for household uses; and were given to patrons on the same no charge basis.

E | SCHOOL TIE-UPS

NUMBER 11

Welcoming School Personnel

THEATRE: Cozy,

ADDRESS: Gladewater, Texas

MANAGER: W. G. Rike

Recently we sent a letter of welcome to the teachers in our school system and in the

neighboring towns in our trade area.

In a tieup with the local Dairy Queen store, we arranged for them to join us in the promotion by furnishing coupons worth 25 cents in trade at their store which were enclosed with our letters. They also paid 50 per cent of the mailing cost. We also enclosed a weekly herald from the theatre. The letter read as follows:

Dear

In line with our policy of greeting the teachers of the schools of Gregg County and in order to acquaint you with the type of entertainment always shown by our Cozy Theatre, we present you herewith two complimentary tickets, which are to be used at your convenience.

The Cozy Theatre takes this means of advising you that they are the "friendly theatre". If at any time we are showing a picture that has historical or educational significance, the management will be pleased to co-operate with you in making it possible for the students to see the picture. In other words, we are eager to co-operate with you and your school.

We want you to feel that the Cozy Theatre is your theatre. A friendly and cordial reception and good entertainment always await you.

Cordially yours,

(Signed)

G | STUNTS-BALLY

NUMBER 48

Friday The 13th Stunts

THEATRE: Gulf Drive-In,

ADDRESS: Corpus Christi, Texas

MANAGER: Ed Framer

This event was heralded by the distribution of giant sized circus flyers profusely illustrated with black cats, skeletons, ghosts, good luck charms, etc.

As features our triple thriller chiller scream show consisted of "House Of Wax", "Blood Of Dracula", and "Cat Girl", and we admitted free any driver offering as admission a black cat, a horse shoe, a four leaf clover, a rabbit's foot, a lady bug, or a wish bone.

Anyone bringing all these items had the entire carload admitted free—and could keep the cat!

Drivers were admitted free if the number 13 appeared in car license, driver's license, social security number or credit card.

All boys and "gouls" age 13 were admitted free.

Exactly 13 people in one car were admitted free.

Every 13th car was admitted free.

A dollar bill with 13 in serial number admitted a carload. We kept the dollar.

As added copy "gags" we included the following: If you have been married 13 years—too bad! Stay home and break mirrors—we've got troubles of our own; All witches riding brooms admitted free; any two dollar bill admits carload and we'll give you a dollar change.

Other copy read: "You'll have to walk under a ladder with 13 rungs to get these Snack Bar specials: two bags of popcorn, 13 cents; 13 oz. bottle of soft drinks, 13 cents.

A final listing read: "Tell the gate attendant how many ways the driver is admitted free and the driver of your car will be admitted free."

NUMBER 49

American History Contest

THEATRE: Nishat,

ADDRESS: Karachi, Pakistan

MANAGER: H. Baigmohamed

In connection with our recent showing of "Man Of The West" we held a "Man Of The West" contest. This showed a map of America and listed some of the events in the various states. The contestants were required to pick up the events and mark them in the respective states in the map.

THE NEW 1959

"Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

\$100000 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

The first two prizes were two Ansco cameras and the second two prizes were four complimentary tickets to the theatre.

The cameras were obtained free of charge from the dealers. The contest proved very successful as bundles of entries poured in at the theatre every day. The contest was particularly popular among the students and the 10,000 entry forms that we had specially printed were all used up.

There was no limit to the number of entries a contestant could submit, but with each entry a ticket stub of the Nishat theatre issued during the screening of 'Man Of The West' was to be attached.

NUMBER 50

Selling An Opera Film

THEATRE: Vagabond,
ADDRESS: Los Angeles, Cal.
MANAGER: Ted North

Selling opera on film is a pretty tough job. Getting the art patrons to leave their TV sets whets their appetites for other films as well, arty or conventional, so we really contributed our share in getting the lost patrons back to the theatres.

The film was Mozart's "Don Giovanni" and before opening date we ran special screenings for movie and music critics, disc jockeys, heads of opera and music clubs, schools and record stores.

We planted art and news breaks in leading papers; and also obtained a listing on music pages detailing the important operatic and musical events.

Advance plugs were obtained on Italian and German radio shows, and also in the foreign press.

The London label puts out an album on the opera, "Don Giovanni", starring Cesare Siepi and Lisa Della Casa, who are also in the film. London's promotion man arranged for disc jockeys to play the album, and leading record stores had album displays plugging the theatre dates. The theatre lobby was made available for an album display.

The heads of music, vocal and instrumental departments of the schools were invited guests on opening night. In return they publicized the film to students and other faculties. We also had reduced rates for students.

Program cards were mailed to schools, record stores, women's clubs, and a mailing list of art lovers secured from the manager of the Los Angeles Philharmonic Orchestra and Opera Association.

Opening night was termed "A Night At The Opera" and invited guests included leading socialites who sponsor most of the musical art programs.

The selling job was engineered by a three-man team—Sydney Linden, district manager; E. D. Harris, publicist for the Rosener Theatres, and myself.



This is the 40x60 John J. Corbett, Strand, Scranton, Pa., used to exploit his giant passes given every lady attending a recent "Sweetheart Night."

received a shower of 12 prizes of assorted merchandise donated by merchants including a grocery, a service station, a bank, a florist, a music shop, a photography store, a cleaning shop, a beauty parlor, etc.

We also obtained good results with the following form letter which went to area residents:

"Hello there: Dad, do you ever come home from work and find Mom just worn to a frazzle? Sure you do! That's when a woman needs to get out of the house and relax. She needs fun and entertainment . . . and just turning on the television set won't do the trick; because if she stays home, she's going to keep right on feeling like a house-wife. BUT—if you say, "Honey, let's go to a movie to-night," and you go out to the theatre together, she feels like a girl on a date again! Why not make her feel like that more often, Dad? Bring her to the movies. She'll love you for it . . . and you'll BOTH have a wonderful time! We'll be looking forward to seeing you; and are enclosing a FREE PASS for Mom with our compliments. And remember, Dad, kiddies under 12 years of age are free.

Very truly yours,"

We also found it quite profitable to book the serial, "Zorro's Fighting Legion" mid-week. We got this off to a fast start by gimmicking it up by advertising Zorro in person. This was not hard to do as I did the costumed impersonation myself, including, of course, the mask. The small fry went for this in a big way.

Another instance of our "getting into the act" resulted when we held a midnite stage show in connection with a horror show on the screen. This was a magic show and during

the show I was nailed in a special coffin like box, made by a local lumber company, by members of the police and fire departments. The idea was that the magician was to release me without disturbing the nails. It was surprising how much interest my personal participation in the show aroused.

Incidentally, we featured in our advertising of the show the fact that it, and subsequent attractions, was presented on a special \$2500 portable stage directly in front of our screen.

NUMBER 36

Giant Pass Ideas

THEATRE: Strand,
ADDRESS: Scranton, Pa.
MANAGER: John G. Corbett

Recently we came up with the idea of a giant pass. A stunt that can be used anytime. These measures 14½ inches x 11 inches and read: "This is your special sweetheart giant pass. Present this card at the box office (date) and with the purchase of one adult ticket, you will receive a free ticket for your sweetheart to see a giant Hollywood production at the Strand Theatre. This is NOT a joke . . . it is an authentic admission ticket offer . . . the reason for the huge size of it is to impress on you the bigness of this movie you are going to see."

We used it for our Valentine Day promotion in which we had strictly a man's attraction and we advertised that all women attending the opening day, Valentine's Day, would receive a "Sweetheart" pass.

The result is that we picked up a lot of women who would not have come. We dated these two for one passes for the following week opening day's show; and the result was that our opening on this show picked up considerably.

These giant sweetheart passes will be used again to give us a shot in the arm for several more shows.

NUMBER 37

Backing Academy Awards

THEATRE: Liberty
ADDRESS: Pikeville, Ky.
MANAGER: Al Isaac

The following is the advertising campaign we conducted recently for United Artists' "The Defiant Ones" in conjunction with promoting the Academy Awards presentation on April 6.

Trailer, newspaper and herald advertising was made up reading "We believe that the motion picture 'The Defiant Ones' starring Tony Curtis will be acclaimed the 'best picture of 1958' when the Academy Awards are presented Monday evening, April 6. If we are wrong on our choice then all persons attending our showing of 'The Defiant Ones' will receive a free pass good for another movie. When you see this wonderful package

(Continued on next page)

I. INSTITUTIONAL

NUMBER 35

A Drive-In Anniversary, Etc.

THEATRE: Fort Wayne Drive-In,
ADDRESS: Fort Wayne, Ind.
MANAGER: Glen Allen

We recently celebrated our 11th birthday with what we called our famous Anniversary Academy Award Show.

Starting at 7:30 p.m., we held an Academy Award Music Festival. This was one full hour of all the Academy Award winning songs since 1934.

This was followed by a film program featuring Academy Award winner Joanne Woodward in "Three Faces Of Eve."

Every patron received a piece of our giant birthday cake free, as long as it lasted. The cake was furnished through the courtesy of a local bakery.

And then our millionth patron really hit the jackpot as he went through the gates and

SAVE . . . these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for \$1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR
BOOK SHOP

246-48 N. Clarion Street
Philadelphia 7, Penna.

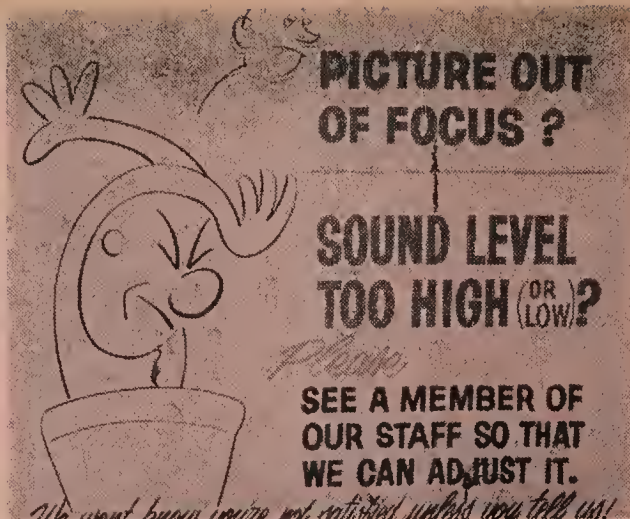
COMPANY ASSISTS

PARAMOUNT is conducting a big campaign to pull television audiences away from their sets and into theatres showing "Tempest" and will include ads in the TV sections of daily and Sunday newspapers in all parts of the country. These ads will be placed in conjunction with local ad campaigns on the film, and will be in addition to regular movie-page advertising on the film. The drive to bring TV audiences into the theatres includes a full-scale ad and publicity campaign over television itself, and through the seven million circulation of TV Guide magazine, which will carry nationally in the current issue a two-page, four-color advertisement on "Tempest." This ad will hammer home the fact that the spectacular film epic can be seen "only on the big motion picture theatre screen." Paramount also has plans for countrywide billboard advertising, substantial radio promotion, major magazine and newspaper attention, star tours, tieups and special events in the over-all "Tempest" campaign.

UNITED ARTISTS has set a nation-wide tieup for "Some Like It Hot" with Movie Star, Inc., slip manufacturer, which will be promoted by 18,000 retail outlets. Key factors will be 250,000 hang-tags attached to as many slips and carrying film credits, which also will be plugged on 8x10 polyethylene bags containing the garments. The 18,000 women's shops and department stores will be circularized via flyers prepared by Movie Star, Inc.

MGM is giving "The Mating Game" a promotional push with radio campaigns leading the way and exploitation stunts adding further excitement. Debbie Reynolds' MGM Record of the title song is already moving up on the disc jockey and best-seller lists. To capitalize on this, MGM is going heavily into radio spots for the campaign, backing up the newspaper and national magazine advertisements. A "mate-date" promotion has been worked out with numbered cards, boys printed on blue stock and the girls on pink, and distributed at high schools. The teenagers are invited to find their mate-date with the matching number and win guest admissions to the theatre. Other exploitation devices include "his-and-hers" store displays, sound trucks, hay wagons with couples perched atop, and newsstand tieups with the Signet books, etc.

COLUMBIA is planning a tie-in with the Boy Scouts of America on "It Happened To Jane." The Scouts figure prominently in the story, with Doris Day as a Den mother, her screen son a Cub Scout and Jack Lemmon plays the role of a Scout Master. The organization will give full cooperation in publicity and promotion campaigns and will participate in exploiting engagements of the film on a nation-wide basis. Radio platters and TV clips featuring Miss Day eulogizing the Boy Scouts, along with plugs for the picture, will be aired. Feature stories, containing picture plugs, will appear in Boy's Life Magazine, the official scout publication. The Revell Company is also plugging its participation in the film campaign through local retailers of its model trains. One dealer in each city will be given the opportunity of tying in with the exhibitor on co-op advertising and special displays of Revell trains in the theatre lobby. Revell will provide model railroad equipment as prizes for theatre patrons entering contests based on the operation of trains in these displays, and back the campaign nationally with a two-color tie-in point-of-sale poster.



This lounge area sign erected by Michael King, Nortown, Toronto, Canada, is one way of saying to the patrons that he is interested in their enjoyment of the show.

BACKING ACADEMY AWARDS

(Continued from preceding page)

of entertainment you'll know why we are rooting for "The Defiant Ones."

The free passes were ear-marked for mid-week use only and had to be accompanied by one paid admission to be any good.

NUMBER 38

Asking For Patrons' Help

THEATRE: Nortown,
ADDRESS: Toronto, Canada
MANAGER: Michael King

In days when we are competing with home stereo and hi-fi I'm one of those people who have joined the multitude of theatre men who think that the picture on the screen and the sound we present are still the most important things about a cinema.

Consequently we put a sign up for display in our lounge area reading: "Picture Out of Focus? Sound level too high (or low)? Please see a member of our staff so that we can adjust it. We won't know you're not satisfied unless you tell us!"

The sign has been up for about two months and my staff tell me we've had very few requests from patrons—so I hope they've all been satisfied.

At least, it is one way of saying to the patron that we ARE interested in their enjoyment.

NUMBER 39

Some Novelty Ads

THEATRE: Sunset Drive-In
ADDRESS: Decatur, Texas
MANAGER: Albert L. King

We recently obtained satisfactory results with several novelty advertisements which were liberally distributed in advance of playdates to all incoming cars and to other parked cars in our area.

One was an imitation doctor's prescription blank, made up in that form, with the heading printed and the prescription in script representing the usual doctor's scribbling, but a trifle more legible. These read:

Dr. Joe Entertainment
Sunset Drive-In Clinic
Decatur, Texas

Mr. Or Mrs. Goodtime Seeker
This prescription calls for
Two full hours of (title of picture)
to be taken any evening (dates)
while seated in the comfort of your car
at the Sunset Drive-In

Dr. Entertainment
Another was imitation bank drafts printed on regular bank draft stationery and measuring only three inches by five inches. They read:

Decatur, Texas, (date) No. 000
Bank Of Amusements
Sunset Drive-In Theatre
Pay to the order of:
Mr. and Mrs. John Q. Public Hrs. 3
To Be Exact: Three Hours and 27 minutes
Watching (title of picture)
Signed (Manager's name).

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King and Queen, Gino Cervi and Lea Padovani. Padovani, who detests Gardner, thereupon expresses admiration for the frescoes and suggests that Franciosa be named Painter to the Court. In this post, Franciosa soon learns that Nazzari is Padovani's favorite and is also betraying Spain in favor of France. During a carnival, which the people have turned into a demonstration against Nazzari, Gardner and Franciosa slip away to his studio where they realize they have fallen in love. Nazzari and police search Gardner's home. Because she mixed with the anti-Nazzari demonstrators at the carnival, Padovani has ordered a severe punishment for her, but Nazzari reveals he has reduced the punishment to immediate exile. Franciosa abandons his work and races in pursuit. He paints many canvasses of her. Finally, Nazzari arrives with word of the French invasion plans. He asks Gardner to join him in the betrayal. When she refuses, he orders Franciosa to return to Madrid at once, otherwise he will be tried by the Inquisition. When he refuses to leave her, Gardner stages a false love scene with Carlo Rizzo, an old lover. In a rage, Franciosa flees, arriving in Madrid, exhausted and dangerously ill. After a long period of illness, he draws bitingly satirical sketches depicting a faithless Gardner and a corrupt Spain. These and the nude painting, "The Naked Maja," cause his arrest by the Inquisition. Gardner goes to Padovani and pleads for Franciosa's life. Nazzari arranges for Franciosa's release and as his price again asks Gardner to join him in his betrayal of Spain. When she refuses, he orders her death by a slow poison administered by a servant in his pay. The French troops enter Madrid, bringing with them misery and tyranny. Franciosa learns Gardner is seriously ill, and rushes to the Palace. He meets Rizzo, who tells him the true story of the false love scene Gardner played to save Franciosa's life. In her bed chamber, the lovers have a tender reconciliation before she dies in his arms.

X-RAY: This huge costume spectacle has been carefully directed and the production is on a big scale. It comes to life frequently, but as is the case with most subjects of its type, has some static moments. The cast turn in commendable performances. There are plenty of love scenes, as well as plenty of action in the carnival and revolt sequences near the end. There is also, however, a sort of pastoral quietness rather than fiery passion in the lengthy love passages and the nude posing for the famous painting is played down. It is a very long film, one that will find its best market with the sophisticated patron. Best results, most likely, will come from heavy selling of the American-known stars. The large screen process and the color are other assets. This is from a story by Oscar Saul and Talbot Jennings.

TIP ON BIDDING: Better rates.

AD LINES: "The Most Passionate Love Story Of All History"; "The True Story Of 'The Naked Maja' "

WARNERS

Westbound (815)

WESTERN
72M

Warners
(WarnerColor)

ESTIMATE: Good western for program.

CAST: Randolph Scott, Virginia Mayo, Karen Steele, Michael Dante, Andrew Duggan, Michael Pate, Wally Brown, John Day, Walter Barnes. Produced by Henry Blanke; directed by Budd Boetticher.

STORY: During a crucial period in the Civil War, the Union Army decides to subsidize the overland stage which is to bring daily shipments of gold from California. Captain Randolph Scott, who once ran the lines, is ordered to do the job. Enroute, he meets Michael Dante, who fought with the North and lost an arm. He's on his way home to his wife, Karen Steele, and his farm. In the town nearby, Scott finds that agent Andrew Duggan has resigned, eliminated the stage

line station and its equipment, and is working for the Confederacy. Duggan has also married Scott's one-time girl friend, Virginia Mayo. Professional killer Michael Pate is Duggan's right hand, carrying out his orders to disrupt stage service. Scott hires Dante to open a way station on his land, and war is declared with Dante being fatally wounded. Duggan breaks with Pate over the bloodshed, but is himself killed. The town sides with Scott at the showdown, during which Pate and others are killed or driven off permanently. The stage goes on schedule while Mayo goes back east. It's obvious that Scott and Steele will be united.

X-RAY: The subject matter is a bit different here, and there is a sufficiency of action and intrigue to please most audiences who go for this type of entry. Scott is his usual efficient self and is well supported by others in the cast. The direction and production are good. The entry should do alright as part of the program. The screenplay is by Berne Giler, based on a story by him and Albert Shelby LeVino.

TIP ON BIDDING: Fair Program Rates.

AD LINES: "The Mail And Gold Had To Go Through—And He Was There To See The Job Done"; "A Yarn About A Little Known Part of the Civil War."

FOREIGN

The Circle

MELODRAMA
92M.

Kassler
(English-made)

ESTIMATE: Ordinary Scotland Yard who-done-it.

CAST: John Mills, Noelle Middleton, Derek Farr, Roland Culver, Wilfrid Hyde White, Mervyn Johns, Lionel Jeffries, Rene Roy, Diana Lambert, Lisa Daniely, David Williams, John Gordon. Produced by Peter Rogers; directed by Gerald Thomas.

STORY: Doctor John Mills innocently becomes involved with a gang of international criminals and finds the body of a beautiful woman in his apartment. He decides to investigate on his own and enlists the aid of his fiancée, Noelle Middleton, and his best friend, Derek Farr, but meets a dead end. Meanwhile, he keeps being questioned by Scotland Yard men David Williams and Wilfrid-Hyde White. After Mills makes contact with the criminals, the Yard men enlist his aid in rounding them up. Mills accomplishes this and Farr is exposed as the ring leader.

X-RAY: The circle is what you most likely will be running around in trying to figure this one out. Frankly, we did not understand it. The complicated screenplay is by Francis Durbridge. The acting is above average for this sort of thing with many minor parts excellently portrayed. There is no end of action with all the running around, automobile chases, etc., and the London backgrounds are interesting, as is the insight into the workings of famous Scotland Yard. Production and direction are of average calibre, but so much is left unexplained throughout that the film will do only as program fare and in art spots.

AD LINES: "Murder-Go-Round"; "A Scotland Yard Mystery."

Gri Gri

TRAVELOGUE
62M.

Joseph Brenner Associates
(French-made) (Filmed in Africa)
(English narration)

ESTIMATE: African rites for the lower half.
CREDITS: Presented by Herbert Bregstein. No other credits available.

STORY: This is a film record of a United Nations Museum of Man expedition into French West Africa and a visit to the Toma Tribe, showing many of their primitive customs.

X-RAY: Although the black and white photography is most of the time not of the best, due to conditions under which the film was made, and while the big feature of the

subject, the first filming of the native fertility dance, never comes off due to nature's intervening and native superstition, this subject proves interesting and fascinating along anthropological lines. There is quite a bit of native nudity shown, and some scenes of blood sacrifices of animals that may repel. The narration is good and clearly explains what is taking place. This can be either ballyhooed sensationally or sold conservatively as filler for the program.

AD LINES: "Secret Rites Of The Jungle"; "First Time On The Screen—The Toma Tribe Of French West Africa."

Heroes And Sinners

DRAMA
101M

Janus
(French-made)
(Dubbed in English)

ESTIMATE: Highly interesting, exploitable import.

CAST: Curt Jurgens, Maria Felix, Yves Montand, Jean Servais, Gerard Oury, Elizabeth Manet. Produced by Raymond Froment; directed by Yves Ciampi.

STORY: Yves Montand, ex-fighter pilot, arrives in French Africa, a territory governed by the Negro population, with a cache of diamonds which he acquired by accident from a smuggling syndicate. He plans to sell the diamonds and start his own freight air line. Staying at the hotel operated by bitter Jean Servais, he is attracted to Maria Felix, wife of Servais. Servais is insanely jealous and resents the position of equality the Negro population holds. Felix has been having an affair with a wealthy native, but is reluctant to leave the weak Servais. She and Montand fall in love and plan to leave together after the sale of diamonds. German Curt Jurgens arrives on the scene, sent by the syndicate to recover the gems, and Montand's position appears hopeless. Jurgens is an ex-pilot also, having flown with the Luftwaffe, and he and Montand have a growing respect for each other. Realizing that the diamonds are their last chance at a better life, they plan to flee together and start the freight line business as partners. Realizing that Felix intends to leave him, Servais, demented with jealousy, steals the diamonds. Jurgens and Montand give chase, and in the ensuing battle, Felix is killed, as is Servais. The diamonds are lost forever in the river, but Montand saves Jurgens' life. In their respect for each other, the two ex-heroes have achieved a victory of sorts.

X-RAY: Fascinating and different African backgrounds and an adult, dramatic story make this import an eminently satisfying screen experience. The cast is excellent and tight direction maintains interest on high. The relationship between native and white in the African locale depicted might make this a questionable entry in some situations, particularly in the south, but exhibitors who know their clientele have an opportunity to present something offbeat enough to be different, and yet containing the elements of intrigue and adventure that should satisfy the wider audience as well. The dubbing job is remarkable, with the voices eminently suited to the characters and the synchronization amazingly accurate. All in all, this is a superior import, best suited to adult audiences because of the frank love scenes, and deserving of a wider play than the standard art offering. Screenplay is by Ciampi and J. L. Bost.

AD LINES: "As Hot As The Tropical Land Where It Happened . . . Explosive As Africa's Spreading Social Revolution"; "Violence And Desire As Heroes And Sinners Battle And Love In A Strange, Exotic Land."

MISCELLANEOUS

Verboten

MELODRAMA
87M

Rank

ESTIMATE: Interesting program entry.
(Continued on next page)

ALPHABETICAL GUIDE TO 250 Features Reviewed

This index covers features reviewed thus far during the 1958-59 season in addition to features of the 1957-58 season, reviewed after the issue of Sept. 4, 1958.—Ed.

A		G		L	
Accursed, The—78m.—AA	4533	Geisha Boy, The—98m.—Par.	4534	Land Of The Pharaohs—106m.—RE.—WB	4562
Affairs of Julie, The—90m.—For	4543	Ghost Of The China Sea—79m.—Col.	4505	Last Blitzkrieg, The—84m.—Col.	4545
Alaska Passage—72m.—Fox	4558	Gideon of Scotland Yard—91m.—Col.	4553	Last Hurrah, The—121m.—Col.	4521
Al Capone—104m.—AA	4561	Gidget—95m.—Col.	4569	Last Mile, The—81m.—UA	4549
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Apache Territory—75m.—Col.	4513	Great St. Louis Bank Robbery, The—86m.—UA	4558	Life Begins At 17—75m.—Col.	4506
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B		Gunman's Walk—97m.—Cal.	4506	Lone Texan—76m.—Fox	4554
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Barbarian And The Geisha, The—105m.—Fox	4517	Gun Runners, The—83m.—UA	4514	Lost, Lonely, And Vicious—73m.—Misc.	4538
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Bend Of The River—91m.—U-I-RE.	4507	Gypsy And The Gentleman, The—89m.—For.	4550	Machete—75m.—UA	4542
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Blood Of The Vampire—87m.—U-I	4522	Helen Of Troy—114m.—RE.—WB	4562	Mardi Gras—107m.—Fox	4535
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Buchanan Rides Alone—78m.—Cal.	4505	High School Hellcats—70m.—A-I	4525	Me And The Colonel—109m.—Col.	4506
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Captain From Kopenick, The—93m.—For.	4523	Horse's Mouth, The—96m.—UA	4530	Miracle Of Saint Therese—97m.—For	4563
Cat On A Hat Tin Roof—108m.—MGM	4506	Hot Angel, The—73m.—Par.	4542	Missile To The Moon—78m.—Misc.	4543
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Cool And The Crazy—76m.—A-I	4521	I		Mugger, The—74m.—UA	4522
Compulsion—103m.—Fox	4558	I Married A Monster From Outer Space—78m.—Par.	4522	Murder By Contract—81m.—Col.	4542
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Curse Of The Faceless Man—66m.—UA	4507	Inspector Maigret—110m.—Far.	4519	Naked Maja, The—111m.—UA	4570
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E		Key, The—125m.—Col.	4506	Old Man And The Sea, The—86m.—WB	4518
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Fiend Who Walked The West, The—100m.—Fax	4506	Last Hurrah, The—121m.—Col.	4521	Party Crashers, The—78m.—Par.	4514
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AA		Mugger, The—74m.—UA	4522	Sheriff Of Fractured Jaw—103m.—Fox	4535
AB		Murder By Contract—81m.—Col.	4542	Silent Enemy, The—82m.—U-I	4530
AC		Murder Reported—58m.—Col.	4526	Sleeping Beauty—75m.—Misc.	4556
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AG		N		Some Like It Hot—120m.—UA	4562
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AI		Never Steal Anything Small—94m.—U-I	4555	Spider, The—72m.—A-I	4528
AJ		Nice Little Bank That Should Be Robbed, A—87m.—Fox	4547	Spy In The Sky—74m.—AA	4508
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BB		Plan 9 From Outer Space—76m.—Misc.	4531	Three Strange Loves—84m.—For	4567
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BD		Rally 'Round The Flag Boys—106m.—Fox	4549	Tosca—105m.—For	4567
BD		Reaching For The Stars—102m.—For	4516	Trap, The—84m.—Par.	4554
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BD		Revenge Of Frankenstein—90m.—Cal.	4506	Two-Headed Spy, The—93m.—Cal.	4546
BD		Revolt In The Big House—79m.—AA	4529	U	
BD		Ride Lonesome—73m.—Col.	4557	Uncle Tom's Cabin—93m.—RE.—Misc.	4539
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BD		S		Up Front—91m.—U-I-RE	4510
BD		Sad Horse, The—78m.—Fox	4570	Up Periscope—111m.—WB	4559
BD		Saga Of Hemp Brown, The—80m.—U-I	4510	Up The Creek—83m.—For	4538
BD		Screaming Skull, The—70m.—A-I	4545	V	
BD		Senechal, The Magnificent—78m.—For	4538	Verboten—87m.—Misc.	4571
BD		Senior Prom—82m.—Col.	4546	Villa—72m.—Fox	4514
BD		Separate Tables—98m.—UA	4543	W	
BD		Seventh Voyage Of Sinbad, The—89m.—Col.	4534	Westbound—72m.—WB	4571
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BD		Shameless Sex, The—73m.—Far.	4531	What Price Murder—105m.—For	4538
BD		She Gods Of Shark Reef—63m.—A-I	4534	Whole Truth, The—84m.—Col.	4506
BD		She Played With Fire—98m.—Col.	4506	Wild And The Innocent, The—84m.—U-I	4566
BD		Sheriff Of Fractured Jaw—103m.—Fox	4535	Wind Across The Everglades—93m.—WB	4510
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BD		Sleeping Beauty—75m.—Misc.	4556	Witches of Salem—140m.—For	4555
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BD		Snorkel, The—74m.—Col.	4506	World In His Arms, The—104m.—U-I-RE	4510
BD		Some Came Running—127m.—MGM	4546	Y	
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THANK YOU FOR YOUR PAST PATRONAGE, 100' lines, 12 x 18", assorted color pennants, 4 ply plastic, \$3.60 per line, Minimum Order 3 lines. **EXTRA WEATHERPROOF.** ART FLAG CO. c/o SROKA, 4502 Maine Ave., Baltimore 7, Md.

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OPERATING—New England—CinemaScope—Air-Conditioned—Modern apartment in theatre building. **BOX 201, c/o M. P. EXHIBITOR**, 246 North Clarion St., Phila. 7, Pa. **SIERRA THEATRE**, Chowchilla, exact center of California. Write for information.

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DRIVE-IN located between two towns, 3½ miles from each. One 3,000 pop. other 30,000 pop. 7 years old, nice apartment on back of concession. Worth three times price to right couple willing to work it. Located southeast Alabama. Write or phone **E. C. WHITE**, 760 Lakeland Drive, Apt. 5A, Jackson, Miss.

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WEEKLY THEATRE and DRIVE-IN CARDS. 100—14 x 22—\$6.00. All colors. Other prices and sizes on request. **WINN PRINTING**, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

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*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

EXPERIENCED PROJECTIONIST and Assistant Manager wanted for drive-in, full-time. \$300.00 month. Must be capable and honest. **SILVER SKY-VUE**, Silver City, New Mexico. (311)

DRIVE-IN THEATRE MANAGER, available April 1st. Experienced, booking, buying. Prefer western states. Excellent references. **BOX A311, c/o M. P. EXHIBITOR**, 246 North Clarion St., Phila. 7, Pa.

WANTED, EXPERIENCED DRIVE-IN MANAGER to join growing organization in drive-in operated all year round. Eastern area. Publicity knowledge desirable, but not necessary. **BOX B311, c/o M. P. EXHIBITOR**, 246 North Clarion St., Phila. 7, Pa.

MANAGER WANTED, experienced for drive-in in New Jersey; permanent, top salary, real opportunity for aggressive man; many benefits including retirement plan, group insurance, hospitalization. Apply **WALTER READE THEATRES**, Mayfair House, Deal Road, Oakhurst, N. Y. or call **KEllogg 1-1600**. (318)

GOOD ASSISTANT MANAGER WANTED. Long hours, hard work, pay of \$60 to \$70 week, first run downtown Philadelphia theatre. Manager tough to get along with but wants someone who knows the score to take part of load off his shoulders. **BOX A318, c/o M. P. EXHIBITOR**, 246 North Clarion St., Phila. 7, Pa.

EXPERIENCED MANAGER—Assistant Manager, age 25, needs job badly. Have experience in all kinds of theatre work. Single. Expect around \$80 to \$85 per week. **GREGORY P. PECK**, 1015 W. 4th St., Williamsport, Pa. (318)

WANTED, THEATRE MANAGERS. Excellent opportunities for aggressive, experienced men in Pittsburgh tri-state area. Send resume including experience, age, background, salary required. Replies kept in strict confidence. **BOX A325, c/o M. P. EXHIBITOR**, 246 North Clarion St., Phila. 7, Pa.

MANAGER-PROJECTIONIST desires position. 30 years experience. Last leased and operated neighborhood house in Philadelphia. No reasonable offer will be refused. **SAMUEL GROSS**, 251 S. 10th St., Phila., Pa. (325)

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POSITION WANTED: Managing or projection or combination manager and projectionist. Over 20 years experience. References can be furnished. Will consider anything worthwhile, drive-in preferred. **WILLARD W. FRAZIER**, 423½ Shawnee St., Leavenworth, Kans. (325)

EXPERIENCED MANAGERS & MANAGER-TRAINEES for indoor and drive-in theatres. Must be under 40, H.S. graduates, bondable, with sound employment record. Salary commensurate with ability. Write: **THEATRE PERSONNEL**, Smith Management Co., 480 Boylston St., Boston 16, Mass. (311)

MANAGER WANTED for New England's largest drive-in theatre. Must have thorough knowledge of advertising, maintenance and concessions. Salary arranged. Send resume to: **THEATRE PERSONNEL**, Smith Management Co., 480 Boylston St., Boston 16, Mass. (311)

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MOTION PICTURE

EXHIBITOR

APRIL 1, 1959

Volume 61

Number 21

IN THREE SECTIONS • THIS IS SECTION ONE

Plus...
**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS



FEATURING . . .

The 1959
**THEATRE
CATALOG**
Edition

as a SEPARATE SECTION

Heineman Details "No Look-See" Policy

(See Page 7)

In this trick photo, Robert H. Retzer, manager, Solano and Solano Drive-In, Fairfield, Cal., a winner in the MOTION PICTURE EXHIBITOR Showmen-Of-The-Year Contest, displays with his boss, Homer Tegtmeier, Suisun-Fairfield Theatres, seated, a copy of the publication showing how their photos will look on the cover.

editorial: Using Heads Instead of Axes . . . See Page 3

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VOLUME 61 • NO. 21

APRIL 1, 1959

USING HEADS INSTEAD OF AXES

IN THESE DAYS of economy drives, when exigencies of the moment, and duties to the stockholders, cause many an axe to swing and many a head to "fall by the wayside," it is refreshing to find that a young lady out Detroit way has a very sensible alternative to suggest.

Our correspondent tells us that Lucille Carver, of the United Detroit Theatres Circuit, points out that virtually every major distributor sends out frequent mailings of elaborate material that is extremely expensive. From brochure to art, to cuts, to mailing jacket, she estimates that many must cost from a half to a whole dollar per unit to devise and to execute. On top of that there is the addressing cost, and the postage is rarely as low as 12 cents each, with most in the 40 cents and up class.

Using one recent mailing piece from a particular distributor as an example, Miss Carver noted: one copy addressed to an executive of United Detroit who left that organization six years ago; two copies addressed to two officers who died; four copies to personnel who haven't the remotest interest; and

two copies to the only two remaining executives who read them. Putting her figures very low, she estimates that between \$2 and \$5 worth of such printing and postage is thrown away by their central administration office alone, on each and every working day. So you could multiply that by 250 in any one year.

Now, says Miss Carver, if every theatre, circuit, buying combine, trade paper, magazine, newspaper, and TV or radio station is similarly wastefully serviced on a national scale, isn't it true that such mailings could be cut out altogether, or at least reduced one fourth, without reducing their effectiveness? And a lot of money saved?

Good point, Miss Carver!

We might add, don't such elaborate mailings, in their slow cumbersome way, overlap the much faster, more interesting, and more serviceable trade press? And, at least in the A.B.C. audited trade press, no distributor would be paying for the coverage of retired executives, dead men, or disinterested men. None of these latter will renew their subscriptions!

THE HIGH COST OF "HEROES"

A FRIEND of ours, in a nameless territory, runs a couple of drive-ins in a relatively competition-free area, with three changes per week (Sun.-Mon.-Tues.; Wed.-Thurs.; and Fri.-Sat.). While he has been open for quite a few years, he still gets away with "oldies," and give him a good Technicolor western and he doesn't mind repeating on himself, or even repeating the same picture twice in the same summer. And, in his own head, as well as on his "Film Row," he has established a price for his mid-week two-day show, always a double-feature, of \$50 complete.

So, year in and out, he bought "yards" of film, dated his shows, worked late hours, paid his bills, and made a living.

Then, a few months ago, a new young and aggressive branch manager was appointed by one of the national distributors. When our friend dropped in to sign for 40 or 50 old pictures for the new drive-in-season he was told that the former \$50 price had to be \$60. The fact that the same theatre had played some of the same combinations for \$50 last year had "nothing to do with it." \$60 was the price, take it or leave it!

So our friend left it! He had little difficulty adding a few pictures here and a few pictures there, and he'll have plenty

to last through the season. But this particular distribution office has lost a customer. A customer not only for a flock of Wednesday and Thursday double features, but for the higher priced week-end dates that used to be given to the distributor's newer product. That \$2,500 worth of "oldies" they'll never make up. And all because of the \$500 extra that a new branch manager tried to gouge in order to prove to the "home office" that he is a better salesman and a tougher "film man" than his predecessor. To make himself a "hero," his company has lost \$2,500 this year.

This is just one incident, and the \$2,500 loss probably won't be noticed by the particular distributor; but we have seen this identical situation repeated time after time. We sometimes wonder just how much such "heroes" cost individual distributors each year?

Maybe this little true yarn can serve a useful purpose. Maybe if each reader who has had such experiences with such a "hero," were to tear out this page and send it to him, he'd wise up to the need to let the other fellow live too. And he'd learn just a little faster that a good "film man" keeps his accounts alive, and doesn't try to knock their brains out with tough and impossible prices. "Heroes can learn, too!"

THE "BEAR" FACTS . . . AND THAT'S NO "BULL"

LAST OCTOBER, when we analyzed the 20th Century-Fox "team," and forecast a potential annual profit by the company of \$10,000,000, we also ran a small ad in the Wall Street Journal drawing the attention of "amusements investors" to the particular issue. Not only did we pick up some subscriptions from investment trusts, banks, and investment people, but the Fox stock jumped several points.

Again, in the issue of March 18, when Columbia carried

an exclusive announcement of the books, plays, and other story properties that they owned, and would film in the near future, we again carried a small ad in the same Wall Street Journal, referring to it. Check your papers! From Wednesday to Friday that stock jumped $4\frac{3}{8}$ points, a sizeable spurt under any conditions.

We make no claims. But it does look as though some investors have confidence in MOTION PICTURE EXHIBITOR.

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PRE-SOLD VIA TV SATURATION
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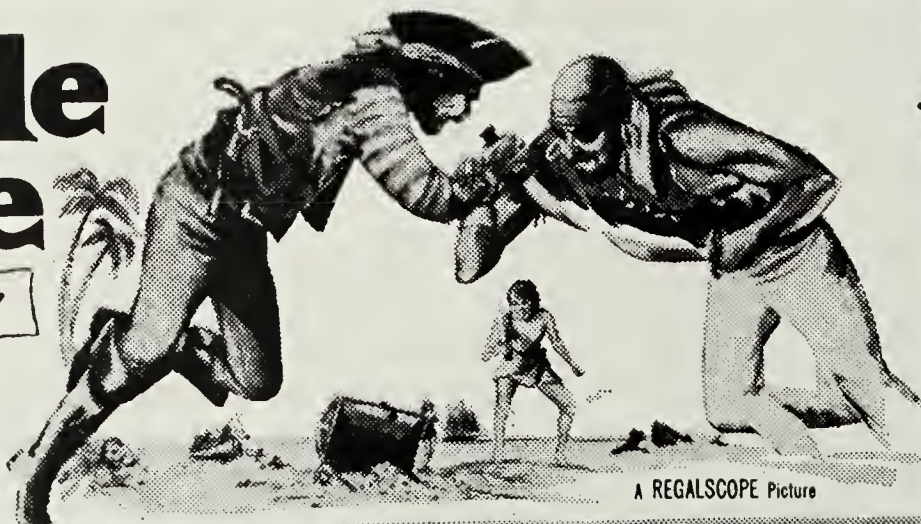
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Produced by RICHARD E. LYONS
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**The Little
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... and The Pirates!

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PEDRO ARMENDARIZ
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RODOLFO HOYOS • TERRY RANGNO
and introducing **ROBERT PALMER**



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Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From DOVER, N.H.

Motion picture exhibitors, farm people, children waiting for school busses on dark and chilly mornings, and many others have suffered long from Daylight Saving Time. Now there is an opportunity for them to do something about it.

Representative Harley O. Staggers of Keyser, West Virginia, has introduced a bill (H. R. 1354) in the national House of Representatives, to effectively strengthen the Federal Standard Time act, and to restore standard time to the nation throughout the entire year.

This is properly a matter of broad national policy, and copies of the bill, and material to assist in recording support, are available either from the writer or from Eber Cockley, Meyersdale, Pa. Let us hear if you wish to support Mr. Staggers' effort.

C. WESLEY THOMPSON
23 East Concord Street

EDITOR'S NOTE: The odds may be long, but it may be worth the effort.

From LOWELL, MASS.

The excellence and the convenience of the REVIEWS and SERVICE SECTION forms in MOTION PICTURE EXHIBITOR are of tremendous value to a theatre manager. In my book, these two services are further enhanced by your advance coverage, and by the easily found references on past products. The SHORTS PARADE has been extremely helpful. So I hope that your system of presenting information will continue in its full and valued scope.

ARTHUR J. KEENAN
Strand Theatre

EDITOR'S NOTE: Thanks! We try!

From HERRIN, ILL.

For the past 40 years I have been a projectionist here, and MOTION PICTURE EXHIBITOR is like part of my tools. Not only does it give me accurate running times for my daily time schedules, but the pink and yellow saveable sections tell me whether it is CinemaScope, VistaVision, SuperScope, or wide screen; and whether it is Technicolor, DeLuxe Color, Eastman Color, or black and white. And knowing this in advance is a big help.

So I was a subscriber to Showmen's Trade Review for many years, and was carried over when you combined. The result has been valuable, and no theatre should be without MOTION PICTURE EXHIBITOR plus Showmen's Trade Review.

GUY JACQUES, JR.
Marlow's Theatre

EDITOR'S NOTE: Booth, boxoffice, manager's office, sign shop, owner's home. We wonder just how many places connected with the operation of a theatre find their weekly trade paper of service.

From RIDGEWAY, ILL.

I think MOTION PICTURE EXHIBITOR is doing a fine job.

C. W. MINER, Manager-Partner
Strand Theatre

From LEWISTOWN, PA.

We are extremely anxious to obtain the names of exhibitors, theatres, and areas in the state of Pennsylvania that do not currently have the right to play movies on Sundays—and are interested in remedying this situation.

HAROLD D. COHEN
The Embassy Theatre

EDITOR'S NOTE: All who are interested should communicate with Mr. Cohen directly. And don't forget that John G. Broumas, Transamerica Theatres Circuit, has been battling single-handedly in the courts for years. We know he is interested.

From FARMINGTON, MICH.

Do you have an up-to-date list of correct percentages, consistent with good business, that one could apply in approximating the proper film rental, rent, employees salaries, etc.?

E. J. HOHLER
Civic Theatre

EDITOR'S NOTE: If you will refer to the editorial page of the July 23, 1958, issue, you will find the results of a Theatre Owners of America poll of 500 roofed theatres of all types, and the percentages of overhead that were then in effect. If you don't have a copy of this issue, let us know and we'll try to find a "stat" or something.

From PINEVILLE, KY.

Just keep the good work up with MOTION PICTURE EXHIBITOR: I can't complain!
CHARLES MILLER, Co-Owner
Bell and Roaden Theatres

From JACKSON, ALA.

I find MOTION PICTURE EXHIBITOR a great help in the operation of this business. In selecting pictures I couldn't do without your pink REVIEWS.

MARGUERITE B. SCHUSTER, Manager
Jackson Theatre

From CANTON, OHIO

As per your Editorial ("WHAT DO YOU

DETROIT DATELINE

Appreciation has been expressed here by Milton H. London, president of Allied Theatre of Michigan, to MOTION PICTURE EXHIBITOR for its publication of an article (issue of March 11) concerning release of bootleg 16mm. and 35mm. films on current releases, to private organizations. Such comment in the trade press has already alleviated conditions which were steadily growing worse. "Distributors, too," says Mr. London, "have been made keenly aware of the abuse, and have been extremely cooperative in tracking down the source of unfair boxoffice competition. In some instances out-of-line bookings have been caught in advance and cancelled".

EDITOR'S NOTE: This is the rightful place in the scheme of things for any worth-while trade paper.

KNOW ABOUT PERCENTAGE BUYING?") in the Feb. 25 issue, please place our vote for the re-editing and re-publishing. If there is any fee, please bill us accordingly.

RALPH W. RUSSELL
The Palace Theatre

From DEADWOOD, S. DAK.

Please do re-publish "THE SLIDING SCALE METHOD . . . of arriving at A FAIR FILM PRICING FORMULA". And thank you!

ARELENE KETTLEHUT
Black Hills Amusement Co.

From MADISONVILLE, KY.

I would certainly like to have you print a new version of your analysis on percentage buying. I am in a bidding situation, and need,—and will appreciate,—any help I can get.

G. HEAD
West Drive-In Theatre

From VICTORIAVILLE, QUEBEC, CAN.

Please re-do "THE SLIDING SCALE METHOD" as offered in your February 25 issue. I had kept the original, back in 1955, but someone else stole it. So . . . please!

U. S. ALLAIRE
Victoria Theatre

EDITOR'S NOTE: Literally scores of letters like the above have been received, and more continue to arrive in each mail. The work is in progress. You can expect it as a usual service in the April 15 issue.

From GASTONIA, N. C.

Re your editorial ("THERE ARE TIMES WHEN YOU MUST FIGHT 'CITY HALL'")—issue of March 18), I have found only by accident that there is another, and far more dangerous to the theatre, use to which our local schools are being put. Very quietly, and on the hush-hush, regular movie bills have been exhibited for admission charges, for more than a year.

I now find that every Monday, with students paying an admission price of 20 cents, we have had another "theatre" competing with us in the local colored high school. Features that ran in the last two weeks were "TAMMY AND THE BACHELOR" and "THE FASTEST GUN ALIVE". Only by chance, one of the students let the cat out of the bag, so I questioned some of the others and all confirmed the facts. I can't believe that this would qualify under the heading of "Visual Education".

Today, I got in touch with the local office of the State Department of Revenue, and they have advised me that the practice of any school property becoming a "theatre" is illegal. They promise to take steps to stop it.

H. M. KILPATRICK, Manager
Palace Theatre

From TEHERAN, IRAN

We have written to R.K.O. Pictures, asking whether we could buy the distribution rights for "JOAN OF ARC" starring Ingrid Bergman, but in reply they only told us that it was no longer their property. Following it up, we asked who was the present owner, but our several letters on this point have not been answered. Could you assist us by possibly tracing the ownership of this film and advising whether or not we can buy it for the territory of Iran?

MOSTAFA AKHAVAN
Moulin Rouge Cinema Co. Ltd.

EDITOR'S NOTE: We checked. Distribution rights for Iran were purchased in 1958 by Salah Aizer, Cinema Rex, Avenue Lalezar, Teheran. Sorry!

NEWS CAPSULES

Industry Bats .500 In N.Y.

ALBANY—The motion picture industry emerged victorious in the battle over extension of "censorship" during the 1959 legislative session, but suffered a lesser defeat when the Assembly, by a vote of 63 to 62, defeated the Marchi Film-Fees Reduction Bill after the Senate had unanimously adopted it.

The Joint Legislative Committee on Offensive and Obscene Material which had originally introduced four film bills and later cut the number to two—one dealing with film advertising that was "obscene, indecent, lewd, or lascivious," and the other providing a relatively mild "classification" bill—formally gave up the fight the day before the gavel fell for the year.

It did so in a report which criticized the content and advertising of certain-type pictures, but stated that "a combination of factors has led this committee to recommend that all legislative action on this subject (motion pictures and motion picture advertising) be deferred."



BROADWAY GROSSES

Holiday Draws Smash Returns

NEW YORK—Holiday business in the Broadway first-runs approached smash proportions right down the line. The advent of some strong new product also helped.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE SOUND AND THE FURY" (20th-Fox). Paramount (\$39,435)*—The opening session was sure to hit \$53,000.

"GREEN MANSIONS" (MGM). Radio City Music Hall (\$147,610)—Thursday through Sunday accounted for \$114,500 with the second apt to reach \$205,000. Easter stage show.

"RIO BRAVO" (WB). Roxy (\$55,405)—Wednesday through Sunday hit \$49,000, with the second week sure of \$65,000. Stage show.

"TEMPEST" (Paramount). Capitol (\$33,350)—The opening week could hit \$70,000.

"AL CAPONE" (Allied Artists). Victoria (\$22,900)—Opened to a smash \$55,000 first week.

"SEPARATE TABLES" (UA). Astor (\$25,630)—Holding up remarkably well with the 15th week claimed at \$25,000.

"SOME LIKE IT HOT" (UA). Loew's State reopened completely refurbished with less seats than before, with the opening day solid at \$16,850.

"THE SHAGGY DOG" (Buena Vista). Odeon announced that the second week would hit \$27,500.

"SLEEPING BEAUTY" (Disney-BV). Criterion stated that the sixth week would tally \$28,000.

"THE DIARY OF ANNE FRANK" (20th-Fox). RKO Palace was still capacity on reserved seat basis.

*Figures in parentheses reveal 1958 average as compiled by MOTION PICTURE EXHIBITOR.

A Quick Summary of All Important Industry News Condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., March 30

Columbus Paper Hits Censorship Proposals

COLUMBUS, O.—Opposition to film censorship was proclaimed by the Columbus Star, weekly tabloid published by the Wolfe organization, in an editorial titled "Censorship Threat." The Star is published by the same newspaper firm which owns the Columbus Dispatch, which has frequently called for a restoration of Ohio's "mild" brand of film review.

The Star noted that the Senate Judiciary committee currently is considering proposals by Senator Robert Shaw, Columbus Republican, and Senator Thomas O'Shaughnessy, Columbus Democrat, to control films shown in Ohio. The Star said that both Shaw and O'Shaughnessy are opposed to censorship in principle, "but they feel—and they've got a lot of support from parent-teacher groups—that something has to be done about the matter."

"Both Senators agree that Hollywood itself does a pretty fair job of policing its own films. But they're worried about films produced by fly-by-nighters—and some foreign films—that delve into taboo subjects and try to capitalize on the little bit of lust that seems to be in all of us," said the Star.

"Opponents of the two bills put forth as their chief argument that this kind of censorship responsibility begins at home. The Senators agree, but they also point out that teenagers are on their own a lot and need protection from this sort of thing. . . .

"We agree with Sen. Shaw and Sen. O'Shaughnessy that something should be done about some of these distasteful film offerings, but so far we haven't seen anyone with what we think is the answer."

Cohn Joins Col. Realty

NEW YORK—Nathan Cohn has been elected a member of the board of directors and a vice-president of Columbia Pictures Realty Corporation, a wholly owned subsidiary of Columbia Pictures Corporation.

V. C. Raises \$2,700,000

LAS VEGAS, NEV.—The more than 9,000 showmen who comprise the membership of Variety Clubs International raised and contributed over \$2,700,000 during 1958 in behalf of handicapped and underprivileged children, it was reported to the organization's annual convention today by International Heart Chairman Nathan D. Golden of Washington, D.C.

This sum, Golden added, directly benefitted more than 153,000 persons and countless others were aided indirectly through the varied activities of Variety's 46 "tents" in this country and abroad.



FILM FAMILY ALBUM

Obituaries

Non Binion, 85, theatre manager for East Texas Theatres at Lufkin, Tex., for many years, died. Survivors include his wife.

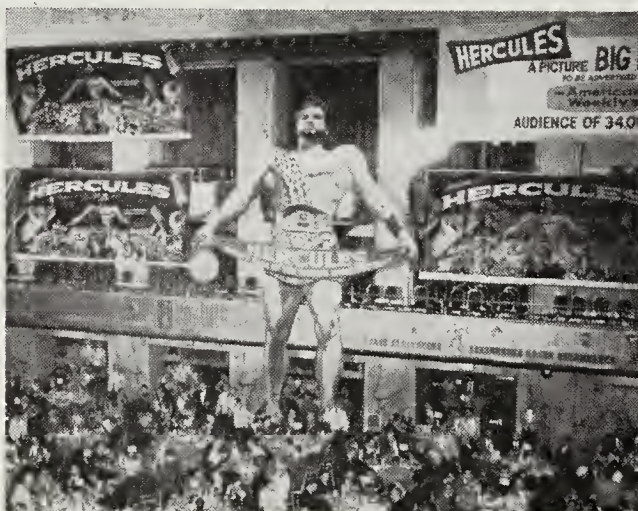
William Brereton, 75, who only recently retired as director of advertising and publicity, Basil Circuit in western New York, died at his Buffalo home. He had been ailing for over a year. He is survived by his wife, a brother, and four sisters.

Mrs. John C. Cooper, mother of Hollywood producer-director Merian C. Cooper, died at her home in Jacksonville. She is also survived by a daughter and another son, 10 grandchildren, and 11 great-grandchildren.

Jack Davis, who operated theatres in New York including the Little Carnegie, before transferring his activities to his native England five years ago, died in London last fortnight. At the time of his death, he operated West End Cinemas, Ltd., in London.

Paul O. Klinger, 52, with Loew's Theatres, Inc., for 17 years, most recently as assistant manager, Loew's Poli, Waterbury, Conn., died suddenly at his Waterbury home. His wife survives him.

J. Harold Stevens, 58, Paramount Pictures' midwestern division manager, died in Chicago following an illness which recently caused him to take a leave of absence. He joined the company in 1923 as chief accountant in Boston. He is survived by his wife and three children.



Above, left, is seen a general view of the huge industry luncheon Joseph E. Levine recently held at the Hotel Waldorf Astoria, New York City, to launch his Warners release, "Hercules." On the right are seen the film's director, Pietro Francisci; Lionello Santi, president, Galatea Film Company; Joseph E. Levine; president, Embassy Pictures Corp.; Charles Boasberg, vice-president and general sales manager, Warners; Samuel Rosen, vice-president Stanley Warner Corporation.

UA Cracks Down On Delinquent Exhibs

Six-Point Sales Policy In Effect With "Some Like It Hot"; Adjustment Barred Prior To Payment

By MEL KONECOFF

NEW YORK—United Artists cracked down last week on exhibitors who are delinquent in fulfilling contracts and/or who attempt to adjust same on a "do-it-yourself" policy, with the issuance of a new company sales policy which is to guide all sales personnel in the future.

William Heineman, vice-president in charge of sales, issued the following six-point dictum:

1) "We intend to negotiate and market each and every picture on terms based upon their individual merits.

2) "We shall insist upon being paid our earned film rental on percentage, or flats, as per the terms of the contract.

3) "We will not consent to exhibitors making their own adjustments.

4) "We will not permit exhibitors to withhold our earned rental in order to force adjustments.

5) "If an exhibitor refuses to pay after playing and withholds, unreasonably, our producer's money, we shall insist upon payment before continuing to do any further business with that account.

6) "If, after a picture has played on percentage terms and the earned film rental has been paid in full, and, in the judgment of the producer and United Artists, some relief or revision of the percentage terms is justified, such relief will be given."

Heineman reported that this policy has already been put into effect with the release of "Some Like It Hot," and the six points have been drilled into every member of the sales staff. The latter must operate within these regulations, said Heineman.

The policy, he stated, is not aimed at any one class of exhibitors, but all qualify whether they be large or small, independent or circuit.

He reported that hundreds of accounts have not paid one percentage contract as signed. Every contract had to be adjusted. It seemed to him that getting something remitted from the exchange seemed to be an obsession with many. He knew of no other business where the customer refuses to pay the agreed price after he uses the merchandise, and he didn't think that United Artists was asking anything but what they were entitled to receive.

The radical change has been made because, said Heineman, at one point there was \$1,600,000 outstanding on "The Vikings," this amount being withheld by exhibitors. At one point, over \$500,000 was outstanding on "The Defiant Ones." He deplored that in the past, sales staffers had to make a sale and negotiate a deal, and then, after the picture played had to beg for payment per contract. Said he, "The look-see is gone forever." He was referring to cases where the exhibitor said he would look at a picture and then see what UA should get.

"We are," said Heineman, "trying to market our pictures on their merits, and we certainly are not trying to take advantage of exhibitors. However, we have had many pictures that have not brought in enough to cover prints and advertising, and even in these cases exhibitors still demand adjustments. When the figures are in, we can't go back and ask these exhibitors to come through with more money

UA Withdraws "Maja" Suit; Battle Of Ballyhoo Won

NEW YORK—The legal proceeding by United Artists against the Postmaster General has been withdrawn by mutual agreement and without prejudice to any future action which may become necessary, it was announced last week by Seymour M. Peyser, vice-president and general counsel of United Artists.

"The Government affidavits state that the proposed advertisement for 'The Naked Maja' containing a photographic reproduction of the famous Goya painting with the same title, was never banned or declared to be unmailable by the Post Office Department," Peyser stated. "Prior to the receipt of these affidavits we certainly were led to believe that the Post Office had definitely expressed such an opinion. In the light of these subsequent unequivocal statements, and in the absence of any indication in the papers filed by the Government that they regard the ad containing the nude figure as obscene or otherwise unmailable, we intend to take them at their word and to proceed with our advertising campaign as originally planned."

Publicitywise, UA was a decided winner.

to help us out on our losses."

Many exhibitors insist they want a fair percentage of the gross as their share of the profits, and in many cases, these adjustments come out of the pockets of UA and its producers when the picture winds up in the red. Reported Heineman, "Big Country," because of its high cost, will wind up in the red, yet exhibitors will demand adjustments because they are not satisfied with the business it has done.

The part of the policy covering adjustments never has and never will cover bidding situations. The latter, incidentally, are increasing every month because there are not enough of the top pictures that are doing the business around, and exhibitors keep asking for more and more bidding, hoping to get their fair share of the business. He admitted in many cases that a lot of theatres are over-bidding, and UA does not take any pleasure in this situation. He estimated that there were between 300 and 400 theatres engaged in bidding, and some of these are so small that they shouldn't be included.

Reverting to the theme of selling and collecting on contracts, Heineman stated that the company will use other methods to collect due monies besides the dropping of servicing the accounts, especially if the amounts involved are large enough. Said he, "We'll try everything first and then go to court if we have to."

Heineman didn't discount the possibility of conciliation entering into the picture, but one of the producer representatives present, George Schaefer, refused to allow a third party to decide what amount of money should be coming to a producer unless UA really insisted on such a procedure.

Schaefer stated that if in the opinion of UA an exhibitor is not a good credit risk, then we don't expect UA to sell our pictures to that account. This was backed by other producer representatives present, including Seymour Poe, representing Edward Small, Kirk Douglas, Security Pictures; Morris Lafko, for the Michael Todd Co.; Schaefer, representing

(Continued on page 16)

Limited Pay-TV Tests Approved By FCC

WASHINGTON—The Federal Communications Commission last fortnight evidently bowed to the demands of the Harris anti-toll television resolution by writing added restrictions into application forms for experimental licenses although announcing that it was ready to consider applications for pay-as-you-see TV.

Under the formula laid down by the commission, each toll system would be limited to test operations over one station in one city.

With five different systems in the field, this would mean that the experiments would be limited to five cities.

In addition, the commission specified that costs of adapting sets to pick up toll telecasts must not be placed upon the set owner. These costs would have to be borne by the station or the system providing its service to the subscriber.

"Until a decision can be reached as to the definitive establishment of a subscription TV service using broadcast facilities, the public should not be called upon to purchase any special receiving equipment required for subscription TV operations, but not needed for the reception of 'free' TV broadcasts," the Commission stated.

Radio Campaign Pushed

LITTLE ROCK—The convention of the Independent Theatre Owners of Arkansas last fortnight at the Marion Hotel was addressed by George Roscoe, TOA's director of exhibitor relations, speaking for TOA head George G. Kerasotes.

Roscoe told the exhibitors that should production-distribution fail to match the \$165,000 raised by exhibition for the radio phase of the industry's business building program, the TOA "will make every effort to salvage the material that has been prepared thus far so that in some manner it will be made available to every exhibitor who wants to use it." He further pledged that "if, for any reason, MPAA doesn't match the money, you who have made contributions will have your money returned."

He urged the exhibitors not to "let up for a minute" their pressure on Congress on the various issues affecting them. Roscoe indicated that prospects were "good" for the passage of Representative Oren Harris' bill to outlaw pay TV. He also urged exhibitors to buy stock in the film companies, and assured them that "in no way" will ACE supplant existing exhibitor organizations.

Named to head the ITOA for the next year was Nona White, office manager, Rowley United Theatres. She will also serve as the unit's representative to the board of directors of TOA. A former secretary-treasurer of the group, she has the honor of being the first woman president of an exhibitor group.

Others elected at the convention were Brown, board chairman; Bruce Young, executive vice-president; and J. T. Hitt, secretary-treasurer.

Among those who reported an increase in business this year and who were optimistic about the future were John H. Rowley, president, Rowley United Theatres of Dallas; and M. S. McCord, head, United Theatres, North Little Rock.

Must End Duplication Of Effort, Reade Tells Exhibitor Show-A-Rama

KANSAS CITY—If the motion picture industry would utilize and coordinate the superabundance of associations, organizations, and committees now in existence, it could make great strides toward prosperity, Walter Reade, Jr., former Theatre Owners of America head, declared last fortnight in his keynote address to the joint convention and Show-a-Rama of the Missouri-Illinois Theatre Owners, and the United Theatre Owners of the Heart of America, at the Muhlenbach Hotel.

Calling on exhibition to make these tools "productive," and to eliminate the cross-purposes and duplication of effort, Reade pleaded for an end of "petty jealousies and cat-calling at distribution" and substitution of "brains, brawn, money, time, and above all, imagination" to save the industry.

He declared that in TOA and other exhibitor organizations, in ACE, COMPO, and MPAA, and other industry groups, exhibitors have the means to their own salvation. However, he said, the duplication of efforts and committees, in such fields as research, relief from governmental controls, business building, and standardization of projection, among others, "has made the accomplishments of all these committees, with all their well-intentioned, hard-working members, very small indeed."

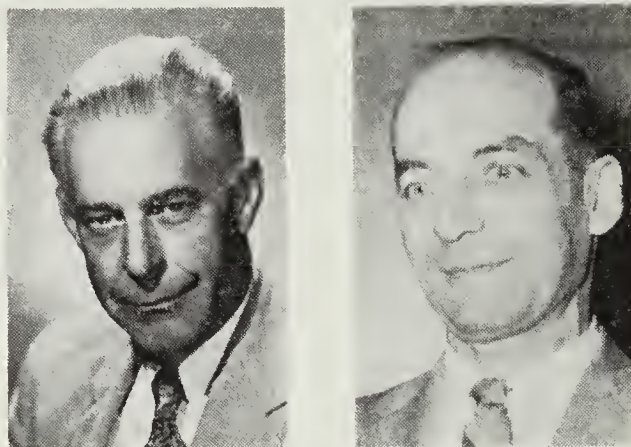
He said that the movie industry has not coordinated its efforts although it has the leadership and tools in the organizations and committees on paper. "We have our best brains available on groups charged with research, securing more and better product, capitalizing on foreign films, securing relief from government controls, developing better projection and sound. Let them be more than just names on an agenda. Make them real, make them breathe, and above all make them productive for now, for the future, and for what we know can be a greater motion picture industry."

George Kerasotes, president, TOA, in his address, said, "We have found Washington to be as important to our future as Hollywood" and reminded that "our relations with the government have not been good."

"We have confused the Department of Justice with contradicting demands," he said. "We have failed to present a united, unified position." He voiced the hope that "through the united voice of ACE we will now get a sympathetic hearing from the Department of Justice." In discussing ACE, Kerasotes said that "exhibition had to unite for self-preservation" and pointed out that ACE "will attempt to avoid duplication of work done by existing organizations."

The TOA head said he "seriously believed" that the producers and distributors would sell their post-1948 films to TV now if it were not for the demands of the various guilds in Hollywood. Kerasotes declared that "as producers and distributors do not own any theatres now, they can afford to gamble, mainly because of this lack of financial interest in theatres and because of the diversification of their corporate structures which have brought other sources of income."

Indicating that the proposed meeting of representatives of ACE and the heads of distribution would take place "momentarily," Kerasotes reported that ACE is making progress in areas vital to the survival of a large-scale exhibition industry and a prosperous



Among exhibitor chairmen supporting the April 6 telecast of Academy Award ceremonies are Charles Winchell, left, Minnesota Amusement Company, Minneapolis, and Ed Meade, Shea's Buffalo, Buffalo.

Colonial Bank Of N.Y. Finances 10 For AIP

HOLLYWOOD—Marking further growth in status and stability, five-year-old American International Pictures is completing arrangements with the Colonial Bank of New York for financing of 10 feature motion pictures to be made within the next year, it is announced by James H. Nicholson and Samuel Z. Arkoff.

Financing for the additional 14 to 20 films to be filmed in the next year by AIP will be by Pathe Laboratories, which has been a principal source in the past, Nicholson and Arkoff said.

AIP intends to maintain its present pace of 24-30 features annually, Nicholson and Arkoff reported.

The 10 AIP features, three in color, to be produced with Colonial Bank financing are "Diary of a High School Bride," "Drag Race," "The Haunted House of Usher" (in color and based on Edgar Allan Poe's "Fall of the House of Usher"), "End of the World," "World Without Women," "Bombs Away," "Blood Hill," "Take Me to Your Leader," "She" (in color and based on H. Rider Haggard's novel), and "Eve and the Dragon" (in color).

Film Importers Unit Set

NEW YORK—Steps were taken last fortnight by the independent importers and distributors of foreign films to form a new organization for their mutual benefit and protection.

Richard Brandt was appointed temporary chairman of the group.

Several organizational committees were named and include Edward Kingsley, Frank Kassler, Munio Podhorzer, Jack Ellis, Max Goldberg, Bordon Mace, and Sanford Weiner.

The next meeting is tentatively set for the end of May.

movie industry. He recommended that exhibitors "buy stock as an equity in the film companies."

In connection with efforts to include theatres in the provisions of the Minimum Wage Law, Kerasotes warned that "thousands of theatres would undoubtedly have to shut if they had to pay their ushers, doormen, cashiers, and candy attendants \$1.25 per hour."

Theatres File Pledges For "Oscar" Support

NEW YORK—Formal pledges of participation in the Oscar telecast promotion already have been received from approximately 1,000 theatres, Charles E. McCarthy, COMPO information director, reported last week.

"Judging from the number of promotion kits ordered by exhibitors who have not yet sent in their pledge cards, and the extensive promotion plans announced by several of the large circuits which also have not sent in their signed pledges, this is only a small percentage of the actual number of theatres already at work on the promotion," McCarthy said.

"While we are naturally more interested in the promotion itself than in the receipt of pledge cards, we would appreciate being notified by all participating theatres so that we may obtain a reasonably accurate account of the number of theatres engaged."

Sam Horwitz, publicity director of the Interboro Circuit, reported that Academy Award kits had been supplied to all its theatres, plus a list of suggestions for promoting the telecast. He added that the circuit has ordered a tag trailer to be attached to the Red Buttons trailer, announcing that the main feature in the circuit's theatres would start at 8:30 on Academy Award night, so that patrons may get home in time to view the Oscar award ceremonies.

Henry E. Capogna, publicity director for the W. S. Butterfield Theatres, Michigan, also reported that 60 kits had been ordered for its theatres and that a full scale promotion is under way, with good local newspaper support. These are typical of many such efforts.

Red Buttons trailers for the telecast have been made available in 16mm for all TV stations which will use them. Rush orders for the 16mm prints already have been received by COMPO from TV stations in St. Paul, Minn.; Dayton, Columbus, and Cincinnati, O.; Traverse City, Lansing, Bay City, Grand Rapids, and Jackson, Mich.; Youngstown, O.; Petersburg, Richmond, and Hampton, Va.

Para. Promotes Two

NEW YORK—Two Paramount branch managerial appointments were announced last week by Sidney G. Deneau, vice-president, Paramount Film Distributing Corporation.

Arnold Shartin, Salt Lake City branch manager, on May 4 will become Los Angeles branch manager, succeeding Alfred R. Taylor who, as previously announced, will assume supervision of Paramount's mid-western division. J. Harold Stevens, who died in Chicago, had been manager of the mid-western division comprising the Chicago, Detroit, Indianapolis, Milwaukee, and Minneapolis branches. Taylor's headquarters will be in Chicago.

W. Donald Foster, Kansas City branch sales manager, has been promoted, effective April 13, to Salt Lake City branch manager.

Senate Okays Balto. Censors

ANNAPOLIS, MD.—The Maryland State Senate last fortnight approved a measure giving the Board of Motion Picture Censors the right to bar the showing of certain films to children from six to 16 years of age in Baltimore City.

The Senate also passed on a state-wide basis a measure which would make it a misdemeanor to show an "obscene" film.

NTA Stock Exchange Plan Now Effective

LOS ANGELES—B. Gerald Cantor, chairman of the board, and John B. Bertero, president, National Theatres, Inc., announced last week that the exchange offer to National Telefilm Associates, Inc., stockholders and warrant holders has been declared effective. Pursuant to this exchange, accepting NTA stockholders will receive for each share of NTA common stock \$11 principal amount of 5½ per cent Sinking Fund Subordinated Debentures due March 1, 1974, and a warrant for the purchase of one-quarter of one share of National Theatres common stock. The exchange of NTA warrants is on an equivalent basis.

Up to the close of business on March 20, 1959, the holders of 846,962 shares of NTA stock, representing 75 per cent of the shares outstanding, and the holders of 182,135 NTA warrants, representing 39 per cent of the warrants outstanding, had accepted the offer.

Trading of the Debentures on the American Stock Exchange was to begin on approximately April 1. Interest on the Debentures will accrue from March 16, 1959.

The present offer to NTA stockholders and warrant holders expires April 6.

MBS Changes Hands

NEW YORK—Mutual Broadcasting System, subsidiary of Scranton Corporation, was sold last fortnight for an undisclosed amount to a group of businessmen headed by Malcolm E. Smith, Jr., and Richard H. Davimos.

The Hal Roach Studios, another Scranton subsidiary in the F. L. Jacobs setup, may also have a possible buyer, with Ivan T. Smith, Los Angeles realtor, said to represent an interested group.

Magna Execs Tour For "S.P."

NEW YORK—Joseph M. Sugar, Magna vice-president in charge of sales, and Martin J. Sweeny, Jr., who has been in charge of sales for the Todd-AO version of "South Pacific," left last week for a two week tour.

The purpose of the trip is to meet and confer with leading exhibitors and 20th-Fox's exchange staff. Sugar and Sweeny will discuss plans for the general release and distribution of "South Pacific" in the 35mm version.

AB-PT Ups Praught To Head UDT; Allen To Manage Tri-State Group

Court Rules "Adults Only" Law In Chi Unconstitutional

CHICAGO—In a decision handed down last week in the U. S. District Court, it was found that the section of the Motion Picture Code which states that 21 years is a dividing point between children and adults is unconstitutional.

Judge Sullivan, according to his ruling, states that that section which authorizes the exhibition of certain motion pictures only to persons over the age of 21 is unconstitutional on the ground that its language is not definite and clear, and is an insufficient guide to censors or those who produce motion pictures. In addition, the age of 21 as a dividing line is not reasonable or appropriate to separate "children" from adults.

This portion of the Code was contested for Paramount by attorney, Samuel W. Block, when the Police Censor Board refused to grant a general permit for the picture "Desire Under The Elms."

New UA Post To Kesten

NEW YORK—Steve Kesten has been appointed to the newly-created post of assistant New York newspaper contact for United Artists, it was announced by Roger H. Lewis, national director of advertising, publicity, and exploitation. Kesten joined UA's exploitation department in November, 1957. He is replaced by William Schneider. Kesten will now be a member of the publicity department headed by Mort Nathanson.

N. Y. License Fee Bill

ALBANY, N. Y.—The State Senate last fortnight passed and sent to the assembly a bill which will increase the license fees collected by the Motion Picture Division from \$3 to \$4 for each 1,000 feet or fraction of original film and from \$2 to \$4 for each addition entire copy of original film for which a license or permit has been issued.

DETROIT—Woodrow R. Praught has been named president of United Detroit Theatres Corporation, succeeding Harold H. Brown who died Feb. 22 in Hollywood. The appointment was announced by Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, Inc., of New York, parent company of the Detroit theatre group which operates 14 theatres in metropolitan Detroit. Edward L. Hyman, vice-president of AB-PT, was in town to install Praught.

Since 1957, Praught has been vice-president and co-general manager of Tri-States Theatre Corporation of Des Moines, another subsidiary of AB-PT.

Prior to that, he had spent over 25 years in theatre business with Minnesota Amusement Company, another affiliated theatre chain operating in the northern states of Minnesota, North and South Dakota, and Wisconsin. His theatre career started when he undertook his first job as a part-time usher in Duluth, Minn., and through the years progressed into various assignments in theatre management, advertising, and supervision. Before his assignment in Des Moines, he had been in Minneapolis as a district manager.

The announcement of Praught's appointment was coupled with that of the advancement of A. Don Allen of Des Moines to general managership of Tri-States Theatres Corporation. Allen and Praught have been joint heads of Tri-States since the retirement from active management in 1957 of A. H. Blank, founder of the midwest theatre circuit. Allen assumes his post after nearly 30 years of service with Tri-States in various capacities.

United Detroit Theatres operates the Michigan, Madison, Palms, and Broadway-Capitol Theatres in downtown Detroit, and the Fisher, Cinderella, Woods, Norwest, Varsity, Vogue, Ramona, Birmingham, Bloomfield, and Mel in neighborhood sections throughout the metropolitan Detroit area. In addition, United Detroit also operates the Northio Circuit, including six theatres in northern Ohio and one in Danville, Ky.



Seen is a general view of the luncheon hosted by Coca-Cola during of Concessionaries at the Park Sheraton Hotel, New York. Top the eastern regional concession conference of the National Association figures from theatre concession departments, vending companies, and suppliers exchanged ideas on better theatre refreshment merchandising.

THESE ARE THE

At press-time, "IMITATION
four cities and this is its phe

BIGGEST week for any
the city of Chic

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BIGGEST first three days
to play the Go
theatre) in San

BIGGEST first three days
at the Paramo

*Except "The Glenn Miller Story" with stage show

FACTS OF "LIFE"

"OF LIFE" has opened in
phenomenal record:

Universal picture ever to play
ago*

in the entire history of the
Theatre, Cleveland**

for any Universal picture ever
Golden Gate Theatre, (or any other
San Francisco

for any Universal picture
at Theatre, Los Angeles

**Except "The Robe" at advanced prices



List, Glen Alden Merger Pending Subject To Stockholder Approval

NEW YORK—It was learned last fortnight that RKO Theatres will become a Glen Alden subsidiary in connection with the pending merger of List Industries and Glen Alden Corporation.

The 39 per cent interest which Gera Corporation, a List subsidiary, acquired last year in Glen Alden for \$8,719,109 cash, since has been transferred to RKO Theatres, Inc., according to the proxy statement furnished stockholders.

Conversion of the Glen Alden shares on a one and one-fourth ratio called for in the merger plan will require the issuance of 437,158 additional shares of Glen Alden common, which include 170,943 shares to be issued to RKO Theatres.

Conversion of the shares of List common now outstanding, excluding treasury shares, on the basis of one share of Glen Alden for one of List will require the issuance of 4,366,443 Glen Alden shares, which include 138,584 shares to be issued in conversion of the List shares held by Gera, which will become a Glen Alden subsidiary.

As a result, of the 5,558,934 Glen Alden common to be outstanding after the merger, excluding treasury shares and shares held by subsidiaries, former Glen Alden shareholders other than RKO Theatres will hold about 24 per cent of the shares of Glen Alden as the combined enterprise instead of the 61 per cent presently held in Glen Alden, and former List shareholders will hold about 76 per cent of the shares of the combination, instead of their 39 per cent interest in Glen Alden, via RKO Theatres, and their 100 per cent interest in List.

After the merger, Glen Alden will have 1,732,166 shares of its common available for future issuance, excluding shares allocable to stock option plans.

All present List directors are slated for election to the Glen Alden board upon the merger, thus giving the List interests a substantial majority.

List directors with their families and a List family foundation beneficially own more than half of the stock of List. After the merger, the Albert A. List family group and the foundation will own approximately 37 per cent of Glen Alden.

The merger move, which failed last year, would have changed the name of the combination to List Alden Corporation. The Glen Alden Corporation now will be the surviving corporation.

Albert A. List purchased control of RKO Theatres Corporation in 1953, and changed the name of that company to List Industries Corporation. In 1956, upon RKO's purchase of the Cleveland Arcade Company from List, members of his family, and trusts for their benefit, RKO Theatres, Inc., was formed as a List subsidiary.

RKO Theatres, it is stated, had a gross income of \$24,830,142, and operating income of \$1,688,046 for 1958. The number of theatres operated during the year was 63, with admissions placed at 25,158,885.

The proxy statement notes that RKO Theatres is actively negotiating for the sale of five properties with provision for the lease back of theatres. An option involving another house and related hotel expires on March 31.

Albert A. List, the dominant stockholder in List Industries Corporation, will become



Marilyn Monroe, star, United Artists' "Some Like It Hot," is seen at the press luncheon recently held in connection with the film's opening at the B & K United Artists, Chicago.

License Bill Amended

WILMINGTON, DEL. — Mayor Eugene Lamot signed into law 22 amendments to the business license fee law passed by City Council. One of the amendments extends from April 30 to June 30, the deadline for the first quarterly employee tax payment reported in MOTION PICTURE EXHIBITOR on March 11.

Another provides that members of boards of directors are not to be considered employees when calculating the \$1 per month employee fee unless their salaries are subject to the provisions of the social security and/or federal or state unemployment insurance laws.

Most of the amendments to the business license are minor and involve mere changes in wording.

Marines Honor Exhibs

CORPUS CHRISTI, TEX.—R. J. (Bob) Chapman, city manager, Rowley United's Corpus Christi Theatres, and Ed Farmer, manager, Gulf Drive-In and Ayres theatre, were presented with citations and Marine Corps Iwo Jima statuettes for community services at a Lion's Club luncheon last fortnight.

The citations were written by Colonel W. H. Stephens, director, U.S. Marine Corps, New Orleans, Headquarters Eighth Naval District, and were presented by Colonel Ralph E. Lewis, inspector instructor, U.S. Marine Corps, First Rec. Battalion, Corpus Christi.

president of Glen Alden Corporation, in the event the stockholders of both List and Glen Alden approve the proposed merger, in which Glen Alden would be the surviving corporation.

The merger agreement was approved by the List and Glen Alden boards earlier this month.

Voting on the merger will take place at the List annual meeting on April 10 at the Wellington Hotel, while shareholders of Glen Alden are to meet April 21 at the Sterling Hotel, Wilkes-Barre, Pa.

The combined assets of the merged corporation would be over \$132,000,000, and it would have outstanding over five million shares. Application has been made to list the shares on the New York Stock Exchange.

UA's Rothman To N.Y. In Overseas Changes

NEW YORK—Arnold M. Picker, vice-president in charge of foreign distribution, last week announced a series of key appointments involving the company's operations at the home office and overseas.

Mo Rothman, presently continental manager in Paris, will come to New York to join the foreign department executive staff and will be a member of the team consisting of Louis Lober, general manager of the foreign department, and Alfred Katz, division manager for Latin America, the Far East, and Australasia.

John Lefebvre has been appointed to succeed Rothman as continental manager. A newcomer to UA from 20th-Fox, where he served in a similar capacity, Lefebvre will join the company on May 15.

Eric Pleskow, formerly manager in Germany and more recently assistant to Rothman, has been named assistant continental manager.

Giulio Ascarelli, veteran film publicist, has been appointed director of advertising, publicity and exploitation for continental Europe and the Middle East, effective May 2. He formerly held a similar post with 20th Century-Fox. Mrs. Kato Fenton-Dormer will serve as Ascarelli's assistant.

Rounding out the new appointments, George Ornstein, who is UA's representative in Spain, will assume additional duties as vice-president Charles Smadja's assistant for production matters in Spain.

Rank Records Names G. M.

NEW YORK—The Rank Organization announced last week that Norman Wienstroer has been appointed as general manager of its American record operation. Wienstroer has been with Decca Records since 1945, and for the last nine years has been general sales manager for Coral and Brunswick Records.

The Rank American record operation will operate as a division of Rank Film Distributors of America, Inc. from its present address, 729 Seventh Avenue, New York 19, and Wienstroer will be appointed a vice-president of that Company.

Arthur Patterson, currently with Rank Film Distributors of America, Inc., will be appointed treasurer of the Company.

Tamarin Heads "Porgy" Bally

NEW YORK—Alfred H. Tamarin has been appointed to head the special worldwide publicity unit handling Samuel Goldwyn's forthcoming "Porgy and Bess," it was announced last week by Paul N. Lazarus, Jr., vice-president of Columbia, through which the George Gershwin-DuBose Heyward film will be released.

Tamarin most recently served with United Artists as assistant national director of advertising, publicity, and exploitation, and as vice-president of UA's record and music division.

Sanders Joins UMPO

NEW YORK—Nat Sanders was recently named general sales manager of United Motion Picture Organization following his resignation from the position of general sales manager of Times Film Corporation. He formerly operated exchanges in Atlanta, Miami, and New York, and is a pioneer in the field of foreign film distribution.

Hollywood on Location: Everybody's An Actor

DETROIT—Here's the order of events which places the Upper Peninsula towns of Ishpeming and Marquette more in the State of Up-roar than of Michigan:

1) A Michigan Supreme Court Justice using the pen name of Robert Traver wrote a novel which became the best-seller, "Anatomy of Murder," with the Upper Peninsula as its setting.

2) Otto Preminger decided to produce and direct the movie to be made from it in the authentic surroundings.

3) About a month ago, casting director Max Slater and technicians began to arrive.

4) It was made known that about 150 local citizens would be employed as extras, for walk-ons, and minor roles.

5) As a gesture of good will, City Manager George T. Meholick, Jr. offered the City Hall as casting office for those who had registered for the \$10 per day jobs in the two towns.

6) City Hall business was completely halted when police had to break up the storming crowd.

7) Meholick withdrew the offer.

8) The towns went movie-crazy when they beheld the new neighbors who were moving in for awhile. They included Eve Arden, Kathy Crosby, Detroit-born Ben Gazzara, Lee Remick, George C. Scott, and James Stewart. There was also a prominent Boston lawyer, Joseph W. Welch, whom Preminger had persuaded to try acting as the Judge in the case.

9) Shooting began in the court house refurbished according to the ideas of the Hollywood set decorators. Natives hardly recognized the place.

10) There was tremendous competition for the minor parts. One who tried out for the role of the murder victim and failed to get the part was heard to snort derisively at the successful aspirant, "Huh! All he's got to do is to drop dead."

11) Less emotional and movie-bug-bitten, but quite happy about the whole thing are Marquette and Ishpeming business men. Preminger's unit it is estimated, will spend about \$300,000 cold cash in the vicinity before the Upper Peninsula's days of glory are over.

"Anatomy" Dates Set Before Cameras Turn

NEW YORK—The first datings of a motion picture that went before the cameras the next day were announced last fortnight in seven local newspapers and two Los Angeles papers. The three column ads announced that Columbia's "Anatomy Of A Murder" had been booked into the Criterion, New York, and the SW Warner, Beverly Hills, Cal., and was placed by Donahue and Coe, Columbia's advertising agency, in preferred space away from the amusement pages.

This is believed to be the first time such advance showing ads were used. The film went on location at Ishpeming, Mich.

Fox Earnings Soar

NEW YORK—Twentieth Century-Fox last week reported consolidated earnings of \$7,-582,357 for the year ended Dec. 27, 1958. This amounted to \$3.30 per common share outstanding as compared with earnings for 1957 of \$6,511,218, or \$2.49 per share.

The earnings for the fourth quarter ended Dec. 27, 1958, amounted to \$991,366 or \$.43 per share, compared with \$887,360 or \$.36 per share for the fourth quarter of 1957.



The NEW YORK Scene

By Mel Konecuff

THAT'S SHOW BIZ: Over 1,000 exhibitors, press representatives, and guests gathered in the grand ballroom of the Waldorf Astoria to be "Hercularized" by Joe Levine and associates in Embassy Pictures. Under these auspices, the campaign for the forthcoming release of "Hercules," now to be distributed under the Warners banner, were unveiled and pounded home in more than forceful fashion.

Levine was praised and applauded for bringing back the old razzmatazz of show business by such people as Sam Rosen of Stanley Warner Theatres; by Italian producer Lionello Santi, who made "Hercules" in Rome; by Pietro Francisci, the film's director; by Sol Schwartz, president of RKO Theatres; and by Charles Boasberg, Warners general sales manager, who reported over 2,000 bookings in already for the month of July.

Levine credited the decorations and other facets of the luncheon to his wife. There was music, cocktails, a fine meal, models in ancient robes passing out pressbooks, Vaughn Monroe to personally sing his recording of a song based on the title. In addition, a series of theatre and TV trailers were presented at the conclusion of the luncheon. Sumner Redstone, toastmaster, kept the proceedings moving at a fine pace.

Among those who plugged the campaign from the dais were Larry Hanson of Look Magazine; William Falk of Life; Mrs. Helen Meyer of Dell; Harry Meyers of American Weekly; Edward Kimball of Parents; and James Barry of WRCA-TV. TV saturation as well as other media will be represented on the full schedule that has been lined up by Sid Blumenstock, who is in charge of advertising and publicity for Embassy Pictures.

"Hercules" will be exploded before and during July, so watch out for the fireworks, sez we.

VIVE LA FRANCE: Columbia Pictures acted as host at a press luncheon in its executive dining suite for French producer Raoul Levy and French director-writer Henri-Georges Clouzot, and it was announced that negotiations were under way with the pair for some future product to be made in France for Columbia release.

Levy, who produced "And God Created Woman" with Brigitte Bardot, reported that the first film will probably be "Verite" (The Truth), which will also star Bardot and will roll in December in Paris. This would be the first of a multiple picture deal which would amount almost to a continuation of a pact that he had with the company in the past. Clouzot will write and produce this film.

Levy is to deliver shortly "San Francisco Regatta" and "Babbette Goes to War," which also stars Bardot. He had already delivered "The Night Heaven Fell" and the soon-to-be released "In Case of Emergency." His deal is expected to run for three years and will call for up to three films to be delivered to Columbia.

Clouzot would like to make a picture in Hollywood if he finds the proper story, or one in New York if the novel he saw can be obtained. He is known for "Diabolique" and "Wages of Fear," both of which did well here. The former, he revealed, was made as a "joke," and he hated it. He hopes he can find another "joke" which he can hate similarly. He noted you don't have to undress Bardot to make her sexy; nonetheless, she will be unclothed in his next picture.

Levy noted that the French producer is condemned to make money or to go to jail. If the picture is a success, he winds up in the former category; if not, he goes into the latter because he can't pay his production costs.

THE METROPOLITAN SCENE: Ernie Emerling, one of Loew's newest and most versatile vice-presidents, sends along a carpet chain letter wherein a sample of the carpet currently being installed in the new Loew's State is enclosed. It's pretty good looking, and the thought occurs that if we can contact enough of our colleagues and make a deal for their samples, we might emerge with a rug of sorts. . . . Good old Marty Blau is the new assistant publicity manager. WHY NOT? He's a good man. Good old "Bud" Rosenthal moves from the lowly trade press to the job as trade press contact, replacing good old Marty Blau. . . . The campaign for UA's "Shake Hands With the Devil" got a lift via a "Devil's Shake Cocktail Kit" which contained nips of Irish whiskey and Curacao, which when mixed in shertain fashion is mosh refreshin, hic. . . . Lana Turner was to release a cluster of balloons from in front of the Roxy with passes, tickets, etc., contained therein for the showing of "Imitation of Life," which is to play that emporium next. Incidentally, a special screening of the film was held for 500 representatives of women's organizations at the Paris Theatre last week, which is part of the overall national promotional campaign. . . . Easter Sunday saw Omnibus devote its program to a part of the forthcoming UN feature, "Power Among Men," which should create a "want-to-see" appetite among viewers for when it's released in full version form in theatres. . . . Railroads are cooperating handsomely by posting car cards gratis plugging the Oscar telecast. Joe Gould of UA, Lloyd Seidman of Donohue and Coe, and Julie Bass also of the latter are responsible for this cost-free promotion, while NBC printed the cards.

Thalberg Award To Warner

HOLLYWOOD—It was announced by the Academy board of governors last week that Jack L. Warner will receive the Irving G. Thalberg Award by the Academy of Motion Picture Arts and Sciences at its 31st annual awards presentations on April 6.

The Award is bestowed to producers deemed to have been responsible for the most consistent high quality of production in the year under consideration.

L. I. Theatre Reopened

LONG ISLAND CITY, N.Y.—George G. Hattem, Irving Hattem, and Morton Sanders have reopened the Beacon.

The 600-seat house has been completely refurbished. The Hattens and Sanders operate theatre concessions and now have 12 theatres. Jack Hattem, pioneer industryite who is currently with the Interboro Circuit as head film buyer, is the father of the Hattem boys.

Warners says it
short and

“**BR**
IS EVEN BIG
”**MA**



at:

WOW

ER THAN

ME!"



(Continued from page 7)

Stanley Kramer, Otto Preminger, Glass-Seltzer, and Joseph Fields; Dave "Skip" Weshner, for Figaro, Mitchum, Titanus, and the Mirisch Company.

Heineman reported that signers of contracts for "Some Like It Hot" were notified that the contract was signed with no reservation clauses, and if there were such clauses, that they were null and void. He stated that there were no set terms demanded on the picture and that all deals were not alike but were rather dependent on exhibitor ability to pay. That amount UA wants him to pay, Heineman stressed.

UA executives have canvassed the producer-members of the company, and all the top ones have indicated firm support for the announced policy. Said Schaefer, "This is getting back to the normal way of doing business."

He reasoned that 80 per cent of the theatres in the country have already written off their cost, and the producers these days are making an investment equal to the erection of a new theatre, but they can't write off their cost. If the contracts are not there and are not honored, it would be just a short time, he opined, before the banks would refuse to extend producers money to make pictures. They lend money on the strength of exhibitor contracts. If these are not valid, then the security can be deemed insufficient.

Heineman, incidentally, reported that UA has no connection with the distribution plans of the Lopert Company with regard to their recently acquired product from the Rank Organization. They have complete autonomy, although Lopert may be utilizing some desk



Vice-President Richard Nixon recently received a life-time membership card in Variety Club Tent 11 of Washington, D.C., from Chief Barker Frank Boucher, who is manager of the Washington-Baltimore edition of TV Guide magazine.

Foreign Critics "Defiant"

NEW YORK—Stanley Kramer's "The Defiant Ones," the year's most honored motion picture, has been selected as the best picture of 1958 by the New York Foreign Language Film Critics. The citation was to be presented at ceremonies held at the Municipal Building, Manhattan, March 30.

space for sales people in a few of the UA exchanges. He expected that they would probably expand the staff to handle the increase in the films distributed. Heineman believed that some 40-odd films were involved in the transaction, but not all of them would be sold to theatres, some already having received a measure of exhibition.

Film Exchange and Dealer Listing for the ALBANY FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

• Film Distributors

ALLIED ARTISTS, 1046 Broadway-4-1101

Office Mgr. and Sales: Robert R. Adler. Booker: William P. Hanley. Emerg. Phone: Hanley, 2-2832.

COLUMBIA, 1050 Broadway-3-4287

Br. Mgr.: Herbert Schwartz. Office Mgr.: Merrill Schwartz. Sales: James Moore. Cashier: Carmela Mottolose. Emerg. Phone: Schwartz, UN 9-5398.

METRO-GOLDWYN-MAYER, 1060 Broadway-5-3538

Br. Mgr.: Edward R. Susse. Office Mgr.: Helen Dean. Sales: Ralph Ripps. Booker: Helen Wisper. Cashier: Margaret Hildreth. Emerg. Phone: Dean, AD 8-2589.

PARAMOUNT, 43 Fox Dr., Colonie-UN 9-5012

Sls. Rep.: Howard J. Smidt.

TRANS-LUX, 1046 Broadway-4-1623

Representative: Max Westebbe. Emerg. Phone: 6-8743.

20TH CENTURY-FOX, 1052 Broadway-3-1203

Br. Mgr.: C. G. Pantages. Sales: John Wilhelm. Bookers: Richard Young, Douglas Hermans. Cashier: Winifred Allen. Emerg. Phone: Hermans, CEder 7-1727.

UMPO & TIMES, 950 Washington Ave.-8-0513

Representative: Arthur J. Newman.

UNITED ARTISTS, 110 N. Pearl St.-6-1283

Br. Mgr.: Burton E. Topal. Office Mgr. and Booker: Marcia McLean. Sales: Milton G. Levins. Emerg. Phone: McLean, 6-9540.

UNIVERSAL-INTERNATIONAL, P.O. Box 852-4-4177

Sls. Rep.: Ernest Ziegler. Emerg. Phone: SState 5-6340.

WARNER BROS., 1058 Broadway-4-1197

Br. Mgr.: Ed Segal. Booker: Alfred H. Marchetti. Cashier: Lillian Buschofsky. Emerg. Phone: Marchetti, CE 7-2806.

• Supply Dealers

ALBANY THEATRE SUPPLY CO., 443 N. Pearl St.-5-5055. Emerg. Phone: 62-4309.

NATIONAL THEATRE SUPPLY CO., 962 Broadway-5-1479. Emerg. Phone: CEder 7-1328.

• Signs, Advertising and Printing

FRANCIS E. DOWNEY, 2 River Road, Glenmont, N.Y.-5-6119

JUDGE NEON SIGN CO., INC., 659 Broadway-4-8866

PETERS PRINT, 146 Sheridan Ave.-3-0026

SEYMOUR DISPLAYS, 241 Clinton Ave.

• Film Delivery Services

CLARK SERVICE, INC., 20 Loudonville Road-4-1255

Mgr. Frank Carroll. Emerg. Phone: 62-5088.

FIRLICK EXPRESS SERVICE, 141 S. Hawk St.-3-3712

SMITH HOWELL FILM SERVICE, INC., 20 Learned St.-62-1552

Ohio Blue Laws Stir Legislative Differences

COLUMBUS, O.—Ohio theatres would be darkened between 2:30 a.m. and 1 p.m. on Sundays if House Bill 300, introduced by Rep. Louis J. Schneider, Republican, Hamilton County, is approved.

The Schneider bill prohibits business activity, sports, and amusements during that period. Exempt are restaurants, transportation, and religious services.

House Bill 141, introduced by Rep. Paul Lynch, Columbus Democrat, exempts amusements from the Sunday closing law. The Lynch bill exempts sale of drugs, meals, non-alcoholic beverages and 3.2 beer, newspapers, milk, gasoline, commercial trucking, sports and amusements.

Repeal of Ohio's 128-year-old "blue law" is proposed in bills submitted by Sen. Anthony Calabrese, Cleveland Democrat, and Rep. Robert Taft, Jr., Cincinnati Republican. The law prohibits employment of persons over 14 in "common labor" on Sundays. Exempt is "work of charity or necessity" and does not extend to those who "conscientiously observe the seventh day of the week as the sabbath and abstain thereon from doing things prohibited on Sunday." The ancient law does not exempt amusements, but theatres have operated on Sundays for many years without interference.

In recent weeks, Mayor M. E. Sensenbrenner of Columbus has ordered enforcement of the blue laws, aimed especially at suburban department stores, auto repair garages, and other commercial establishments.

Court Denies Orbo Appeal

WASHINGTON, D.C.—The Supreme Court last fortnight let stand a lower court ruling dismissing the complaint by the Orbo Theatre Corporation, which operates the Villa, Rockville, Md.

The corporation had complained that the 21-day clearance required by Loew's, et al, in downtown Washington, violated restraint of trade provisions of antitrust laws, and had sought an injunction and triple damages.

Col. Declares Dividend

NEW YORK—Columbia Pictures Corporation announces that the board of directors last week declared the regular quarterly dividend of \$1.06¼ on the \$4.25 Cumulative Preferred stock, payable May 15 to stockholders of record May 1.

Minn. Senate Raps DST

ST. PAUL, MINN. — The Minnesota Senate last fortnight passed a bill to repeal all Daylight Saving Time laws now on the books.

Watch for them!

NEXT!

Cincinnati Territory

Issue of April 8

New Orleans Territory

Issue of April 15

Save them!

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR

Allied Artists Optimistic Thanks To Prospects Of Profitable Year

NEW YORK—Steve Broidy, president, Allied Artists, announced last week at a press conference that according to the way company income was proceeding at present, the company would probably wind up well in the black by the end of its fiscal year on June 30. This would mark the first profitable year of the last three, having lost \$1,180,000 last year and over \$2,000,000 the year before. Much of the credit for the upsurge is attributed to "House on Haunted Hill" and the recently-released "Al Capone," which are proving top grossers for AA.

Broidy and vice-president in charge of sales Maurice "Razz" Goldstein reported that exhibitor reaction was heartening, which was an incentive to go ahead with the program of producing at least six of the larger and more expensive films during the next year, plus at least 10 others, as well as 10 from outside sources. He hoped exhibitors won't permit the smaller pictures to get lost in the shuffle because if monies on these are held up it may limit the production of the bigger pictures. Exhibitor cooperation has been wonderful, it was said, and if it continues, exhibitors will be in for a "pleasant surprise."

Several of the larger films named were "The Big Circus," which cost \$1,800,000, has been completed, and will be released in July, possibly on a roadshow basis. Sandy Abrahams, newly-named advertising and publicity director, was introduced to the assembled press and noted that the film will be sold like a circus instead of a film. It will probably have the largest advertising, promotion, and exploitation campaign in the history of the company.

Also scheduled for the bigger treatment are "Man of Montmartre" and "79 Park Avenue."

Broidy stated that the company's decision to seek diversification of interests has been on the agenda for some time, and while proposals were made to the company, none were up to the pattern of operation. The company is seeking additional operations in order to level out the profit factor on a steady basis, while picture returns are always subject to fluctuation.

Broidy commented, "We think we have a patent for our own company which we hope will prove successful, and we are thankful for exhibitor cooperation which is a continuing necessity if we are to continue to grow. We believe theatres are here to stay."

Goldstein, who took a trip a few months ago to ask exhibitors to give some attention, encouragement, and protection to their source of supply was greatly heartened by response everywhere. Exhibitors, said he, by helping us liquidate our pictures are helping themselves as well.

Industry Honors Va. Editor

RICHMOND, VA.—Edith Lindman, motion picture and drama editor of the Richmond Times-Dispatch for the past 25 years, was feted by friends in the entertainment and newspaper fields, at the historic Hanover Tavern, Hanover Court House, Virginia, present home of the Barksdale Players.

Among those present were song writer Johnny Mercer; Oscar A. Doob of MGM; Ernie Emerling, Orville Crouch, and Jack Foxe of Loew's Theatres; and Morton Thalheimer, Sr., Richmond real estate and theatre operator.



Seen at the recent world premiere of Allied Artists' "Al Capone" in Miami, Fla., were, left to right, John Burrows, co-producer; Leonard Ackerman, co-producer; Fay Spain, co-star; Harry Botwick, southern district manager, Florida State Theatres; and Morey Goldstein, national sales manager, Allied Artists.

Fellowship Commission Fetes Film Luminaries

PHILADELPHIA—Hollywood will be the guest of honor at a night of its own when the motion picture industry and its stars come here on April 18 to receive the annual National Fellowship award of the Philadelphia Fellowship Commission.

George Stevens, Charlton Heston, Sidney Poitier, Millie Perkins, and Jackie Robinson will be among the personalities who will come here to represent the industry, which will be honored at the Award Dinner to be held in the Broadwood Hotel.

This year's National Fellowship Award will be given to the film industry for its production of many sensitive and forthright feature films over the year that have contributed notably to the improvement of intergroup relations and the promotion of racial and religious understanding.

Stevens and Miss Perkins will be honored for "The Diary Of Anne Frank"; Poitier for "The Defiant Ones"; Heston for his portrayal of Moses in "The Ten Commandments"; and Robinson for "The Jackie Robinson Story."

Filmack Reissues "Courtesy"

CHICAGO—One of the most effective films ever produced by the Filmack Trailer Company is now being reissued for use by exhibitors on a rental basis.

The film, "Courtesy Is Contagious," was designed to be both entertaining and instructive. Filmed in an actual theatre with live actors, it demonstrates proper service methods to cashiers, doormen, concession stand attendants, ushers, janitors and managers. The film runs about 17 minutes.

Filmack President Irving Mack explains that "for years, the training of new ushers has been left to old ushers. . . or new cashiers were trained by old cashiers. No experienced executive has had the time to devote to training a staff that changes as often as the theatre staff of today. This film will train new employees and serve as a refresher course for the more experienced help."

UJA To Honor Krim

NEW YORK—It was announced last fortnight that Irving H. Greenfield, secretary, Loew's, Inc., will serve another term as chairman of the United Jewish Appeal campaign in the motion picture and amusement industry.

The guest of honor for the industry's 1959 UJA luncheon to be held May 27 in the Park Lane Hotel will be United Artists' president Arthur B. Krim.

Greenfield reported that over \$683,000 was raised last year for UJA's regular campaign and the special emergency fund for refugees.



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Theatre Installations
and Maintenance



LONDON Observations

by Jock MacGregor

WHAT A JOY it is to write about events which reflect enthusiasm for motion pictures and confidence in future. Though it meant rising at 6 a.m. on both Saturday and Sunday mornings, the trip to Preston in the north west for the opening of the new ABC was more than worthwhile.

Built on the site of the Theatre Royal which opened in 1803 and was closed about two years ago, the new house seats 1,500 and is revolutionary in every way.

It is the first theatre in the world to install the Philips FP 208 projector with the SPP Discharge Lamp. This miniature version of the mercury lamps used for street lighting consumes only 800 watts and is about the size of a clinical thermometer. The light comes from the centre part of the tube, only three quarters of an inch in length, with its own built in miniature mirror, yet can illuminate CinemaScope pictures.

The lamp is not continuously alight and a spare lamp automatically replaces a failing or used one. Current is supplied to it in brief pulses 72 times a second, by means of special circuits triggered by the projector mechanism. This means the lamp is pulsed three times for every picture frame and the film moves down during every third blackout period. This results in the elimination of the rotating shutter, light being used more efficiently, and, due to the higher pulsing rate, a picture free from visible flicker. The cost is estimated to be 55 per cent of the normal carbon rate. The booth looks slightly strange. The dominant features of the projectors are now the spool boxes; the lamp house is about the size of a telephone.

The opening was one of the best and smoothest I have attended and it is in truth and not courtesy to my hosts that I borrow the cliché about everything going without a hitch. Richard Todd, in introducing the Mayor, once again revealed how fortunate the British film industry is in having actors who can taper box office appeal with a presence, thorough knowledge of the industry, and business acumen that deeply impress the general public and dispell popular notions about stars. He registers as a man and reveals that he would be prominent in any walk of life.

The evening opened with a civic reception and closed with a private ABC party for those who had made the theatre possible and the trade press. It was completely informal, and in talking with the boys, managing director Jack Goodlatte spoke really from the heart in expressing his pride and gratitude for the wonderful theatre and a grand opening. Ably assisting him was his fellow director, Bill Cartlidge. For my part, it was the most enjoyable week-end in a long while.



The first anniversary of the showing of "South Pacific" in Todd-AO at New York's Rivoli was celebrated recently. Seen at the party marking the occasion were, left to right, George P. Skouras, president, Magna, producers and distributors of the film; Ray Walston, Juanita Hall, Frederick A. Wyckoff, president of the Broadway Association; and Nick Mark Justin, managing director, Rivoli.

Three Face Sentence In Embezzlement Case

HARTFORD, CONN. — Details behind a \$15,000 embezzlement at the Meadows Drive-In here were disclosed last fortnight in Superior Court as the theatre's former manager and two young girl cashiers were presented on embezzlement charges.

Joseph Bresnahan, the former manager, pleaded nolo contendere (no contest) to two charges of embezzlement by agent and one count of obtaining money by false pretenses. The girls pleaded guilty to charges of accessory to embezzlement. Bresnahan faces a maximum of 23 years in prison, and the girls could receive 10 years each.

It was testified that last fall, the owners of the drive-in became suspicious of wrongdoing because of the drop in receipts. As a test of this suspicion, four adults were sent into the theatre in one car. The driver asked for four tickets and paid for them. Only two tickets were punched on the register and the car was waved inside. A subsequent investigation disclosed that in addition to this practice, women on duty in ticket booth would pocket the entire payment when no change was required. In other cases, free admission passes were substituted for paid admissions.

Some \$15,000 was embezzled in this manner, it was testified. In addition, Bresnahan was said to have made out payroll checks to non-existent "employees" and forged their endorsements to cash the checks. Also, it was said that \$640 collected for the Jimmy Fund was never turned over to the fund.

After the investigation started, Bresnahan and the others fled the state but later gave themselves up.

U-I Toppers Preside At Latin-American Meets

NEW YORK—Universal president Milton R. Rackmil, accompanied by vice-president and foreign general manager Americo Aboaf, left last week to preside at three Latin American meetings.

At three conferences, Jamaica, from March 25 to 29, in Rio de Janeiro, from March 31 to April 4; and Buenos Aires, from April 5 to 9, the U-I toppers were to meet with key U-I executives and leading exhibitors to outline the company's future production plans and operating policies.

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And you can do this by checking your shows
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SERVICE SECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVICE SECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issue of each August will always contain a complete annual index.

Combined, the yellow paper SERVICE SECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



APRIL 1, 1959 SECTION TWO
Vol. 61, No. 21

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	SS—SuperScope	VV—VistaVision
DC—DeLuxe Color	NA—Naturama	TC—Technicolor	WC—WarnerColor
EC—Eastman Color	RE—Reissue	TE—Technirama	C—Other color
	RS—Regalacolor	TR—Trucolor	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review, plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

5828 ACCURSED, THE—MD-78m.—Donald Wolfitt, Jane Griffiths—4533 (11-26-58)—Okay programmer—English
5905 AL CAPONE—MD-104m.—Rod Steiger, Fay Spain—4561 (2-25-59)—Well-done crime entry
5904 ARSON FOR HIRE—MD-68m.—Steve Brodie, Lyn Thomas—4561 (2-25-59)—Routine lower half filler
5818 ATTACK OF THE 50 FT. WOMAN—MD-66m.—Allison Hayes, William Hudson—4477 (6-11-58)—Science fiction dualler
5801 BLONDE BLACKMAILER—MD-59m.—Richard Arlen, Susan Shaw—4453 (4-16-58)—For the lower half—England
5821 BULLWHIP—W-80m.—(CS; DC)—Guy Madison, Rhonda Fleming—4481 (6-25-58)—Average western
5902 COSMIC MAN, THE—MD-72m.—Bruce Bennett, Angela Greene—4553 (1-28-59)—Science fiction entry for the supporting slot
5812 CRY BABY KILLER, THE—MD-62m.—Harry Lauter, Carolyn Mitchell—4497 (8-6-58)—Juvenile delinquency tale for lower half
5824 FRANKENSTEIN—1970—MD-83m.—(CS)—Boris Karloff, Jana Lund—4525 (10-29-58)—Adult horror programmer has Karloff name
5823 GUNSMOKE IN TUCSON—W-80m.—(CS; DC)—Mark Stevens, Gale Robbins—4493 (7-23-58)—Okay western
5804 HELL'S FIVE HOURS—MD-73m.—Stephen McNally, Coleen Gray—4469 (5-28-58)—Suspenseful programmer
5731 HONG KONG AFFAIR—MD-79m.—Jack Kelly, May Wynn—4493 (7-23-58)—Okay programmer
5901 HOUSE ON HAUNTED HILL—MD-75m.—Vincent Price, Carol Ohmart—4545 (12-24-58)—Okay ghost, horror entry
5825 HOT CAR GIRL—MD-71m.—Richard Bakalyan, June Kenney—4497 (8-6-58)—For lower half
5833 IN-BETWEEN AGE—MU-78m.—Terry Dene, Mary Steele—4505 (9-3-58)—British rock 'n' roll dualler—England
5805 IN THE MONEY—C-61m.—Huntz Hall, Patricia Donahue—4453 (4-16-58)—Bowery Boys average
5839 JOHNNY ROCCO—MD-84m.—Richard Eyer, Stephen McNally, Coleen Gray—4541 (12-10-58)—Good programmer
5813 JOY RIDE—D-64½m.—Rod Fulton, Ann Doran—4533 (11-26-58)—Interesting programmer
5831 LEGION OF THE DOOMED—75m.—Bill Williams, Dawn Richard—4533 (11-26-58)—Foreign Legion entry for lower half
5830 LITTLEST HOBO, THE—D-77m.—Buddy Hart, Wendy Stuart—4513 (9-17-58)—Good show for the younger set
5829 NEW ORLEANS AFTER DARK—MD-71m.—Stacy Harris, Ellen Moore—4485 (7-9-58)—For the lower half
5815 NEVER LOVE A STRANGER—MD-90m.—John Drew Barrymore, Lita Milan—4485 (7-9-58)—Gangster meller for top half
5816 PAGANS, THE—MD-80m.—Pierre Cressoy, Helene Remy—4493 (7-23-58)—Cloak and dagger spectacle—Italy
5811 QUANTRILL'S RAIDERS—MD-71m.—(CS; DC)—Steve Cochran, Diane Brewster—4465 (5-14-58)—Big scale outdoor opus
5826 QUEEN OF OUTER SPACE—MD-79½m.—(CS; DC)—Zsa Zsa Gabor, Erlo Fleming—4513 (9-17-58)—Okay science fiction entry
5802 RAWHIDE TRAIL, THE—W-67m.—Rex Reason, Nancy Gates—4457 (4-30-58)—Okay cowboys and Indians
5837 REVOLT IN THE BIG HOUSE—MD-79m.—Gene Evans, Arlene Hunter—4529 (11-12-58)—Good prison story
5732 SABU AND THE MAGIC RING—MD-61m.—(DC)—Sabu, Daria Massey—4453 (4-16-58)—For lower half, Saturday matinees
5814 SEVEN GUNS TO MESA—W-69m.—Charles Quinlivan, Lois Albright—4469 (5-28-58)—Average western
5820 SNOWFIRE—W-73m.—(C)—Don Megowan, Molly McGowan—4501 (8-20-58)—Good entry for the youngsters
5819 SPY IN THE SKY—MD-74m.—Steve Brodie, Andrea Domburg—4505 (9-3-58)—International intrigue programmer
5822 UNWED MOTHER—D-74m.—Norma Moore, Robert Vaughn—4533 (11-26-58)—Well-made program entry
5817 WAR OF THE SATELLITES—MD-66m.—Dick Miller, Susan Cabot—4477 (6-11-58)—Average programmer
5836 WOLF LARSEN—MD-83m.—Barry Sullivan, Gita Hall—4529 (11-12-58)—Good programmer

COMING FEATURES IN ORDER OF RELEASE

Mar. GIANT BEHEMOTH, THE—Gene Evans—England
April BATTLE FLAME, THE—Scott Brady, Elaine Edwards
May BEATSVILLE—Gregg Palmer, Kathleen Crowley
May SPEED CRAZY—Brett Halsey, Yvonne Lime

COMING

BIG CIRCUS, THE—(CS; TC)—Victor Mature, Rhonda Fleming
CRIME AND PUNISHMENT, U. S. A.—George Hamilton, Mary Murphy
KING OF THE WILD STALLIONS—(CS; DC)—George Montgomery, Diane Brewster
FACE OF THE FIRE—Cameron Mitchell, Miko Oscar
RIOT IN CELL BLOCK 11—Neville Brand

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

ASTOUNDING SHE MONSTER, THE—MD-60m.—Robert Clarke, Marilyn Harvey—4453 (4-16-58)—Mediocre science fiction entry for lower half
ATTACK OF THE PUPPET PEOPLE—MD-78m.—John Agar, June Kenny—4501 (8-20-58)—Okay programmer
BONNIE PARKER STORY, THE—MD-79m.—(Superama)—Dorothy Provine, Jack Hogan—4481 (6-25-58)—Fair crime package entry
BRAIN EATERS, THE—MD-60m.—Edwin Nelson, Joanna Lee—4541 (12-10-58)—Routine science fiction
COOL AND THE CRAZY—MD-78m.—Scott Marlowe, Gigi Perreau—4521 (10-15-58)—Teenage dope meller
DRAGSTRIP RIOT—MD-67m.—Gary Clarke, Yvonne Lime—4521 (10-15-58)—Teenage dualler
HELL SQUAD—MD-64m.—Wally Compo, Brandon Carroll—4517 (10-1-58)—Program war meller
HIGH SCHOOL HELLCATS—MD-70m.—Yvonne Lime, Bret Halsey—4525 (10-29-58)—Teenage problem programmer
HOT ROD GANG—CMU—72m.—John Ashley, Jody Fair, Gene Vincent—4525 (10-29-58)—Rock 'n' roll programmer
HOW TO MAKE A MONSTER—MD-75m.—(Partly color)—Robert H. Harris—4541 (12-10-58)—Okay horror meller
JET ATTACK—MD-68m.—John Agar, Audrey Totter—4477 (6-11-58)—War film for lower half
MACHINE GUN KELLY—MD-84m.—(Superama)—Charles Bronson, Susan Cabot—4481 (6-25-58)—Mediocre part of crime package
NIGHT OF THE BLOOD BEAST—65m.—Michael Emmet, Angela Greene—4533 (11-26-58)—Minor science fiction entry
PARATROOP COMMAND—D-83m.—Richard Bakalyan, Carolyn Hughes—4565 (3-11-59)—Effective war programmer
SCREAMING SKULL, THE—MD-70m.—John Hudson, Peggy Webber—4545 (12-24-58)—Okay for the horror program
SHE GODS OF SHARK REEF—MD-63m.—(C)—Don Durant, Lisa Montell—4534 (11-26-58)—Okay novelty programmer—Made in Hawaii
SPIDER, THE—MD-72m.—Ed Kemmer, June Kenny—4525 (10-29-58)—Average horror entry
SUBMARINE SEAHAWK—D-77m.—John Bentley, Brett Halsey—4565 (3-11-59)—Typical sub story for program
SUICIDE BATTALION—MD-79m.—Michael Connors, Jewell Lain—4477 (6-11-58)—Action film for lower half
TANK BATTALION—MD-80m.—Don Kelly, Barbara Luna—4517 (10-1-58)—For the lower half

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classifications of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

Accursed, The.....	A2	AA
Adam and Eve.....	SC	For.
• Adamson In Africa.....		Col.
Adulteress, The.....	A3	For.
Affairs of Julie, The.....		For.
Al Capone.....	A3	AA
Alaskan Passage.....	B	Fox
Alias Jesse James.....		UA
Another Time, Another Place.....	A3	Par.
Andy Hardy Comes Home.....	A1	MGM
• Angry Hills, The.....		MGM
Anna Lucasta.....	A3	UA
• Any Way the Wind Blows.....		U-I
Apache Territory.....	A1	Col.
Appointment with a Shadow.....	A2	UI
Arson for Hire.....	A2	AA
As Young as We Are.....	A3	Par.
• Ask Any Girl.....		MGM
Astounding She Monster, The.....	A2	AI
Attack of the Puppet People.....	A1	AI
Attack of the 50 Ft. Woman.....	B	AA
Attila.....	A2	For.
Auntie Mame.....	A3	WB
Awakening, The.....	A2	For.

PLEASE NOTE . . .

This yellow paper SERVICE SECTION is corrected, re-edited, and brought up to date every second week;—and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running-times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Badlanders, The.....	A3	MGM
Badman's Country.....	A1	WB
Ballerina.....		For.
Bandit of Zhohe, The.....	A1	Col.
Barbarian and the Geisha, The.....	A1	Fox
Bat Masterson Story, The.....		UA
Battle Flame, The.....		AA
Battle of the Coral Sea.....		Col.
Beat Generation, The.....		MGM
Beatsville.....		AA
Bell, Book and Candle.....	A3	Col.
Ben Hur.....		MGM
Bend of the River—RE.....	A1	U-I
Big Barrier, The.....		For.
Big Circus, The.....		AA
Big Country, The.....	A2	UA
Big Operator, The.....		MGM
Bigamist, The.....		For.
Black Orchid, The.....	A1	Par.
Blaze of Noon—RE.....	A1	Par.
Blob, The.....	A2	Par.
Blonde Blackmailer.....	A2	AA
Blood Of Bataan.....		For.
Blood of the Vampire.....	B	UI
Blue Murder at St. Trinlan's.....		For.
Bonnie Parker Story.....	B	AI
Born Reckless.....	B	WB
Brain Eaters, The.....	A2	A-I
Bravados, The.....	A2	Fox
Buccaneer, The.....	A1	Par.
Buchanan Rides Alone.....	A1	Col.
Bullwhip.....	A2	AA
But Not for Me.....		Par.

C

Camp on Blood Island, The.....	A2	Col.
Captain from Kopenick, The.....	A1	For.
Career.....		Par.
Case against Brooklyn, The.....	A2	Col.
Case of Dr. Laurent, The.....	SC	For.
Cast A Long Shadow.....		UA
Cat on a Hot Tin Roof.....	A3	MGM
Certain Smile, A.....	A3	Fox
China Doll.....	A3	UA
Circle, The.....		For.
Circus of Love.....		For.
City of Fear.....	A2	Col.
Colossus of New York, The.....	A2	Par.
Compulsion.....	A3	Fox
Confessions of Felix Krull, The.....	B	For.
Contraband Spain.....		For.
Cool and The Crazy.....	A3	AI
Cop Hater.....	B	UA
Cosmic Man, The.....	A1	AA
Cosmic Monsters, The.....	A2	For.
Count Your Blessings.....	A3	MGM
Counterplot.....		UA
Country Music Holiday.....	A1	Par.
Crawling Eye, The.....	A2	For.
Crime and Punishment, U. S. A.....		AA
Crimson Kimono, The.....		Col.
Cry Baby Killer, The.....	A2	AA
Cry from the Streets, A.....	A2	For.
Cry Terror.....	A3	MGM
Cry Tough.....		UA
Curse of the Faceless Man, The.....	A2	UA
Curse of the Undead.....		U-I

D

Daddy-O.....		A-I
Damn Yankees.....	A3	WB
Dancing Heart, The.....		For.
Dangerous Exile.....	A1	For.
Dangerous Youth.....	A2	WB
Date With Death, A.....		Misc.
Day of the Outlaw.....		UA
Deadly Decision.....		For.
Decks Ran Red, The.....	A3	MGM
Defiant Ones, The.....	A3	UA
Demonlaque.....	A2	For.
Desert Hell.....	A1	Fox
Devil's Disciple, The.....		UA
Diary of Anne Frank.....	A1	Fox
Doctor's Dilemma, The.....	A3	MGM
Don't Give Up The Ship.....		Par.
Dragstrip Riot.....	B	AI
Dreaming Lips.....		For.
Dunkirk.....	A1	MGM

E

Edge of Fury.....		UA
Enchanted Island.....	A2	WB
Escort West.....	A1	UA

F

Face of the Fire.....		AA
Face of a Fugitive.....		Col.
FBI Story, The.....		WB
Fearmakers, The.....	A2	UA
Fled Without a Face.....	A3	MGM
Fled Who Walked the West, The.....	B	Fox

TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4451 (12-10-58)—For the lower half
 TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller
 VIKING WOMEN AND THE SEA SERPENT—MD-70m.—Abby Dalton, Richard Devon—4453 (4-16-58)—Fair lower half entry
 WAR OF THE COLOSSAL BEAST—MD-68m.—Sally Fraser, Dean Parkin—4501 (8-20-58)—Fair exploitation programmer

TO BE REVIEWED

DADDY-O—Dick Contino, Sandra Giles
 OPERATION DAMES—Eve Meyer, Charles Henderson
 ROAD RACERS—Joel Laurence, Sally Fraser
 TANK COMMANDOS—Robert Barron

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

314	APACHE TERRITORY—W-75m.—(EC)—Rory Calhoun, Barbara Bates—4513 (9-17-58)—Okay action programmer
	BANDIT OF ZHOBE, THE—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action programmer
319	BELL, BOOK, AND CANDLE—C-103m.—(TC)—James Stewart, Kim Novak—4526 (10-29-58)—Cute comedy has lots to offer
309	BUCHANAN RIDES ALONE—W-78m.—(C)—Randolph Scott, Craig Stevens—4505 (9-3-58)—Good western for the program
303	CAMP ON BLOOD ISLAND, THE—MD-81m.—(MS)—Carl Mohner, Barbara Shelley—4505 (9-3-58)—Exploitable Jap prison camp meller—England
242	CASE AGAINST BROOKLYN, THE—MD-82m.—Dareen McGavin, Maggie Hayes—4465 (5-14-58)—Satisfactory cops and robbery
328	CITY OF FEAR—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
	FORBIDDEN ISLAND—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
241	FROM HERE TO ETERNITY—D-118m.—(RE)—Burt Lancaster, Deborah Kerr—4469 (5-28-58)—High rating reissue
313	GHOST OF THE CHINA SEA—MD-79m.—David Brian, Lynn Bernay—4505 (9-3-58)—Strictly lower half fare
327	GIDEON OF SCOTLAND YARD—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for the program—England
	GIDGET—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
240	GODDESS, THE—D-105m.—Kim Stanley, Lloyd Bridges—4457 (4-30-58)—Hollywood career yarn needs attention
323	GOOD DAY FOR A HANGING—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
302	GUNMAN'S WALK—D-97m.—(CS; TC)—Van Heflin, Tab Hunter, Kathryn Grant—4506 (9-3-58)—Excellent western
	GUNMEN FROM LAREDO—W-67m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program
2074	HELL BELOW ZERO—MD-91m.—(RE)—Alan Ladd, Joan Tetzel—4469 (5-28-58)—Actionful Ladd reissue
	JUKE BOX RHYTHM—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
301	KEY, THE—D-125m.—(CS)—William Holden, Sophia Loren—4506 (9-3-58)—High rating drama of love and war
315	KILL HER GENTLY—MD-73m.—Griffith Jones, Maureen Connell—4517 (10-1-58)—Program filler—England
325	LAST BLITZKRIEG, THE—MD-84m.—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
316	LAST HURRAH, THE—CD-121m.—Spencer Tracy, Dianne Foster—4521 (10-16-58)—High rating entertainment
243	LET'S ROCK—ME-79m.—Julius LaRosa, Phyllis Newman—4465 (5-14-58)—Just rock 'n' roll
306	LIFE BEGINS AT 17—D-75m.—Mark Damon, Dorothy Johnson—4506 (9-3-58)—Okay teen-age programmer
244	LINEUP, THE—MD-86m.—Elli Wallach, Mary LaRoche—4457 (4-30-58)—Good cops 'n' robbers entry
321	MAN INSIDE, THE—MD-89m.—Jack Palance, Anita Ekberg—4529 (11-12-58)—Okay adventure yarn
310	ME AND THE COLONEL—CD-109m.—Danny Kaye, Nicole Maurey—4506 (9-3-58)—Highly entertaining entry
322	MURDER BY CONTRACT—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story
317	MURDER REPORTED—MD-58m.—Paul Carpenter, Melissa Stribling—4526 (10-29-58)—Lower half filler—England
2073	PARATROOPER—MD-88m.—(RE)—Alan Ladd, Susan Stephen—4469 (5-28-58)—Reissue Ladd starrer has angles
304	REVENGE OF FRANKENSTEIN—MD-90m.—(TC)—Peter Cushing, Eunice Gayson—4506 (9-3-58)—Good horror entry—England
326	RIDE LONESOME—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
312	SHE PLAYED WITH FIRE—MD-95m.—Jack Hawkins, Arlene Dahl—4506 (9-3-58)—Interesting mystery for the program—England
324	SENIOR PROM—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
320	SEVENTH VOYAGE OF SINBAD, THE—FAN-89m.—(TC; DY)—Kervin Mathews, Kathryn Grant—4534 (11-26-58)—High rating fantasy of Arabian Nights type
308	SNORKEL, THE—MD-74m.—Peter Van Eyck, Betta St. John—4506 (9-3-58)—Good suspense entry
307	TANK FORCE—MD-86m.—(CS; TC)—Victor Mature, Luciana Paluzzi—4506 (9-3-58)—African War action for the program—Eng and
318	TARAWA BEACHHEAD—MD-77m.—Kervin Mathews, Julie Adams—4529 (11-12-58)—Satisfactory programmer of Marines in action
239	THIS ANGRY AGE—D-100m.—(TE-TC)—Anthony Perkins, Silvana Mangano—4458 (4-30-58)—Interesting but overlong
	TWO-HEADED SPY, THE—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer—England
311	WHOLE TRUTH, THE—MD-84m.—Stewart Granger, Donna Reed—4506 (9-3-58)—Average whodunit for the program—England

COMING FEATURES IN ORDER OF RELEASE

May	FACE OF A FUGITIVE—(C)—Fred MacMurray, Dorothy Green
May	YOUNG LAND, THE—(TC)—Pat Wayne, Yvonne Craig—Whitney

COMING

ADAMSON IN AFRICA—(CS; EC)—Robert Taylor, Anne Aubrey
 BATTLE OF THE CORAL SEA—Cliff Robertson, Gia Scala
 CRIMSON KIMONO, THE—Victoria Shaw, James Shigeta
 HEY BOY, HEY GIRL!—Louis Prima, Keely Smith
 IDLE ON PARADE—William Bendix, Anne Aubrey—England
 IT HAPPENED TO JANE—(Color)—Doris Day, Jack Lemmon
 LAST ANGRY MAN, THE—Paul Muni, Betsy Palmer
 LEGEND OF TOM DOOLEY, THE—Michael Landon, Jo Morrow
 MIDDLE OF THE NIGHT—Kim Novak, Fredric March
 MOUSE THAT ROARED, THE—Jean Seberg, Peter Sellers—England
 PORGY AND BESS—(Todd A-O; C)—Sidney Poitier, Dorothy Dandridge—Goldwyn
 THEY CAME TO CORDURA—(CS; C)—Gary Cooper, Rita Hayworth, Van Heflin
 30 FT. BRIDE OF CANDY ROCK, THE—Lou Costello, Dorothy Provine

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

832	ANDY HARDY COMES HOME—CD-78m.—Mickey Rooney, Patricia Breslin—4498 (8-6-58)—Welcome return of popular family series
828	BADLANDERS, THE—W-83m.—(CS; MC)—Alan Ladd, Katy Jurado—4493 (7-23-58)—Very good western
901	CAT ON A HOT TIN ROOF—D-108m.—(MC)—Elizabeth Taylor, Paul Newman—4506 (9-3-58)—Well-made filmization of play
820	CRY TERROR—MD-96m.—James Mason, Inger Stevens—4454 (4-16-58)—Taut, well-made suspense film
903	DECKS RAN RED, THE—D-83m.—James Mason, Dorothy Dandridge—4517 (10-1-58)—Well-made, suspense shocker
909	DOCTOR'S DILEMMA, THE—98m.—(EC)—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots—England
902	DUNKIRK—D-113m.—John Mills, Robert Urquhart—4506 (9-3-58)—Well-made war film—England
915	FIRST MAN INTO SPACE—MD-77m.—Marshall Thompson, Maria Landi—4557 (2-11-59)—Okay science fiction for the program
823	FIEND WITHOUT A FACE—MD-77m.—Marshall Thompson, Kim Parker—4478 (6-11-58)—Horror item for the exploitation show—England
825	GIGI—MU-116m.—(CS; MC)—Leslie Caron, Maurice Chevalier—4470 (5-28-58)—Delightful entertainment
914	GREEN MANSIONS—D-101m.—(CS; MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderately entertaining
819	HANDLE WITH CARE—D-82m.—Dean Jones, Joan O'Brien—4454 (4-16-58)—Well-made, and interesting
822	HAUNTED STRANGLER, THE—MD-81m.—Boris Karloff, Diane Audrey—4478 (6-11-58)—Good horror entry—England
826	HIGH SCHOOL CONFIDENTIAL—MD-85m.—(CS)—Russ Tamblyn, Jan Sterling—4470 (5-28-58)—Another entry on high school delinquency
830	IMITATION GENERAL—C-88m.—(CS)—Glenn Ford, Red Buttons, Taina Elg—4482 (6-25-58)—Good war comedy
910	JOURNEY, THE—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
824	LAW AND JAKE WADE, THE—W-86m.—(CS; MC)—Robert Taylor, Patricia Owens—4478 (6-11-58)—Highly effective western
912	MATING GAME, THE—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
911	NIGHT OF THE QUARTER MOON—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interesting drama
913	NOWHERE TO GO—MD-89m.—George Nader—4565 (3-11-59)—For the lower half—England
905	PARTY GIRL—MD-99m.—(CS; MC)—Robert Taylor, Cyd Charisse—4526 (10-29-58)—Push gangster meller is action-packed
829	RELUCTANT DEBUTANTE, THE—C-94m.—(CS; MC)—Rex Harrison, Kay Kendall—4498 (8-6-58)—Entertaining, light-weight comedy
821	SHEEPMAN, THE—W-85m.—(CS-MC)—Glenn Ford, Shirley MacLaine—4458 (4-30-58)—Good-humored, action-packed western
908	SOME CAME RUNNING—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
831	TARZAN'S FIGHT FOR LIFE—MD-86m.—(C)—Gordon Scott, Eve Brent—4486 (7-9-58)—Okay for Tarzan fans
904	TORPEDO RUN—MD-98m.—(CS; MC)—Glenn Ford, Diane Brewster—4526 (10-29-58)—Good submarine entry

- 907 tom thumb—FAN-98m.—(TC)—Russ Tamblyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially for youngsters—England
- 906 TUNNEL OF LOVE, THE—C-98m.—(CS)—Doris Day, Richard Widmark—4521 (10-15-58)—Highly entertaining comedy for adults

COMING FEATURES IN ORDER OF RELEASE

- Apr. ASK ANY GIRL—(C)—David Niven, Shirley MacLaine
- May WORLD, FLESH AND THE DEVIL, THE—(CS)—Harry Belafonte, Inger Stevens
- May MYSTERIANS, THE—Japanese-made
- May WATUSI—(TC)—George Montgomery, Taina Elg
- June BIG OPERATOR, THE—Mickey Rooney, Mamie Van Doren
- June COUNT YOUR BLESSINGS—(CS; MC)—Deborah Kerr, Rossano Brazzi, Maurice Chevalier
- July BEAT GENERATION, THE—Steve Cochran, Mamie Van Doren
- July NORTH BY NORTHWEST—(MC)—Cary Grant, Eva Marie Saint, James Mason

COMING

- ANGRY HILLS, THE—(CS)—Robert Mitchum, Elisabeth Mueller
- BEN HUR—(Camera 65 MC)—Charlton Heston, Jack Hawkins
- FOR THE FIRST TIME—(TR)—Marlo Lanza, Zsa Zsa Gabor
- IT STARTED WITH A KISS—(CS; MC)—Glenn Ford, Debbie Reynolds
- SCAPEGOAT, THE—Alec Guinness, Bette Davis
- TARZAN, THE APE MAN—Denny Miller

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

- 5804 AS YOUNG AS WE ARE—D-76m.—Robert Harland, Pippa Scott—4513 (9-17-58)—Satisfactory drama with teen appeal
- 5719 ANOTHER TIME, ANOTHER PLACE—D-95m.—(VV)—Lana Turner, Barry Sullivan—4458 (4-30-58)—Heavy drama for women—England
- 5813 BLACK ORCHID, THE—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
- 5722 BLAZE OF NOON—D-91m.—(RE)—Anne Baxter, William Holden—4470 (5-28-58)—Exploitable reissue has names
- 5801 BLOB, THE—MD-85m.—(DC)—Steven McQueen, Aneta Corsaut—4513 (9-17-58)—Okay science fiction programmer
- 5809 BUCCANEER, THE—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
- 5733 COLOSSUS OF NEW YORK, THE—MD-70m.—Ross Martin, Mala Powers—4470 (5-28-58)—Routine science fiction meller
- 5714 COUNTRY MUSIC HOLIDAY—MU-81m.—Ferlin Husky, Zsa Zsa Gabor—4482 (6-25-58)—Lower half filler
- 5808 GEISHA BOY, THE—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry
- 5711 HIGH HELL—MD-87m.—John Derek, Elaine Stewart—4454 (4-16-58)—Program entry
- 5806 HOUSEBOAT—CD-112m.—(VV; TC)—Cary Grant, Sophia Loren—4514 (9-17-58)—Highly entertaining entry
- 5807 HOT ANGEL, THE—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
- 5711 HOT SPELL—D-86m.—(VV)—Shirley Booth, Anthony Quinn—4465 (5-14-58)—Moody drama, limited appeal
- 5802 I MARRIED A MONSTER FROM OUTER SPACE—MD-78m.—Tom Tryon, Gloria Talbott—4522 (10-15-58)—Okay science fiction entry
- 5734 KING CREOLE—MUMD-116m.—Elvis Presley, Carolyn Jones—4479 (6-11-58)—Exploitable musical meller
- 5717 MARACAIBO—D-88m.—(VV-TC)—Cornel Wilde, Jean Wallace—4465 (5-14-58)—Fast, colorful programmer
- 5736 MATCHMAKER, THE—CD-100m.—(VV)—Shirley Booth, Anthony Perkins—4498 (8-6-58)—Humorous entry for discriminating audiences
- 5723 NORTHWEST MOUNTED POLICE—MD-125m.—(RE) (TC)—Gary Cooper, Madeline Carroll—4471 (5-28-58)—Names, action and color should help reissue
- 5803 PARTY CRASHERS, THE—MD-78m.—Mark Damon, Connie Stevens—4514 (9-17-58)—Teen-age programmer
- R5815 PLACE IN THE SUN, A—D-122m.—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"—Reissue
- 5735 ROCK-A-BYE BABY—C-103m.—(VV; TC)—Jerry Lewis, Marilyn Maxwell—4479 (6-11-58)—Highly amusing Lewis entry
- 5720 SPACE CHILDREN, THE—MD-69m.—Adam Williams, Peggy Webber—4471 (5-28-58)—Science fiction programmer
- R5816 STALAG 17—CD-120m.—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses—Reissue
- 5715 ST. LOUIS BLUES—MU-93m.—(VV)—Nat "King" Cole, Eartha Kitt—4454 (4-16-58)—Musical has box office potentials
- 5814 TEMPEST—MD-125m.—(TE; TC)—Silvana Mangano, Van Heflin—4553 (1-28-59)—Exciting spectacle
- 5810 TOKYO AFTER DARK—D-80m.—Michl Kobl, Richard Long—4547 (12-24-58)—Fair programmer
- 5811 TRAP, THE—MD-84m.—(TC)—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
- R5725 UNION PACIFIC—MD-135m.—(RE)—Barbara Stanwyck, Joel McCrea—4459 (4-30-58)—Reissue of railroad history should do okay
- 5721 VERTIGO—MD-127m.—(VV-TC)—James Stewart, Kim Novak—4466 (5-14-58)—Names will help suspense film
- 5805 WHEN HELL BROKE LOOSE—D-78m.—Charles Bronson, Violet Rensing—4526 (10-29-58)—Interesting, effective programmer
- R5724 WILD HARVEST—D-95m.—(RE)—Alan Ladd, Dorothy Lamour—4459 (4-30-58)—Names should help reissue
- 5812 YOUNG CAPTIVES, THE—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING FEATURES IN ORDER OF RELEASE

- May THUNDER IN THE SUN—Susan Hayward, Jeff Chandler
- June HANGMAN, THE—Robert Taylor, Tina Louise, Fess Parker

COMING

- BUT NOT FOR ME—(VV)—Clark Gable, Carroll Baker
- CAREER—Dean Martin, Shirley MacLaine
- DON'T GIVE UP THE SHIP—Jerry Lewis, Dina Merrill
- FIVE PENNIES, THE—(VV; TC)—Danny Kaye, Barbara Bel Geddes
- HELLER WITH A GUN—(TC)—Sophia Loren, Anthony Quinn
- JAYHAWKERS, THE—(VV; TC)—Jeff Chandler, Nicole Maurey
- LAST TRAIN FROM GUN HILL—(VV, TC)—Kirk Douglas, Anthony Quinn
- ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
- TARZAN'S GREATEST ADVENTURE—(C)—Gordon Scott, Sara Shane
- THAT KIND OF WOMAN—Sophia Loren, Tab Hunter

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

- 908 ALASKA PASSAGE—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
- 835 BARBARIAN AND THE GEISHA, THE—D-105m.—(CS; DC)—John Wayne, Eiko Ando—4517 (10-1-58)—Interesting, lavish historical saga
- 824 BRAVADOS, THE—D-98m.—(CS; DC)—Gregory Peck, Joan Collins—4479 (6-11-58)—Interesting western has names
- 830 CERTAIN SMILE, A—D-106m.—(CS; DC)—Rossano Brazzi, Joan Fontaine—4498 (8-6-58)—Interesting, colorful tale of a young girl in love
- COMPULSION—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing, well-made dramatic entertainment
- 822 DESERT HELL—MD-82m.—(RS)—Brian Keith, Barbara Hale—4483 (6-25-58)—Mediocre lower half entry
- DIARY OF ANNE FRANK, THE—D-170m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
- 831 FIEND WHO WALKED THE WEST, THE—W-100m.—(CS)—Hugh O'Brian, Robert Evans, Dolores Michaels—4506 (9-3-58)—Suspenseful, brutal western
- 818 FLAMING FRONTIER—W-70m.—(RS)—Bruce Bennett, Paisley Maxwell—4487 (7-9-58)—For the lower half
- 821 FLY, THE—D-90m.—(CS; DC)—Al Hedison, Patricia Owens—4494 (7-23-58)—Excellent horror entry can be exploited
- 804 FRAULEIN—D-100m.—(CS-DC)—Dana Wynter, Mel Ferrer—4466 (5-14-58)—Unusual love story will need push
- 812 FROM HELL TO TEXAS—W-100m.—(CS; DC)—Don Murray, Diane Varsi—4471 (5-28-58)—Good western
- 843 FRONTIER GUN—W-70m.—(RS)—John Agar, Joyce Meadows—4530 (11-12-58)—Lower half western
- 823 GANG WAR—MD-74m.—(RS)—Charles Bronson, Gloria Henry—4459 (4-30-58)—For lower half
- 832 HARRY BLACK AND THE TIGER—MD-107m.—(CS; DC)—Stewart Granger, Barbara Rush—4514 (9-17-58)—Interesting adventure yarn
- 905 I MOBSTER—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for the program
- 837 IN LOVE AND WAR—D-111m.—(CS; DC)—Robert Wagner, Dana Wynter—4527 (10-29-58)—Well-made entry has good potential
- 901 INN OF THE SIXTH HAPPINESS, THE—D-158m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4534 (11-26-58)—Superior entertainment
- 907 INTENT TO KILL—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer
- 833 HUNTERS, THE—MD-108m.—(CS; DC)—Robert Mitchum, May Britt—4502 (8-20-58)—Interesting yarn of Air Force in action
- LITTLE SAVAGE—MD-69m.—Pedro Armendariz, Terry Rango—4570 (3-25-59)—Lower half filler
- 911 LONE TEXAN—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western
- 864 MARK OF ZORRO, THE—MD-93m.—(RE)—Tyronne Power, Linda Darnell—4530 (11-12-58)—"Zorro" popularity plus name should see it through
- 839 MARDI GRAS—MU-107m.—(CS; DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment
- 828 NAKED EARTH—D-96m.—(CS)—Richard Todd, Juliette Greco—4487 (7-9-58)—Interesting, off-beat programmer
- 841 NICE LITTLE BANK THAT SHOULD BE ROBBED, A—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
- 904 RALLY 'ROUND THE FLAG BOYS—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

- Fire Under Her Skin..... For.
- First Man Into Space..... A2 MGM
- Five Pennies, The..... Par.
- Flaming Frontier..... A1 Fox
- Flesh and the Woman..... For.
- Floods of Fear..... U-I
- Fly, The..... A2 Fox
- Flying Classroom, The..... For.
- Folies Bergere..... For.
- Forbidden Island..... B Col.
- Forbidden Paradise..... For.
- For the First Time..... MGM
- Forbidden Fruit..... B For.
- Fort Massacre..... A1 UA
- Foxiest Girl In Paris..... For.
- Frankenstein—1970..... A3 AA
- Frankenstein's Daughter..... B Misc.
- Fraulein..... A3 Fox
- Friendly Persuasion—RE..... AA
- From Hell to Texas..... A1 Fox
- From Here to Eternity—RE..... B Col.
- From the Earth to the Moon..... A1 WB
- Frontier Gun..... A2 Fox

G

- Gang War..... B Fox
- Geisha Boy, The..... A2 Par.
- Ghost of the China Sea..... A1 Col.
- Giant Behemoth, The..... AA
- Gidget..... A3 Col.
- Giant from the Unknown..... A1 Misc.
- Gideon of Scotland Yard..... A1 Col.
- Gigl..... A3 MGM
- Girl In The Bikini, The..... B For.
- Girl With An Itch..... Misc.
- Girls, Guns and Gangsters..... UA
- Girls on the Loose..... B UI
- Goddess, The..... A3 Col.
- God's Little Acre..... B UA
- Good Day for a Hanging..... A1 Col.
- Grand Maneuver, The..... For.
- Great St. Louis Bank Robbery, The..... B UA
- Green Mansions..... A1 MGM
- Gri Gri..... For.
- Guendalina..... For.
- Guitars Of Love..... For.
- Gun Runners, The..... A3 UA
- Gunman's Walk..... A3 Col.
- Gunmen From Laredo..... A2 Col.
- Guns, Girls and Gangsters..... B UA
- Gunsmoke in Tucson..... A2 AA
- Gypsy and the Gentleman, The... For.

H

- Handle with Care..... A1 MGM
- Hanging Tree, The..... A2 WB
- Hangman, The..... A2 Par.
- Happy Is The Bride..... For.
- Harry Black and the Tiger..... A3 Fox
- Haunted Strangler, The..... A3 MGM
- Havana Story, The..... UA
- Helen of Troy—RE..... WB
- Hell Below Zero—RE..... A2 Col.
- Hell Drivers..... B For.
- Hell Squad..... A2 A1
- Hell's Five Hours..... A1 AA
- Heller With A Gun..... Par.
- Hercules..... WB
- Here Come The Jets..... Fox
- Heroes and Sinners..... For.
- Hey Boy, Hey Girl!..... A1 Col.
- High Hell..... B Par.
- High School Confidential..... B MGM
- High School Hellcats..... A3 AI
- Hole In The Head, A..... UA
- Holiday for Lovers..... Fox
- Home Before Dark..... B WB
- Hong Kong Affair..... A1 AA
- Hong Kong Confidential..... A1 UA
- Horror of Dracula..... A3 UI
- Horse Soldiers, The..... UA
- Horse's Mouth, The..... A3 UA
- Hot Angel, The..... A2 Par.
- Hot Car Girl..... B AA
- Hot Rod Gang..... B AI
- Hot Spell..... A3 Par.
- Houseboat..... A2 Par.
- House on Haunted Hill, The..... A2 AA
- How to Make a Monster..... A2 AI
- Hunters, The..... A2 Fox

I

- I Bury the Living..... A2 UA
- I Married a Monster from Outer Space..... A2 Par.
- I Married a Woman..... A2 UI
- I, Mobster..... B Fox
- I Was Monty's Double..... For.
- I Want to Live..... A3 UA
- Idle On Parade..... Col.
- Imitation General..... A2 MGM
- Imitation Of Life..... A3 U-I
- In Between Age, The..... A1 AA
- In Love and War..... A3 Fox
- In the Money..... A2 AA
- Indiscreet..... A3 WB
- Inn of the Sixth Happiness, The... A1 Fox
- Inspector Malgret..... A3 For.
- Intent to Kill..... B Fox
- Island of Lost Women..... A1 WB
- Island Women..... B UA
- It Happened to Jane..... Col.
- It Started With A Kiss..... MGM
- It, the Terror from Beyond Space. A1 UA
- It's Never Too Late..... For.

J

- Jayhawkers, The..... Par.
- Jet Attack..... B AI
- John Paul Jones..... WB
- Johnny Rocco..... A1 AA

Journey, The..... A3 MGM
Joy Ride..... A2 AA
Juke Box Rhythm..... A1 Col.

K

Kathy o'..... A3 UI
Key, The..... A3 Col.
Kill Her Gently..... A2 Col.
King Creole..... B Par.
King of the Wild Stallions, The..... AA
Kings Go Forth..... A2 UA

L

La Parisienne..... B UA
Land of the Pharaohs—Re..... WB
Last Angry Man, The..... Col.
Last Blitzkrieg..... A2 Col.
Last Hurrah, The..... A2 Col.
Last Mile, The..... B UA
Last of the Fast Guns..... A1 UI
Last Train From Gun Hill..... Par.
Law and Disorder..... For.
Law and Jake Wade, The..... A2 MGM
Leech, The..... U-I
Left Handed Gun, The..... B WB
Legend of Tom Dooley, The..... Col.
Legion of the Doomed..... A2 AA
Let's Rock..... A1 Col.
Liane, Jungle Goddess..... C For.
Life Begins at 17..... A3 Col.
Light in the Forest, The..... A1 Misc.
Light Touch, The..... U-I
Line-Up, The..... A2 Col.
Little Savage..... Fox
Littlest Hobo..... A1 AA
Live Fast, Die Young..... B UI
Lone Texas..... A2 Fox
Lonely Hearts..... A3 UA
Look Back In Anger..... WB
Lost City of Gold, The..... A1 UA
Lost, Lonely and Violous..... Misc.
Lost Missile, The..... A1 UA
Love Story, A..... For.
Lovers and Thieves..... For.
Lovers of Paris..... C For.
Lucky Tim..... For.

M

Machete..... A3 UA
Machine Gun Kelly..... B AI
Mad Little Island..... For.
Mam'zelle Pigalle..... B For.
Madman's Women..... Misc.
Man Who Understood Women, The..... Fox
Manhunt in the Jungle..... A1 WB
Man in the Net..... UA
Man Inside, The..... A3 Col.
Man in the Raincoat..... A2 For.
Man of the West..... B UA
Maracalbo..... A3 Par.
Mardi Gras..... A2 Fox
Mark of Zorro, The—RE..... A2 Fox
Matchmaker, The..... A1 Par.
Mating Game, The..... A3 MGM
Me and the Colonel..... A3 Col.
Menace in the Night..... UA
Middle of the Night..... Col.
Milkmaid, The..... For.
Miracle, The..... WB
Miracle of St. Therese..... For.
Missile to the Moon..... B Misc.
Mississippi Gambler, The—RE..... B U-I
Mistress, The..... For.
Mitsou..... C For.
Money, Women and Guns..... A1 UI
Monster on the Campus..... A3 UI
Mouse That Roared, The..... Col.
Mugger, The..... A3 UA
Murder By Contract..... A3 Col.
Murder Reported..... A2 Col.
Mustang..... UA
My Name Is Toxie..... For.
My Uncle..... A1 For.
My World Dies Screaming..... Misc.
Mysterians, The..... MGM

N

Naked and the Dead..... A2 WB
Naked Earth..... A3 Fox
Naked Maja, The..... UA
Naughty Hollywood..... Misc.
Never Love a Stranger..... A3 AA
Never Steal Anything Small..... A3 UI
New Orleans after Dark..... A2 AA
Nice Little Bank That Should Be Robbed, A..... A2 Fox
Night Ambush..... For.
Night Heaven Fell, The..... C For.
Night of the Blood Beast..... B AI
Night of the Quarter Moon..... B MGM
Night to Remember, A..... A1 For.
Nine Lives..... For.
No Name on the Bullet..... A3 UI
No Place To Land..... Misc.
No Sun In Venice..... B For.
No Time for Sergeants..... A1 WB
North by Northwest..... MGM
Northwest Mounted Police—RE..... A2 Par.
Nowhere To Go..... MGM
Nun's Story, The..... WB

O

Octet..... A1 For.
Odds Against Tomorrow..... UA
Old Man and the Sea, The..... A1 WB
On the Beach..... UA
Once Upon a Horse..... A2 UI

909 REMARKABLE MR. PENNYPACKER, THE—88m.—(CS; DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—Enter taining, impudent comedy
842 ROOTS OF HEAVEN, THE—MD-131m.—(CS; DC)—Errol Flynn, Juliette Greco, Trevor Howard—4527 (10-29-58)—Off-beat entry merits attention
820 RX MURDER—85m.—(CS)—Rick Jason, Lisa Gastoni—4494 (7-23-58)—For the lower half—England
SAD HORSE, THE—D-78m.—(CS; DC)—David Ladd, Patrice Wynmore—4570 (3-25-59)—Good programmer
902 SHERIFF OF FRACTURED JAW—C-103m.—(CS; DC)—Kenneth More, Jayne Mansfield—4535 (11-26-58)—Amusing comedy—England
829 SIERRA BARON—W-80m.—(CS-DC)—Brian Keith, Rita Gam—4487 (7-9-58)—Good western for the program
903 SMILEY GETS A GUN—MD-89m.—(CS; DC)—Keith Calvert, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juvenile and family trade—Australia
910 SOUND AND THE FURY, THE—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertainment
822 SPACE MASTER X-7—MD-70m.—(RS)—Bill Williams, Lyn Thomas—4494 (7-23-58)—Satisfactory science fiction programmer
870 STREETCAR NAMED DESIRE, A—MD-122m.—(RE)—Vivien Leigh, Marlon Brando—4518 (10-1-58)—Vivid picturization of stage play is packed with selling angles
819 TEN NORTH FREDERICK—102m.—(CS)—Gary Cooper, Diane Varsi—4459 (4-30-58)—High rating drama
906 THESE THOUSAND HILLS—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western
836 THUNDERING JETS—MD-73m.—(RS)—Rex Reason, Audrey Dalton—4459 (4-30-58)—Interesting dualler
834 VILLA—MD-72m.—(CS; DC)—Rodolfo Hoyos, Brian Keith, Margla Dean—4514 (9-17-58)—Action yarn for the program
826 WOLF DOG—MD-61m.—(RS)—Jim Davis, Allison Hayes—4498 (8-6-58)—Lower half filler

COMING FEATURES IN ORDER OF RELEASE

April WARLOCK—(CS; DC)—Richard Widmark, Dorothy Malone
May WOMAN OBSESSED—(CS; DC)—Susan Hayward, Stephen Boyd
May SAY ONE FOR ME—(CS; DC)—Bing Crosby, Debbie Reynolds

COMING

HERE COME THE JETS—Steve Brodie, Lyn Thomas
HOLIDAY FOR LOVERS—(CS; DC)—Clifton Webb, Jane Wyman
MAN WHO UNDERSTOOD WOMEN, THE—(CS; DC)—Leslie Caron, Henry Fonda
RETURN OF THE FLY, THE—Vincent Price, Danielle DeMetz
SON OF ROBIN HOOD, THE—(CS; DC)—Al Hedison, June Laverick—England

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope
ANNA LUCASTA—D-97m.—Eartha Kitt, Sammy Davis, Jr.—4535 (11-26-58)—Filmmization of stage play needs special attention—Longridge
BIG COUNTRY, THE—W-165m.—(TE; TC)—Gregory Peck, Jean Simmons—4502 (8-20-58)—Super western is big in all departments
CHINA DOLL—D-88m.—Victor Mature, Li Li Hua—4499 (8-6-58)—Interesting love story against war background—Batjac
COP HATER—MD-75m.—Robert Loggia, Ellen Parker—4503 (8-20-58)—Good crime meller for program
CURSE OF THE FACELESS MAN—MD-66m.—Richard Anderson, Elaine Edwards—4507 (9-3-58)—Horror item for lower half—Vogue
DEFIANT ONES, THE—D-97m.—Tony Curtis, Sidney Poitier—4499 (8-6-58)—Powerful, deeply moving drama
EDGE OF FURY—MD-70m.—Michael Higgins, Lois Holmes—4466 (5-14-58)—Psychiatric meller for lower half
ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjac
FEARMARKERS, THE—D-83m.—Dana Andrews, Marilee Earle—4518 (10-1-58)—Programmer has angles—Pacemakers
FORT MASSACRE—MD-80m.—(CS-DC)—Joel McCrea, Susan Cabot—4460 (4-30-58)—Interesting programmer—Mirisch
GOD'S LITTLE ACRE—CD-110m.—Robert Ryan, Aldo Ray, Tina Louise—4471 (5-28-58)—Good picturization of best seller should do business—Harmon
GUNS, GIRLS AND GANGSTERS—MD-70m.—Mamie Van Doren, Gerald Mohr—4547 (12-24-58)—Satisfactory program—crime meller—Imperial
GUN RUNNERS, THE—MD-83m.—Audie Murphy, Patricia Owens—4514 (9-17-58)—Interesting action entry
GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre meller for duallers—Guggenheim Associates
HONG KONG CONFIDENTIAL—MD-67m.—Gene Barry, Beverly Tyler—4518 (10-1-58)—For lower half—Vogue
HORSE'S MOUTH, THE—C-96m.—(TC)—Alec Guinness, Kay Walsh—4530 (11-12-58)—For the art spots—Lopert—England
I BURY THE LIVING—MD-76m.—Richard Boone, Peggy Maurer—4488 (7-9-58)—Okay horror item for lower half—Maxim
ISLAND WOMEN—DMU-72m.—Marie Windsor, Vince Edwards—4460 (4-30-58)—For the lower half—Security
IT—THE TERROR FROM BEYOND SPACE—MD-68m.—Marshall Thompson, Shawn Smith—4507 (9-3-58)—Fair science fiction entry—Vogue
I WANT TO LIVE—D-120m.—Susan Hayward, Simon Oakland—4527 (10-29-58)—Grim, powerful drama—Figaro
KINGS GO FORTH—D-109m.—Frank Sinatra, Tony Curtis, Natalie Wood—4483 (6-25-58)—High rating drama of love and war—Ross
LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky
LA PARISIENNE—C-85m.—(TC)—Brigitte Bardot, Charles Boyer—4494 (7-23-58)—Another Bardot bombshell—(French-made; dubbed in English or titles)—Lopert
LONE RANGER AND THE LOST CITY OF GOLD, THE—W-80m.—(EC)—Clayton Moore, Noreen Nash—4479 (6-11-58)—Top small-fry show
LONELY HEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Schary
LOST MISSILE, THE—D-70m.—Robert Loggia, Ellen Parker—4535 (11-26-58)—Good science programmer—Berke
MACHETE—MD-75m.—Marl Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell
MAN OF THE WEST—W-100m.—(CS; DC)—Gary Cooper, Julie London—4515 (9-17-58)—Good adult western—Ashton
MENACE IN THE NIGHT, THE—MD-78m.—Griffith Jones, Lisa Gastoni—4518 (10-1-58)—For the lower half—Leeds—England
MUGGER, THE—MD-74m.—Kent Smith, Nan Martin—4522 (10-15-58)—Okay adult programmer—Barbizon
MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell
NAKED MAJAJ, THE—D-111m.—(TE; TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has possibilities—Titanus
SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high potential—Hecht-Hill-Lancaster
SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch
TERROR IN A TEXAS TOWN—W-80m.—Sterling Hayden, Ann Verela—4507 (9-3-58)—For the lower half—Seltzer
TEN DAYS TO TULARA—MD-77m.—Sterling Hayden, Grace Raynor—4527 (10-29-58)—Filler for the lower half—Sherman
THUNDER ROAD—MD-92m.—Robert Mitchum, Keely Smith—4460 (4-30-58)—Unusual, exciting meller—DRM
TOUGHEST GUN IN TOMBSTONE—W-72m.—George Montgomery, Beverly Tyler—4466 (5-14-58)—Fair western
VIKINGS, THE—D-114m.—(TE-TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4473 (5-28-58)—Names plus spectacle on grand scale—Bryna
WINK OF AN EYE—CD-72m.—Jonathan Kidd, Doris Dowling—4483 (6-25-58)—Program filler—Ivar

COMING FEATURES IN ORDER OF RELEASE

May RABBIT TRAP, THE—Ernest Borgnine, David Brian—Hecht, Hill, Lancaster
May RIOT IN JUVENILE JAIL—Jerome Thor, Marla Henderson—Vogue
May TEN SECONDS TO HELL—Jeff Chandler, Martine Carol—Seven Arts-Hammer

COMING

BAT MASTERSON STORY, THE—Joel McCrea, Nancy Gates—Mirisch
CAST A LONG SHADOW—Audie Murphy—Mirisch
COUNTERPLOT—Forrest Tucker, Allison Hayes—Odell
CRY TOUGH—John Saxson, Linda Cristal—Hecht, Hill, Lancaster
DAY OF THE OUTLAW—Robert Ryan, Burl Ives, Tina Louise—Security
DEVIL'S DISCIPLE, THE—Laurence Olivier, Kirk Douglas—Hecht, Hill, Lancaster
HAVANA STORY, THE—Cameron Mitchell, Allison Hayes—Premium
HOLE IN THE HEAD, A—Frank Sinatra, Eleanor Parker—Sincap
HORSE SOLDIERS, THE—(DC)—John Wayne, William Holden—Mahln-Rackin—Mirisch
MAN IN THE NET—Alan Ladd, Carolyn Jones—Mirisch-Jaguar
ON THE BEACH—Gregory Peck, Ava Gardner—Kramer
ODDS AGAINST TOMORROW—Harry Belafonte, Shelley Winters—Harbel
OPERATION MURDER—Tom Conway, Sandra Dorne—Danziger
PORK CHOP HILL—Gregory Peck, Harry Guardino—Melville
SHAKE HANDS WITH THE DEVIL—James Cagney, Dana Wynter—Glass-Seltzer
SOLOMON AND SHEBA—(TE-TC)—Yul Brynner, Gina Lollobrigida—Small
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
TAKE A GIANT STEP—Johnny Nash, Estelle Hemsley—Hecht, Hill, Lancaster
TIMBUKTO—Victor Mature, Yvonne De Carlo—Imperial
UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster
WOMAN AND THE PUPPET, THE—Brigitte Bardot—Gray-Pathé
WONDERFUL COUNTRY, THE—(CS; TC)—Robert Mitchum, Julie London—MPL

UNIVERSAL-INTERNATIONAL DISTRIBUTED DURING THE PAST 12 MONTHS

5907	APPOINTMENT WITH A SHADOW—MD-73m.—(CS)—George Nader, Joanna Moore—4507 (9-3-58)—Program meller
5904	BEND OF THE RIVER—MD-91m.—(RE)—James Stewart, Julia Adams—4507 (9-3-58)—Good outdoor show
5901	BLOOD OF THE VAMPIRE—MD-87m.—(EC)—Donald Wolfitt, Barbara Shelley—4522 (10-15-58)—Horror on a grand scale—England
5823	GIRLS ON THE LOOSE—MD-78m.—Mara Corday, Mark Richman—4460 (4-30-58)—Program entry
5827	HORROR OF DRACULA—MD-82m.—(TC)—Peter Cushing, Melissa Strlbbling—4466 (5-14-58)—Horror on a grand scale—England
5816	I MARRIED A WOMAN—84m.—C—George Gobel, Diana Dors—4467 (5-14-58)—Moderately amusing—RKO
	IMITATION OF LIFE—D-124m.—(EC)—Lana Turner, John Gavin—4558 (2-11-59)—High rating drama.
5831	KATHY O—CD-99m.—(CS-EC)—Dan Duryea, Patty McCormack—4460 (4-30-58)—Delightful entertainment
5832	LAST OF THE FAST GUNS, THE—W-82m.—(CS-EC)—Jock Mahoney, Linda Cristal—4488 (7-9-58)—Good program western
5903	LIGHT TOUCH, THE—CD-85m.—TC)—Jack Hawkins, Margaret Johnston—4562 (2-25-59)—Superior import—England
5824	LIVE FAST, DIE YOUNG—MD-82m.—Mary Murphy, Sheridan Comerate—4460 (4-30-58)—Lower half entry
5909	MISSISSIPPI GAMBLER, THE—MD-98½m.—(RE)—Tyrone Power, Piper Laurie—4510 (9-3-58)—Names should help
5913	MONEY, WOMEN AND GUNS—W-80m.—(CS: EC)—Jock Mahoney, Kim Hunter, Tim Hovey—4527 (10-29-58)—Lower half entry
5902	MONSTER ON THE CAMPUS—MD-76m.—Arthur Franz, Joanna Moore—4522 (10-15-58)—Good horror show
	NEVER STEAL ANYTHING SMALL—C-94m.—(CS; EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy
5915	NO NAME ON THE BULLET—W-77m.—(CS; EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western
5837	ONCE UPON A HORSE—C-85m.—(CS)—Dan Rowan, Dick Martin, Martha Hyer—4503 (8-20-58)—Western satire for program
5911	PERFECT FURLOUGH, THE—C-93m.—(CS; EC)—Tony Curtis, Janet Leigh—4522 (10-15-58)—Highly amusing comedy
5838	RAW WIND IN EDEN—D-90m.—(CS; EC)—Esther Williams, Jeff Chandler—4499 (8-6-58)—Off-beat attraction has angles
5836	RIDE A CROOKED TRAIL—W-87m.—(CS; EC)—Audie Murphy, Gia Scala—4494 (7-23-58)—Good western
5906	RESTLESS YEARS, THE—D-86m.—(CS)—John Saxon, Sandra Dee—4528 (10-29-58)—Interesting, touching program
5839	SAGA OF HEMP BROWN, THE—W-80m.—(CS; EC)—Rory Calhoun, Beverly Garland—4510 (9-3-58)—Good western for the program
5912	SILENT ENEMY, THE—MD-92m.—Laurence Harvey, Dawn Addame—4530 (11-12-58)—Exciting tale of Frogmen in action—England
	STEP DOWN TO TERROR—D-75m.—Charles Drake, Colleen Miller—4515 (9-17-58)—Suspense for the program
5914	STRANGER IN MY ARMS—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, poten names
5828	THING THAT COULDN'T DIE, THE—MD-69m.—William Reynolds, Andra Martin—4467 (5-14-58)—Horror item for the program
5833	TWILIGHT FOR THE GODS—D-120m.—(EC)—Rock Hudson, Cyd Charisse—4488 (7-9-58)—Best seller has good potential
5910	UP FRONT—C-91m.—(RE)—David Wayne, Tom Ewell, Martina Bertl—4510 (9-3-58)—Good war comedy
5835	VOICE IN THE MIRROR—D-103m.—(CS)—Richard Egan, Julie London—4473 (5-28-58)—Off-beat tale of a man with a problem
5919	WILD AND THE INNOCENT, THE—MD-84m.—(CS; EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry
5834	WILD HERITAGE—MD-78m.—(CS-EC)—Will Rogers, Jr., Maureen O'Sullivan—4488 (7-9-58)—Good programmer
5905	WORLD IN HIS ARMS, THE—MD-104m.—(RE)—Gregory Peck, Ann Blyth—4510 (9-3-58)—Name-packed action show

COMING FEATURES IN ORDER OF RELEASE

May FLOODS OF FEAR—Howard Keel, Anne Heywood—England

COMING

ANY WAY THE WIND BLOWS—(CS; C)—Rock Hudson, Doris Day
CURSE OF THE UNDEAD—Eric Fleming, Kathleen Crowley
LEECH, THE—Colleen Gray, Grant Withers
OPERATION PETTICOAT—(C)—Cary Grant, Tony Curtis, Joan O'Brien
SPARTACUS—(TE)—Kirk Douglas, Laurence Olivier
THIS EARTH IS MINE—(CS; TC)—Rock Hudson, Jean Simmons

WARNER BROS. DISTRIBUTED DURING THE PAST 12 MONTHS

808	AUNTIE MAME—C-143m.—(TE: TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment
726	BADMAN'S COUNTRY—W-68m.—George Montgomery, Karl Booth—4473 (5-28-58)—Okay program western
802	DAMN YANKEES—MUC-110m.—(TC)—Tab Hunter, Gwen Verdon—4515 (9-17-58)—Amusing comedy has lots of angles
723	DANGEROUS YOUTH—MD-98m.—Frankie Vaughan, Carole Lesley—4474 (5-28-58)—For the lower half—England
806	ENCHANTED ISLAND—MD-94m.—(TC)—Dana Andrews, Jane Powell—4530 (11-12-58)—Interesting version of well-known literary work—RKO
805	FROM THE EARTH TO THE MOON—D-100m.—(TC)—Joseph Cotton, Debra Paget—4531 (11-12-58)—Interesting science fiction
810	HANGING TREE, THE—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western
811	HELEN OF TROY—D-114m.—(CS; WC)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Reissue—Made in Italy
807	HOME BEFORE DARK—D-136m.—Jean Simmons, Dan O'Herlihy—4523 (10-15-58)—Highly interesting drama
725	INDISCREET—C-100m.—(TC)—Cary Grant, Ingrid Bergman—4483 (6-25-58)—Highly entertaining entry
812	LAND OF THE PHAROHS—D-106m.—(CS; WC)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly interesting story of pyramid building in Egypt—Reissue—English-made
720	LEFT HANDED GUN, THE—W-100m.—Paul Newman, Lita Milan—4461 (4-30-58)—Plenty of action
721	MANHUNT IN THE JUNGLE—DLC-79m.—(WC)—Robin Hughes—4461 (4-30-58)—Fair entry for lower half—Filmed in South America
727	NAKED AND THE DEAD, THE—MD-131m.—(WS-TC)—Aldo Ray, Cliff Robertson—4489 (7-9-58)—High rating war film
724	NO TIME FOR SERGEANTS—C-111m.—Andy Griffith, Myron McCormick—4461 (4-30-58)—Heavy handed filming of hit book and play
803	OLD MAN AND THE SEA, THE—D-86m.—(WC)—Spencer Tracy—4518 (10-1-58)—Filmization of literary work needs attention.
804	ONIONHEAD—CD-110m.—Andy Griffith, Felicia Farr—4518 (10-1-58)—Entertaining service yarn
813	RIO BRAVO—W-141m.—(TC)—John Wayne, Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining
722	TOO MUCH, TOO SOON—D-121m.—Dorothy Malone, Errol Flynn—4455 (4-16-58)—Names and sensation seekers may make difference
809	UP PERISCOPE—MD-111m.—(WS; TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average interest
719	VIOLENT ROAD—D-85m.—Brian Keith, Merry Andrews—4461 (4-30-58)—For the lower half action spots
815	WESTBOUND—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program
801	WIND ACROSS THE EVERGLADES—MD-93m.—(TC)—Burl Ives, Gypsy Rose Lee—4510 (9-3-58)—Absorbing and off-beat tale of Florida Everglades

COMING FEATURES IN ORDER OF RELEASE

May BORN RECKLESS—Mamie Van Doren, Jeff Richards
May ISLAND OF LOST WOMEN—Jeff Richards, Venetia Stevenson
June YOUNG PHILADELPHIANS, THE—Paul Newman, Barbara Rush

COMING

FBI STORY, THE—(TC)—James Stewart, Vera Miles
HERCULES—(Dyaliscope; C)—Steve Reeves, Sylvia Koscina—Italy
JOHN PAUL JONES—(TE-TC)—Robert Stack, Erin O'Brien
LOOK BACK IN ANGER—Richard Burton, Claire Bloom—England
MIRACLE, THE—(TR; TC)—Carroll Baker, Walter Slezak
NUN'S STORY, THE—(WC)—Audrey Hepburn, Peter Finch
SUMMER PLACE, A—(TC)—Richard Egan, Dorothy McGuire

FOREIGN DISTRIBUTED DURING THE PAST 12 MONTHS

DANISH

ORDET—D-126m.—Henrik Malberg—4462 (4-30-58)—Okay for art houses—Titles—Kingsley-Int.

ENGLISH

BLUE MURDER AT ST. TRINIAN'S—C-86m.—Joyce Grenfell, Lionel Jeffries—4486 (7-9-58)—For art spots—Continental
CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordinary Scotland Yard who-done-it—Kassler
CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor
CONTRABAND SPAIN—MD-80m.—(EC)—Richard Greene, nouk—4510 (9-3-58)—Smuggling meller—Stratford
COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry
CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller
DANGEROUS EXILE—MD-90m.—(VV; EC)—Louis Jourdan, Belinda Lee—4519 (10-1-58)—Interesting period entry—Rank
GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Mellna Mercouri, Keith Mitchell—4550 (1-14-59)—Fair Import—Rank
HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler
HELL DRIVERS—MD-91m.—Stanley Baker, Peggy Cummins—4471 (5-28-58)—Meller has thrills for the program—Rank

•One-Eyed Jacks.....	B	Par.
Onionhead.....	B	WB
•Operations Dames.....		A-I
•Operation Murder.....		UA
•Operation Petticoat.....		U-I
Ordet.....	A3	For.

P

Pagans, The.....	A3	AA
Pathe Panchall.....	A1	For.
Paratroop Command.....	A3	A1
Paratrooper—RE.....	A1	Col.
Party Crashers, The.....	A2	Par.
Party Girl.....	B	MGM
Perfect Furlough, The.....	B	U-I
Peter Pan—RE.....	A1	Misc
Place in the Sun, A—Re.....		Par.
Plan 9 From Outer Space.....		Misc.
Poor but Beautiful.....	B	For.
•Porgy and Bess.....		Col.
•Pork Chop Hill.....		UA
Premier May.....		For.
Proud Rebel, The.....	A1	Misc.

Q

Quantrill's Raiders.....	A1	AA
Queen of Outer Space.....	B	AA
Question of Adultery.....	C	For.

R

•Rabbit Trap, The.....		UA
Rally Round the Flag, Boys.....	B	Fox
Raw Wind in Eden.....	A3	UI
Rawhide Trail, The.....	A1	AA
Reaching for the Stars.....		For.
Reluctant Debutante, The.....	A2	MGM
Remarkable Mr. Pennypacker, The.....	A3	Fox
Restless Years, The.....	A2	U-I
•Return Of The Fly, The.....		Fox
Revenge of Frankenstein, The.....	A2	Col.
Revolt In The Big House.....	A2	AA
Ride a Crooked Trail.....	A2	UI
Ride Lonesome.....	A1	Col.
Rio Bravo.....	A3	WB
•Riot in Cell Block 11.....		AA
•Riot In Juvenile Jail.....		UA
•Road Racers.....		A-I
Robbery under Arms.....	A2	For.
Rock-a-Bye Baby.....	A1	Par.
Room At the Top.....		For.
Roof, The.....		For.
Rooney.....	A1	For.
Roots, The.....		For.
Roots of Heaven, The.....	A3	Fox
RX Murder.....	A3	Fox
Rouge et Noir.....	A3	For.

S

Sabu and the Magic Ring.....	A1	AA
Sad Horse, The.....		Fox
Saga of Hemp Brown, The.....	A1	UI
St. Louis Blues.....	A1	Par.
•Say One For Me.....		Fox
•Scapegoat, The.....		MGM
Screaming Skull.....	A2	A1
Secret Place.....		For.
Seneschal, The Magnificent.....	A3	For.
Senior Prom.....	A2	Col.
Separate Tables.....	A3	UA
Seven Guns to Mesa.....	A3	AA
Seventh Voyage of Sinbad, The.....	A1	Col.
Shaggy Dog, The.....	A1	Misc.
•Shake Hands With the Devil.....		UA
Shamless Sex, The.....		For.
Shane—RE.....		Par.
She Demons.....	A2	Misc.
She Gods of Shark Reef.....	A3	A1
She Played with Fire.....	A2	Col.
Sheepman, The.....	A1	MGM
Sheriff Of Fractured Jaw.....	A2	Fox
Sierra Baron.....	A1	Fox
Silent Enemy, The.....	A1	UI
Sins Of Rose Bernd, The.....		For.
Sleeping Beauty.....	A1	Misc.
Smallest Show On Earth, The.....		For.
Smiley Gets A Gun.....	A1	Fox
Snorkel, The.....	A2	Col.
Snowfire.....	A1	AA
•Solomon and Sheba.....		UA
Some Came Running.....	B	MGM
Some Like It Hot.....	B	UA
•Son of Robin Hood, The.....		Fox
Sound and the Fury, The.....	A3	Fox
South Seas Adventure.....	A1	Misc.
Space Children.....	A1	Par.
Space Master K-7.....	A2	Fox
•Spartacus.....		U-I
•Speed Crazy.....		AA
Spider, The.....	A2	A1

Spy In the Sky A1 AA
 Stalag 17—Re..... Par.
 Star Is Born, A—RE..... WB
 Steel Bayonet..... A1 UA
 Step Down to Terror..... A2 UI
 Stranger in My Arms, A..... A2 UI
 Street Car Named Desire, A—RE..... B Fox
 Submarine Seahawk..... A1 AI
 Suicide Battalion..... A2 AI
 •Summer of the Seventeenth Doll,
 The..... UA
 •Summer Place, A..... WB

T

•Take A Giant Step..... UA
 Tale of Two Cities, A..... A1 For.
 Tank Battalion..... B AI
 •Tank Commandoes..... AI
 Tank Force..... A1 Col.
 Tarawa Beachhead..... A2 Col.
 •Tarzan, The Ape Man..... MGM
 •Tarzan's Greatest Adventure..... Par.
 Tarzan's Fight for Life..... A1 MGM
 Teenage Caveman..... A2 AI
 Tempest..... A1 Par.
 Ten Days to Tulara..... A1 UA
 Ten North Frederick..... A3 Fox
 •Ten Seconds to Hell..... UA
 Terror In A Texas Town..... A2 UA
 Terror from the Year 5000..... A2 AI
 •That Kind of Woman..... Par.
 There's Always a Price Tag..... For
 These Thousand Hills..... A3 Fox
 •They Came to Cordura..... Col.
 Thing That Couldn't Die..... A2 UI
 Third Sex, The..... For.
 •30 Ft. Bride of Candy Rock..... Col.
 This Angry Age..... B Col.
 •This Earth Is Mine..... UI
 Three Strange Loves..... For.
 Thunder Road..... A2 UA
 Thundering Jets..... A1 Fox
 •Thunder In The Sun..... A2 Par.
 Tia Juana After Midnight..... Misc.
 •Timbuctu..... UA
 Time of Desire, The..... For.
 Tokyo After Dark..... A2 Par.
 Tom Thumb..... A1 MGM
 Tonka..... A1 Misc.
 Too Much, Too Soon..... A3 WB
 Torpedo Run..... A1 MGM
 Tosca..... For.
 Toughest Guy in Tombstone..... A1 UA
 Trap, The..... A2 Par.
 Truth About Women, The..... For.
 Tunnel of Love, The..... B MGM
 Twilight for the Gods..... A3 UI
 Two Headed Spy..... A2 Col.

U

Uncle Tom's Cabin—RE..... Misc.
 •Unforgiven, The..... UA
 Unwed Mother..... A3 AA
 Union Pacific—RE..... A1 Par.
 Up Front—RE..... A1 U-I
 Up Periscope..... A1 WB
 Up the Creek..... For.

V

Verboten..... Misc.
 Vertigo..... A2 Par.
 Vicious Breed, The..... For.
 Viking Women and the Sea Serpent..... A2 AI
 Vikings, The..... A3 UA
 Violent Road..... A3 WB
 Villa..... A2 Fox
 Voice in the Mirror..... A2 UI

W

War of the Colossal Beast..... A2 AI
 War of the Satellites..... A2 AA
 •Warlock..... A2 Fox
 •Watusi..... A1 MGM
 What Price Murder..... B For.
 Westbound..... A1 WB
 When Hell Broke Loose..... A2 Par.
 White Wilderness..... A1 Misc.
 Whole Truth, The..... A2 Col.
 Wild and the Innocent..... A2 U-I
 Wild Harvest—RE..... B Par.
 Wild Fruit..... For.
 Wild Heritage..... A1 UI
 Wind Across the Everglades..... B WB
 Windjammer..... A1 Misc.
 Windom's Way..... A2 For.
 Wink of an Eye..... A2 UA
 Witches of Salem..... A3 For.
 Wolf Dog..... A1 Fox
 Wolf Larsen..... A3 AA
 •Woman and The Puppet, The..... UA
 •Woman Obsessed..... Fox
 •Wonderful Country, The..... UA
 World In His Arms, The—RE..... A1 U-I
 •World, the Flesh and the
 Devil, The..... A2 MGM

Y

Yhe, The Sorcerer's Village..... Misc.
 Young Captives, The..... B Par.
 •Young Land, The..... A1 Col.
 •Young Philadelphians, The..... WB
 Your Past Is Showing..... A2 For.

IT'S NEVER TOO LATE—C-95m.—(EC)—Phyllis Calvert—4490 (7-9-58)—Light weight English domestic comedy—Stratford
 I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different import
 LAW AND DISORDER—C-76m.—Michael Redgrave, Robert Morley—4537 (11-26-58)—Delightful English farce—Continental
 LUCKY JIM—C-95m.—Ian Carmichael, Jean Anderson—4519 (10-1-58)—Highly amusing art house entry—Kingsley-Int.
 MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty
 spots—Rank
 NIGHT AMBUSH—MD-93m.—(VV)—Dirk Bogarde—4459 (4-30-58)—Average war film—Rank
 NIGHT TO REMEMBER, A—D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Rank
 OCTET—D-126m.—Marcel Marceau, David Kossoff, Alan Badel—4475 (5-28-58)—Collection of shorts for art spots—Geo. K. Arthur
 QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA
 ROBBERY UNDER ARMS—MD-83m.—(EC)—Peter Finch—4471 (5-28-58)—Okay programmer—Rank
 ROONEY—C-88m.—John Gregson—4486 (7-9-58)—Good art house entry—Rank
 SECRET PLACE, THE—MD-81m.—Michael Brooke, Belinda Lee—4486 (7-9-58)—Fair program—Rank
 SMALLEST SHOW ON EARTH, THE—C-80m.—Bill Travers—4455 (4-16-58)—Minor English import—Times
 TALE OF TWO CITIES, A—D-117m.—Dirk Bogarde, Dorothy Tutin—4511 (9-3-58)—Dickens classic for art spots—Rank
 TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—
 Continental
 UP THE CREEK—C-83m.—David Tomlinson, Peter Sellers—4538 (11-26-58)—Amusing Import—Dominant
 WINDOM'S WAY—MD-108m.—(EC)—Peter Finch, Mary Ure—4523 (10-15-58)—Interesting meller from abroad—Rank
 YOUR PAST IS SHOWING—C-87m.—Dennis Price, Peggy Mount—4511 (9-3-58)—Cute wacky comedy—Rank

FINNISH

MILKMAID, THE—D-70m.—Anneli Sauli—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

CASE OF DR. LAURENT, THE—D-90m.—Jean Gabin—4482 (6-25-58)—Very good, unusual film advocates natural childbirth—
 Titles and dubbed—Trans-Lux
 DEMONIAQUE—MD-97m.—Francols Perler, Micheline Presle—4474 (5-28-58)—Mystery thriller for art houses—Titles—UMPO
 FIRE UNDER HER SKIN—D-90m.—Giselle Pascal, Raymond Pellegrin—4523 (10-15-58)—Mediocre art house fare—Titles—Union
 FLESH AND THE WOMAN—D-102m.—(TC)—Gina Lollobrigida—4489 (7-9-58)—Sell Lollobrigida for best results—Dubbed—
 Dominant
 FOLIES BERGERE—MU-90m.—(TC)—Jenmarie, Eddie Constantine—4490 (7-9-58)—Import has angles—Dubbed In English—
 Films Around The World
 FOXIEST GIRL IN PARIS—C-100m.—Martine Carol—4523 (10-15-58)—Cute Import—Titles—Times
 GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis
 GRAND MANUEVER, THE—C-107m.—(EC)—Michele Morgan, Gerard Philippe—4495 (7-23-58)—Light weight Gallic love spoof
 —Titles—UMPO
 GRI GRI—TRAVEL-62m.—United National Museum Of Man expedition—4571 (3-25-59)—African rites for the lower half—English
 narration—Brenner
 HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable import—Dubbed
 in English—Janus
 INSPECTOR MAIGRET—MD-110m.—Jean Gabin—4519 (10-1-58)—Highly interesting mystery—Titles—Lopert
 LOVERS OF PARIS—CD-115m.—Gerard Philippe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental
 LOVERS AND THIEVES—CD-81m.—Jean Poiret—4511 (9-3-58)—Highly amusing Import—Titles—Zenith
 MAN IN THE RAINCOAT, THE—C-97m.—Fernandel—4516 (9-17-58)—Cute Import for art and specialty spots—Titles—Kingsley
 MAM'ZELLE PIGALLE—C-77m.—(CS; EC)—Brigitte Bardot—4474 (5-28-58)—Typical Bardot with a little less exposure—Titles
 Films Around The World
 MIRACLE OF SAINT THERESE—D-97m.—Frances Descout—4563 (2-25-59)—Religious drama strictly for art and specialty
 houses—Dubbed in English—Ellis
 MITSOU—D-92m.—(EC)—Danielle Delorme—4462 (4-30-58)—For the art spots—Titles—Zenith-Int.
 MY UNCLE—C-110m.—Jacques Tati—4537 (11-26-58)—Highly entertaining Import for discriminating audiences—English dubbed
 or titles—Continental
 NIGHT HEAVEN FELL, THE—D-80m.—(CS; EC)—Brigitte Bardot, Stephen Boyd—4511 (9-3-58)—Bardot drawing power still
 potent—Titles or dubbed—Kingsley-Int.
 NO SUN IN VENICE—MD-97m.—(CS; EC)—Francoise Arnoul—4490 (7-9-58)—Has exploitation possibilities—Titles—Kingsley-Int.
 PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental
 ROUGE ET NOIR—D-145m.—(TC)—Gerard Philippe, Danielle Darrieux—4470 (5-28-58)—Sophisticated fare for art houses—Titles
 —DCA
 SENECHAL, THE MAGNIFICENT—C-78m.—Fernandel, Nadia Gray—4538 (11-26-58)—Funny French farce—Titles—DCA
 THERE'S ALWAYS A PRICE TAG—D-102m.—Michele Morgan, Daniel Gelin—4487 (7-9-58)—Slow moving import—Titles—Rank
 WHAT PRICE MURDER—D-105m.—Henri Vidal, Mylene Demongoet—4538 (11-26-58)—Good entry for art spots—Titles—UMPO
 WITCHES OF SALEM—D-140m.—Simone Signoret—4555 (1-28-59)—Excellent import for art houses—Titles—Kingsley-Int.
 WILD FRUIT—D-97m.—Estella Blain—4490 (7-9-58)—Slow-moving Import for art houses—Titles—UMPO

GERMAN

AFFAIRS OF JULIE, THE—C-90m.—(EC)—Lilo Pulver—4543 (12-10-58)—Cute comedy for art spots—English titles—Bakros Int.
 BALLERINA—D-91m.—Elizabeth Mueller—4489 (7-9-58)—For art or German houses—Titles—Baker
 BIG BARRIER, THE—D-87m.—(C)—Edith Mill, Albert Lieven—4510 (9-3-58)—Exploitable for art houses—Titles—Baker
 CAPTAIN FROM KOEPENICK, THE—D-93m.—(TC)—Heinz Ruhmann—4523 (10-15-58)—Entertaining import—Titles—DCA
 CIRCUS OF LOVE—D-93m.—(TC)—Eva Bartok, Curt Jurgens—4515 (9-17-58)—German version of "Carnival" has interest for art
 spots—Titles—DCA
 CONFESSIONS OF FELIX KRULL, THE—C-107m.—Henry Bookholt, Lisa Pulver—4458 (4-30-58)—For art and German houses
 —Titles—DCA
 DANCING HEART, THE—MU-91m.—(C)—Gertrude Kueckelmann—4462 (4-30-58)—Lively musical for art spots—Titles—Baker
 DEADLY DECISION—D-103m.—O. E. Hasse, Barbara Ruting—4511 (9-3-58)—For German houses—Dominant
 DREAMING LIPS—D-86m.—Maria Schell, O. W. Fischer—4537 (11-26-58)—Interesting import for art spots—Titles—DCA
 FLYING CLASSROOM, THE—C-92m.—Paul Dahlke, Heliane Beie—4489 (7-9-58)—Good comedy for art, German spots—Titles
 —Baker
 FORBIDDEN PARADISE—NOV-67m.—(EC)—Ingeborg Schoner, Jan Hendriks—4516 (9-17-58)—For exploitation and art spots—
 English narration—Colorama Features
 GUITARS OF LOVE—MU-90m.—(EC)—Vico Torriani, Montovani and Orchestra—4537 (11-26-58)—Tuneful musical—Titles—
 Sam Baker Associates
 LIANE, JUNGLE GODDESS—MD-85m.—(EC)—Marion Michael, Hardy Kruger—4531 (11-12-58)—Exploitable programmer—
 Dubbed in English—DCA
 LOVE STORY, A—D-94m.—Hildegard Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles—Casino
 MY NAME IS TOXI—D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed In English
 —Grand Prize
 REACHING FOR THE STARS—D-102m.—Erick Schuman, Lisa Pulver—4516 (9-17-58)—For German and art houses—Titles—
 Baker
 THIRD SEX, THE—D-85m.—Paula Wessely, Paul Dahlke—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & F
 Dist.

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

JAPANESE

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 (2-25-59)—Okay import for specialty spots—Titles—Harrison

ITALIAN

ATTILA—MD-83m.—(TC)—Anthony Quinn, Sophia Loren—4474 (5-28-58)—Has exploitation possibilities—Dubbed—Embassy
 AWAKENING, THE—D-97m.—Anna Magnani—4462 (4-30-58)—For art, Italian houses—Titles—Kingsley-Int.
 BIGAMIST, THE—C-84m.—Vittorio De Sica, Franca Valeri—4469 (5-28-58)—For Italian and art spots—Titles—DCA
 GUENDALINA—D-95m.—Jacqueline Sassard—4490 (7-9-58)—For art, Italian houses—Titles—Lopert
 POOR BUT BEAUTIFUL—C-103m.—Marisa Allasio—4487 (7-9-58)—Dull Italian comedy—Titles—Trans-Lux
 ROOF, THE—D-93m.—Gabriella Pallotti—4462 (4-30-58)—For art houses—Titles—ISL
 SHAMELESS SEX, THE—D-73m.—Yvonne Sanson, Frank Villard—4531 (11-12-58)—Strictly for the sex-ploitation spots—Dubbed
 In English—Screenorama
 TOSCA—OPERA—105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots
 —Titles—Casolaro-Giglio

MEXICAN

ADAM AND EVE—D-76m.—(EC)—Christiane Martel, Carlos Baena—4474 (5-28-58)—Highly exploitable Biblical story—Com-
 mentary—Horne
 ROOTS, THE—COMP-96m.—Non-professional Mexican Indians—4519 (10-1-58)—Fine art house fare—Harrison

PHILIPPINES

BLOOD OF BATAAN—MD-76m.—Leopoldo Salcedo, Mona Lisa—4537 (11-26-58)—Exploitable war film—Spoken In English—
 Brenner

WEDISH

THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus
TIME OF DESIRE, THE—D-86m.—Barbaro Larsson, Margaretha Lowler—4495 (7-23-58)—Artistic exploration of the varieties of love—Titles—Janus
VICIOUS BREED, THE—86m.—Arne Ragneborn, Maj-Britt Lindholm—4490 (7-9-58)—For art and Swedish spots—Titles—Brenne

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astor
GIANT FROM THE UNKNOWN—MD-77m.—Edward Kemmer, Sally Fraser—4467 (5-14-58)—Mild horror entry for lower half—Astor
GIRL WITH AN ITCH—D-78m.—Kathy Marlowe, Robert Armstrong—4531 (11-12-58)—Sexy programmer has selling possibilities—Howco
LIGHT IN THE FOREST, THE—MD-93m.—(TC)—Fess Parker, James MacArthur, Carol Lynley—4457 (4-30-58)—Fine Indian yarn—Disney—Buena Vista
LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco
MADMAN'S WOMEN—MD-64m.—No credits available—4462 (4-30-58)—Lower half filler—Friedgen
MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor
MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco
NAUGHTY HOLLYWOOD—COMP-57m.—No credits available—4463 (4-30-58)—Poor filler—Weiss
NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Marl Blanchard—4539 (11-26-58)—Interesting action programmer—Republic
PETER PAN—CAR-77m.—(TC) (RE)—Produced by Walt Disney—4485 (7-9-58)—High rating Disney—Buena Vista
PLAN 9 FROM OUTER SPACE—MD-76m.—Gregory Wolcott, Mona McKinnon—4531 (11-12-58)—Okay science fiction programmer—DCA
PROUD REBEL, THE—D-102m.—(TC)—Alan Ladd, Olivia de Haviland—4454 (4-16-58)—Excellent for family, small town audiences—Goldwyn, Jr.—Buena Vista
SHAGGY DOG, THE—C-104m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista
SHE DEMONS—MD-78m.—Irish McCalla, Tod Griffin—4467 (5-14-58)—Unbelievable lower half filler—Astor
SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista
SOUTH SEAS ADVENTURE—DOC-120m.—(Cinerama; TC)—Produced by Carl Dudley—4495 (7-23-58)—Latest in travelogue series is highly interesting—SW-Cinerama
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista
UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama
VERBOTEN—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry—Rank
WHITE WILDERNESS—DOC-73m.—(TC)—Written and directed by Winston Hibler—4485 (7-9-58)—Very good "True Life Adventure"—Buena Vista
WINDJAMMER—DOC-129m.—(CineMiracle; EC)—Officers, men and boys of the Oslo Schoolship S/S Christian Radich—4455 (4-16-58)—Impressive entertainment—National Theatres
YHO, THE SORCERER'S VILLAGE—DOC-70m.—(C)—Captain Hassold David—4491 (7-9-58)—Interesting visit to little known African spots—Film Rep.

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FEATURE FILMS
PRODUCTION NUMBERS and
NATIONAL RELEASE DATES
1958-'59 SEASON

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 product, accurate to time of publication—Ed.)
NOTE: This listing is carried in every Second Edition of the Servisection—alternating with "The Shorts Parade," which is a complete listing of all Shorts. See: "The Shorts Parade"—Next Issue.

Allied Artists

5810	Natchez Trail.....	Sept.
5813	Joy Ride.....	Oct.
5822	Unwed Mother.....	Oct.
5826	Queen Of Outer Space.....	Sept.
5831	Legion Of The Doomed.....	Sept.
5835	Speed Crazy.....	May
5836	Wolf Larsen.....	Oct.
5837	Revolt In The Big House.....	Nov.
5839	Johnny Rocco.....	Dec.
5901	House on Haunted Hill.....	Jan.
5902	The Cosmic Man.....	Jan.
5903	The Giant Behemoth.....	Feb.
5904	Arson For Hire.....	Feb.
5905	Al Capone.....	Mar.
	Friendly Persuasion—RE.....	April
	Battle Flame.....	April
	Beatsville.....	May
5911	King of the Wild Stallions.....	June

Columbia

301	The Key.....	July
302	Gunman's Walk.....	July
303	The Camp On Blood Island.....	July
304	Revenge Of Frankenstein.....	July
305	Curse Of The Demon.....	July
306	Life Begins At 17.....	July
307	Tank Force.....	Aug.
308	The Snorkel.....	July
309	Buchanan Rides Alone.....	Aug.
310	Me and The Colonel.....	Oct.
311	The Whole Truth.....	Sept.
312	She Played With Fire.....	Sept.
313	Ghost Of The China Sea.....	Sept.
314	Apache Territory.....	Oct.
315	Kill Her Gently.....	Oct.
316	The Last Hurrah.....	Nov.
317	Murder Reported.....	Nov.
318	Tarawa Beachhead.....	Nov.
319	Bell, Book and Candle.....	Jan.
320	The Seventh Voyage Of Sinbad.....	Dec.
321	The Man Inside.....	Dec.
322	Murder By Contract.....	Dec.
323	Good Day For A Hanging.....	Jan.
324	Senior Prom.....	Jan.
325	Last Blitzkrieg.....	Jan.
326	Ride Lonesome.....	Feb.
327	Gideon of Scotland Yard.....	Feb.
328	City of Fear.....	Feb.
	Two-Headed Spy.....	Mar.
	Forbidden Island.....	Mar.
	Gunman From Laredo.....	Mar.
	The Bandit of Zhobe.....	April
	Gidget.....	April
	Juke Box Rhythm.....	April
	The Young Land.....	May
	Hey Boy, Hey Girl.....	May
	Face Of A Fugitive.....	May

MGM

901	Cat On A Hot Tin Roof.....	Sept.
902	Dunkirk.....	Sept.
903	The Decks Ran Red.....	Oct.
904	Torpedo Run.....	Oct.
905	Party Girl.....	Nov.
906	Tunnel Of Love.....	Nov.
825	Gigi.....	Dec.
907	tom thumb.....	Dec.
908	Some Came Running.....	Jan.
909	The Doctor's Dilemma.....	Jan.
910	The Journey.....	Feb.
911	Night of the Quarter Moon.....	Feb.
912	The Mating Game.....	Mar.
913	Nowhere to Go.....	Mar.
914	Green Mansions.....	April
915	First Man Into Space.....	Feb.
916	Ask Any Girl.....	April
917	The World, the Flesh and the Devil.....	May
918	Watsui.....	May
	The Big Operator.....	May
	The Mysterians.....	May
	The Beat Generation.....	July
	Tarzan the Ape Man.....	Aug.
	For the First Time.....	Aug.
	The Scapegoat.....	Sept.
	The Angry Hills.....	Sept.
	Count Your Blessings.....	June
	North by Northwest.....	July

Paramount

5801	The Blob.....	Oct.
5802	I Married A Monster From Outer Space.....	Oct.
5803	The Party Crashers.....	Sept.
5804	As Young As We Are.....	Sept.
5805	When Hell Broke Loose.....	Nov.
5806	Houseboat.....	Nov.
5807	The Hot Angel.....	Dec.
5808	The Geisha Boy.....	Dec.
5809	The Buccaneer.....	Jan.
5810	Tokyo After Dark.....	Jan.
5811	The Trap.....	Feb.
5812	Young Captives.....	Feb.
5813	The Black Orchid.....	Mar.
5814	Tempest.....	Mar.
R5815	A Place in the Sun-Re.....	Feb.
R5816	Stalag 17-Re.....	Feb.
5817	Thunder in the Sun.....	May
5818	The Hangman.....	June
	Shane—RE.....	April

20th-Fox

832	Harry Black and The Tiger.....	Sept.
833	The Hunters.....	Sept.
834	Villa.....	Oct.
835	The Barbarian and The Geisha.....	Oct.
836	Thundering Jets.....	Nov.
837	In Love and War.....	Nov.
839	Mardi Gras.....	Nov.
841	A Nice Little Bank That Should Be Robbed.....	Dec.
842	Roots Of Heaven.....	Dec.
843	Frontier Gun.....	Dec.
864	The Mark Of Zorro (Reissue).....	Nov.
901	The Inn Of The Sixth Happiness.....	Dec.
902	The Sheriff of Fractured Jaw.....	Jan.
903	Smiley Gets A Gun.....	Jan.
904	Rally Round The Flag Boys.....	Jan.
905	I, Mobster.....	Feb.
906	These Thousand Hills.....	Feb.
907	Intent to Kill.....	Feb.
908	Alaska Passage.....	Feb.
909	The Remarkable Mr. Pennypacker.....	Feb.
910	The Sound and the Fury.....	Mar.
911	Lone Texan.....	Mar.
	Warlock.....	April
	Compulsion.....	April
	Woman Obsessed.....	May
	Say One For Me.....	May
	The Man Who Understood Women.....	June
	Holiday For Lovers.....	June
	The Sad Horse.....	June
	Little Savage.....	June
	The Son Of Robin Hood.....	June
	The Diary of Anne Frank.....	June

United Artists

The Defiant Ones.....	Sept.
Gun Runners.....	Sept.
Terror In A Texas Town.....	Sept.
Cop Hater.....	Sept.
Big Country.....	Oct.
Man Of The West.....	Oct.
Fearmakers.....	Oct.
Menace In The Night.....	Oct.
Hong Kong Confidential.....	Oct.
I Want To Live.....	Jan.
The Muggers.....	Nov.
Ten Days To Tulara.....	Nov.
Lost Missile.....	Dec.
Machete.....	Dec.
Horse's Mouth.....	Jan.
Guns, Girls and Gangsters.....	Jan.
Escort West.....	Jan.
The Last Mile.....	Jan.
Separate Tables.....	Feb.
Anna Lucasta.....	Feb.
The Great St. Louis Bank Robbery.....	Feb.
Lonley Hearts.....	Mar.
Mustang.....	Mar.
Naked Maja.....	April
Some Like It Hot.....	April
Alias Jesse James.....	April
Riot In Juvenile Jail.....	May
Ten Seconds To Hell.....	May
The Rabbit Trap.....	May
The Man In The Net.....	June
Cry Tough.....	June
The Devil's Disciple.....	June
Timbuktu.....	July
A Hole In The Head.....	July
Shake Hands With The Devil.....	July
The Horse Soldiers.....	Aug.
Cast A Long Shadow.....	Aug.
The Woman And The Puppet.....	Aug.
The Summer Of The 17th Doll.....	Aug.

Universal

5901	Blood Of The Vampire.....	Nov.
5902	Monster On The Campus.....	Nov.
5903	The Light Touch.....	Nov.
5904	Bend Of The River (Reissue).....	Nov.
5905	The World In His Arms (Reissue).....	Dec.
5906	The Restless Years.....	Dec.
5907	Appointment With A Shadow.....	Dec.
5908	The Mark Of The Hawk.....	Dec.
5909	Mississippi Gambler (Reissue).....	Dec.
5910	Up Front (Reissue).....	Dec.
5911	The Perfect Furlough.....	Jan.
5912	The Silent Enemy.....	Jan.
5913	Money, Women and Guns.....	Jan.
5914	A Stranger In My Arms.....	Feb.
5915	No Name On the Bullet.....	Feb.
5916	Never Steal Anything Small.....	April
5918	Imitation of Life.....	Mar.
	Step Down to Terror.....	Mar.
5919	The Wild And The Innocent.....	May
	Floods Of Fear.....	May
	The Mummy.....	June
	Curse Of The Undead.....	June
	This Earth Is Mine.....	July

Warners

801	Wind Across The Everglades.....	Sept.
802	Damn Yankees.....	Sept.
803	The Old Man and The Sea.....	Oct.
804	Onionhead.....	Oct.
805	From The Earth To The Moon.....	Nov.
806	Enchanted Island.....	Nov.
807	Home Before Dark.....	Nov.
808	Auntie Mame.....	Dec.
809	Up Periscope.....	Jan.
810	The Hanging Tree.....	Feb.
811	Helen of Troy-Re.....	Mar.
812	Land of the Pharaohs-Re.....	Mar.
813	Rio Bravo.....	April
814	A Star Is Born—Re.....	April
815	Westbound.....	April
816	Born Reckless.....	May
817	Island of Lost Women.....	May
818	The Young Philadelphians.....	June
	Hercules.....	June

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MOTION PICTURE

EXHIBITOR

APRIL 1, 1959

IN THREE SECTIONS
THIS IS SECTION THREE

ANNUAL

THEATRE CATALOG

EDITION

*The Annual EQUIPMENT ENCYCLO-
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1959

EDITORIAL FOREWORD

As the 1959 THEATRE CATALOG Edition goes to press, the outlook for motion picture theatres and the industry in general throughout the world is a brighter one than we have been able to anticipate for several years. There are a number of very good reasons for this.

To begin with, activity in the field of design, construction, and interior work has been imaginative and vigorous in recent months, both in the United States and overseas. New trends are evidence of some responsible and hard thinking on the part of architects, manufacturers, theatremen, and everyone else allied in a common effort to make the theatre the world's most obvious place to look for entertainment. There is an abundance of new ideas about what the theatre of the future can and should be, about where it can and should be, and about the role it should play in the day-to-day life of the moviegoing public.

In the field of projection and sound, the outlook is just as encouraging. After a period of readjustment following the rapid developments of the early years of this decade, it seems certain that we are ready to move ahead again and that theatremen everywhere seek means to improve film presentation. Renewed interest in stereophonic sound has manifested itself and, equally important, there is a move underway to 70mm film. It seems very probable, if not certain, that 70mm is destined to become the standard of the industry in the years that lie ahead, and manufacturers and suppliers already are offering excellent equipment to launch this era. In the equipment end of the industry, this can be considered the most important and significant recent development.

While the foregoing remarks apply primarily to the conventional theatre, let us not overlook the drive-in, no longer the remarkable baby of exhibition, but a lusty adult. Outdoor theatre construction, expansion, and improvements continue on every front and, as it has been observed before, the future for this kind of film presentation is just about unlimited. Because drive-in movie-going is, essentially, a different experience from that in the roofed theatre, the two can no longer be considered truly competitive. Drive-ins are, therefore, entitled to grow independently of, and differently from, their brothers. At the same time, the more radical the difference between the two, the more peaceful will be their coexistence. While it cannot be denied that a competitive situation exists still between the two kinds of theatres in many localities, the more they grow different from each other, the less that competition will be, and the more each will flourish.

It is appropriate to note also that the theatre's most important adjunct—the refreshment stand—is enjoying the best health of its life. Legion products, equipment, and supplies for this facility permit the theatremen to build a structure of extra profits precisely according to his needs and inclinations and thereby to insure ever better economic health for his theatre.

In surveying today's scene and in attempting to catch a glimpse of what may lie just over the horizon, we must also recognize the role of motion picture production in bringing about current and projected states of affairs. While the theatre itself is the only suitable outlet for the industry's product, it must rely on the creative and practical abilities of producers, directors, engineers, actors, craftsmen, and many others to supply it with much needed product.

In the pages that follow, we hope that you, the reader, will recognize our theme: quality theatres, and quality equipment, and quality presentation mean a great tomorrow.

●
Annual

THEATRE CATALOG EDITION OF MOTION PICTURE EXHIBITOR

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Theatre Construction Today and Tomorrow

The Central Problem in the Design and Construction of Theatres Is to Achieve Film Projection which is Dramatically Different

The Heart Of The Problem

■ IN THE CONTEMPORARY DESIGN and construction of motion picture theatres, it has become increasingly evident that the exhibitor, designers, suppliers, and various other collaborators frequently lose sight of the fact that the primary consideration influencing the final shape of the theatre is, very simply, picture projection. When confronted by some new, elaborate, and very expensive roofed houses, it is often difficult for this observer to believe that much serious thought has been given to providing for the projection of the very best film image possible.

It is essential that we look ahead to an ultimate resolution in the conflict between theatrical motion pictures and their current antagonist, home television. The theatre, perhaps even more than production, plays the key role in this struggle, and there is no reason why the outcome should be anything but very favorable to the motion picture. However, it is the responsibility of the theatreman, the film producer, and the architect of both today and tomorrow to direct their combined efforts toward offering the theatregoer entertainment which is *extremely* and *dramatically different* in picture projection from what can be received at home on the TV set. So far, this has been approached only in a very limited way in such media as Cinerama, Cinemiracle, and 70mm Todd-AO.

BY BEN SCHLANGER
Architect

There seems to be little doubt that achieving that goal of dramatic difference from television lies in the direction of wide film. In this decade, much has been done with wide film, and much of it has fallen short of anticipated potential because, in the course of enlarging the projected image, problems of screen light and picture resolution have been created. These problems indicate limitations that have not been recognized.

Smaller Theatres The Answer

The sleeper, or "ace-in-the-hole" of the entire industry is, I believe, the theatre of some 400 to 900 seats in which a picture large, yet not gigantic, can be projected from wide film with great integrity on a screen ranging from 35 feet to 55 feet wide. Such a theatre would, in general terms, be a superior neighborhood house, or shopping center unit, which must settle for something less than the very specialized Cinerama or similar media. In a medium-size house of less than 1,000 seats, superb picture presentation can be achieved, and with it that dramatic element not present in TV, if the theatre is designed and constructed properly. For film itself, it requires the sensible, practical, yet dramatic, from the producer.

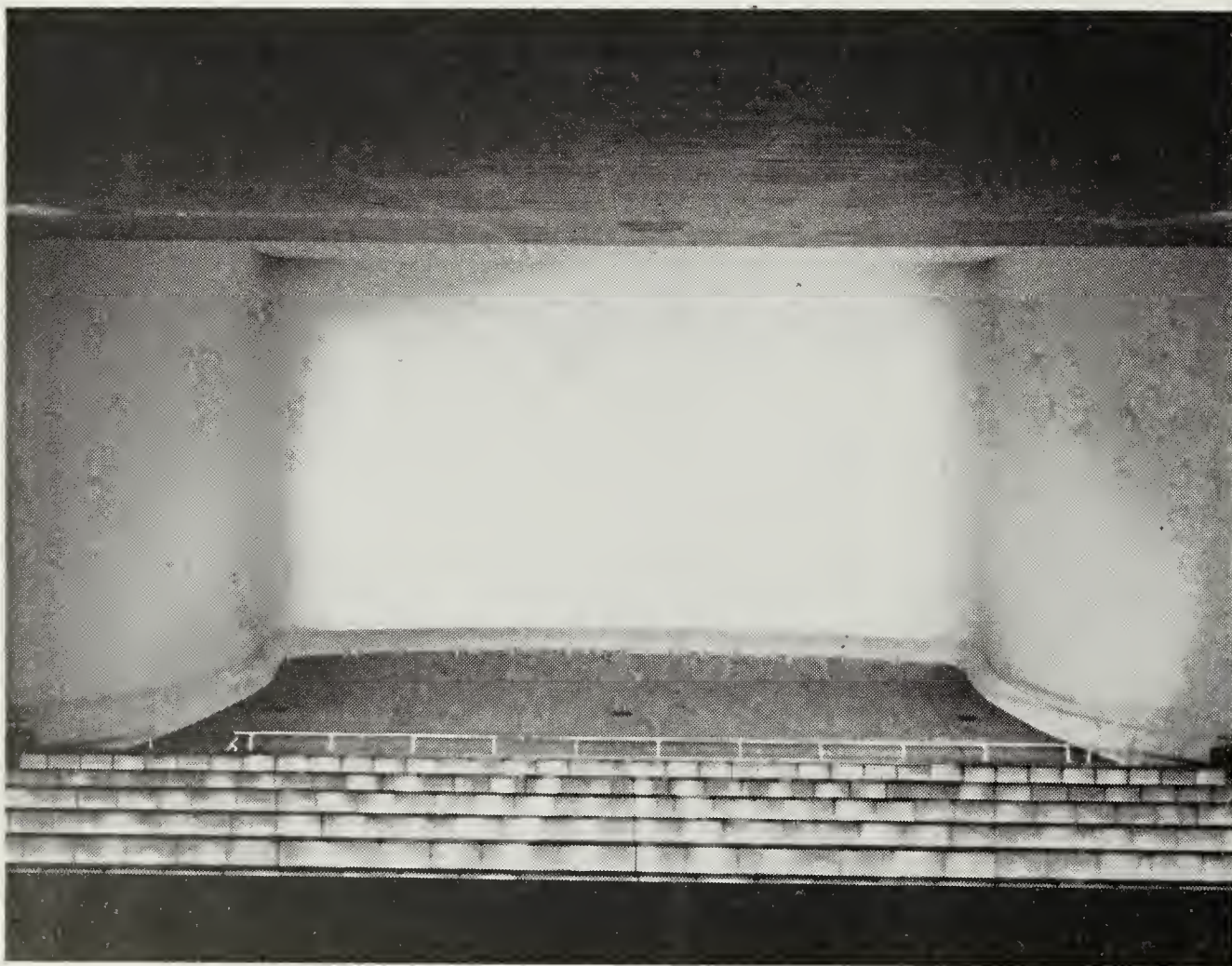
For the time being, theatres in this category probably must continue to use 35mm

product; however, there has been sufficient movement to 70mm to indicate that this will be the standard the industry espouses in its competitive battle. In the theatre of the right design and size, projection of a 40 foot picture from 70mm film results in just about the ideal screen image—superb resolution and quality, compared to whatever else the exhibitor currently is getting from 35mm. Of course, 70mm Todd-AO has been reduced successfully to 35mm, but in the process has lost the dramatic element inherent in the 70mm version.

Picture Dominance

Theatres today and tomorrow, new or remodeled, should be designed in such a way that the picture width almost fills the patrons' range of vision, from the most remote viewing location, to bring about the all important effect of *picture dominance*. Black maskings and dark picture surrounds create a feeling of restriction at the picture edges. Devices are available to affect a trial off light effect at the edges. We have achieved something close to ideal in the well-known Williamsburg Theatre—a non-commercial enterprise—for this purpose, and to a somewhat lesser degree in the new Teatro Olympia at Bogota, Colombia, which is illustrated on these pages as an example of what can be done in a commercial situation. These and other ideas are now available for the aver-

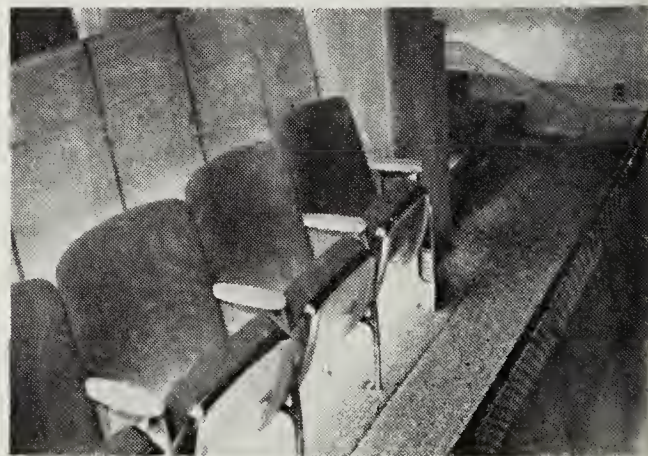
Continued on Page 27



THE SCREENS of the Williamsburg Twin Theatres illustrate Architect Schlanger's approach to the ideal theatre. The image blends off into the screen curvatures, achieving picture dominance.



SEATING in the Williamsburg Theatre is specially designed for optimum viewing, as discussed by the author. Below, lighting is confined to the floor to minimize distractions in theatre.





OLYMPIA •

Bogota, Colombia

Situated on a public park across from Bogota's new Hotel Tequendama and the Bull Ring, in a section between the city's residential area and the principal commercial district, El Teatro Olympia is an important example of the current thinking of its consulting architect, Ben Schlanger, and of other leading theatre architects around the world.

The two story glass and grille-work facade of the Olympia shields and lights the ground floor and the mezzanine, which are linked by a dramatic staircase which is visible from the street. A candy stand

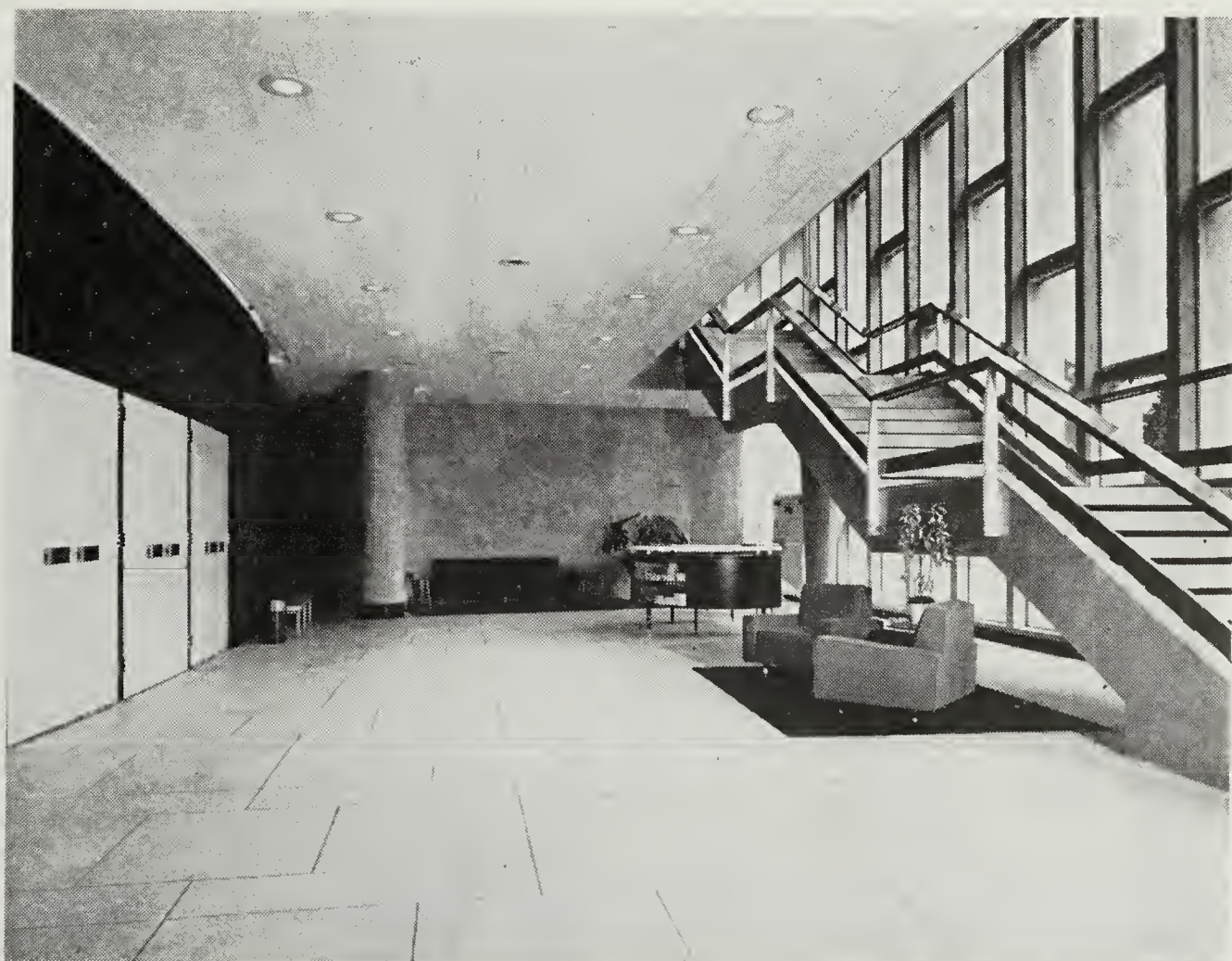
THE LOBBY and mezzanine of the Olympia, right, are linked by a staircase visible from without. Note crescent shaped candy stand.

THE EXTERIOR of the Olympia is glass and concrete. The theatre faces a park on which are situated a deluxe hotel and Bull Ring.

is a feature of this area.

The auditorium of the Olympia illustrates some of the points Mr. Schlanger

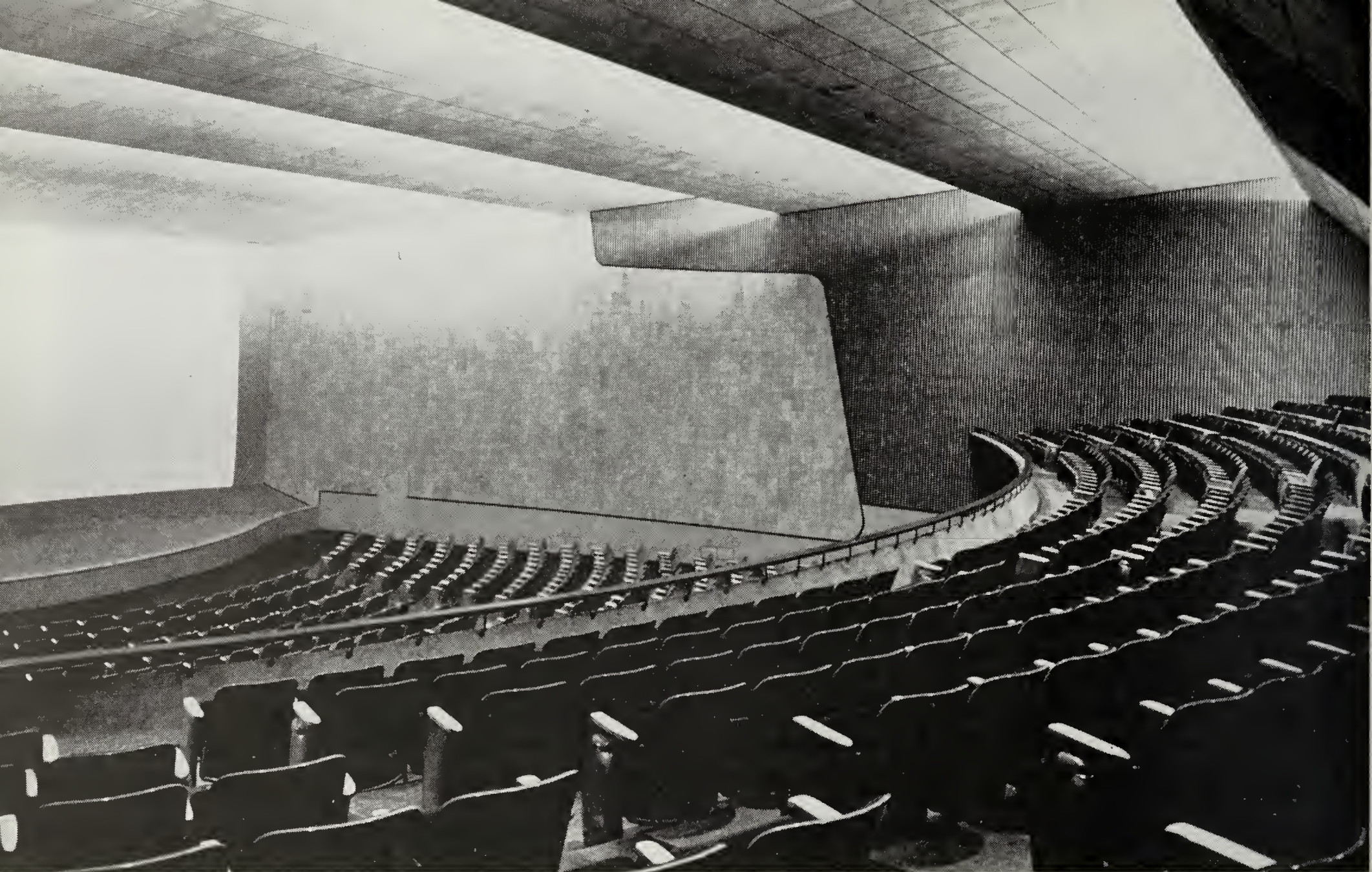
emphasizes in connection with motion picture theatre design. Although the seating capacity of this house somewhat exceeds what this architect considers the ideal, his ideas largely have been carried out with respect to the elimination of screen masking and distracting wall treatment within the subtended angle of view. Walls



REFERENCE DATA

OWNER: Dr. Guillermo Herrera Carrizosa.
OPERATOR: B. Reyes.
ARCHITECTS: W. Miller Wilcox and Howard Battin.
CONSULTING ARCHITECT: Ben Schlanger.
STRUCTURAL ENGINEERS: Cuellar, Serrano, Gomez & Cie.
ACOUSTICAL CONSULTANT: Bolt, Beranek, & Newman.
SEATING CAPACITY: 1,400.

Seating: Heywood-Wakefield "Encore."
Walls: Transite and mahogany.



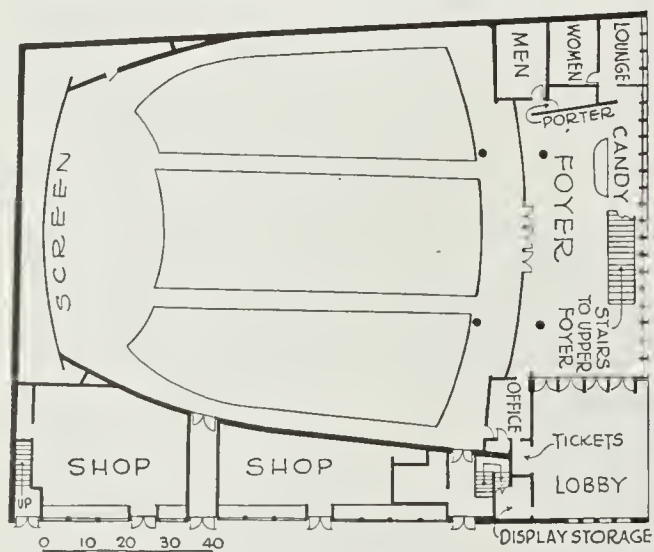
adjoining the screen are neutral Transite, blending farther back into strips of mahogany. The slightly curved screen rests on an inclined platform which is only slightly elevated. The projected motion picture tends to blend off the screen into a reflection of its own light; this creates "picture dominance" in the auditorium and offers the patron entertainment which is dramatically different from television at home, or any other medium, for that

THE OLYMPIA auditorium illustrates many of the points Mr. Schlanger stresses in connection with the design of motion picture theatres.

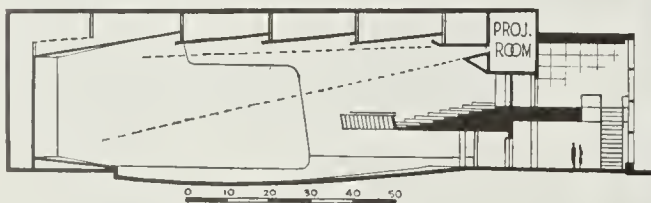
matter, which currently is popular.

Mr. Schlanger's rule for auditorium width (as stated in the article beginning on Page 4) has been observed in the Olympia with only slight variations. The pitch of the main floor, however, is rela-

tively slight, rising somewhat at the screen end. Note in the section drawing on this page the downward projection which permits casting the film image almost to the floor of the auditorium. The inclusion of an upper level of seating in this instance caused the lower level to have somewhat less than the ideal arrangement proposed by Mr. Schlanger. Altogether, the Olympia represents an exceptional achievement in theatre design.



MAIN FLOOR PLAN (above) and SECTION DRAWING



THE DIAGRAM of the main floor and the section view, below, of the Olympia further explain Mr. Schlanger's views. Right, another view of the auditorium, second level above.



GLEN COVE •

Glen Cove, L.I., N.Y.

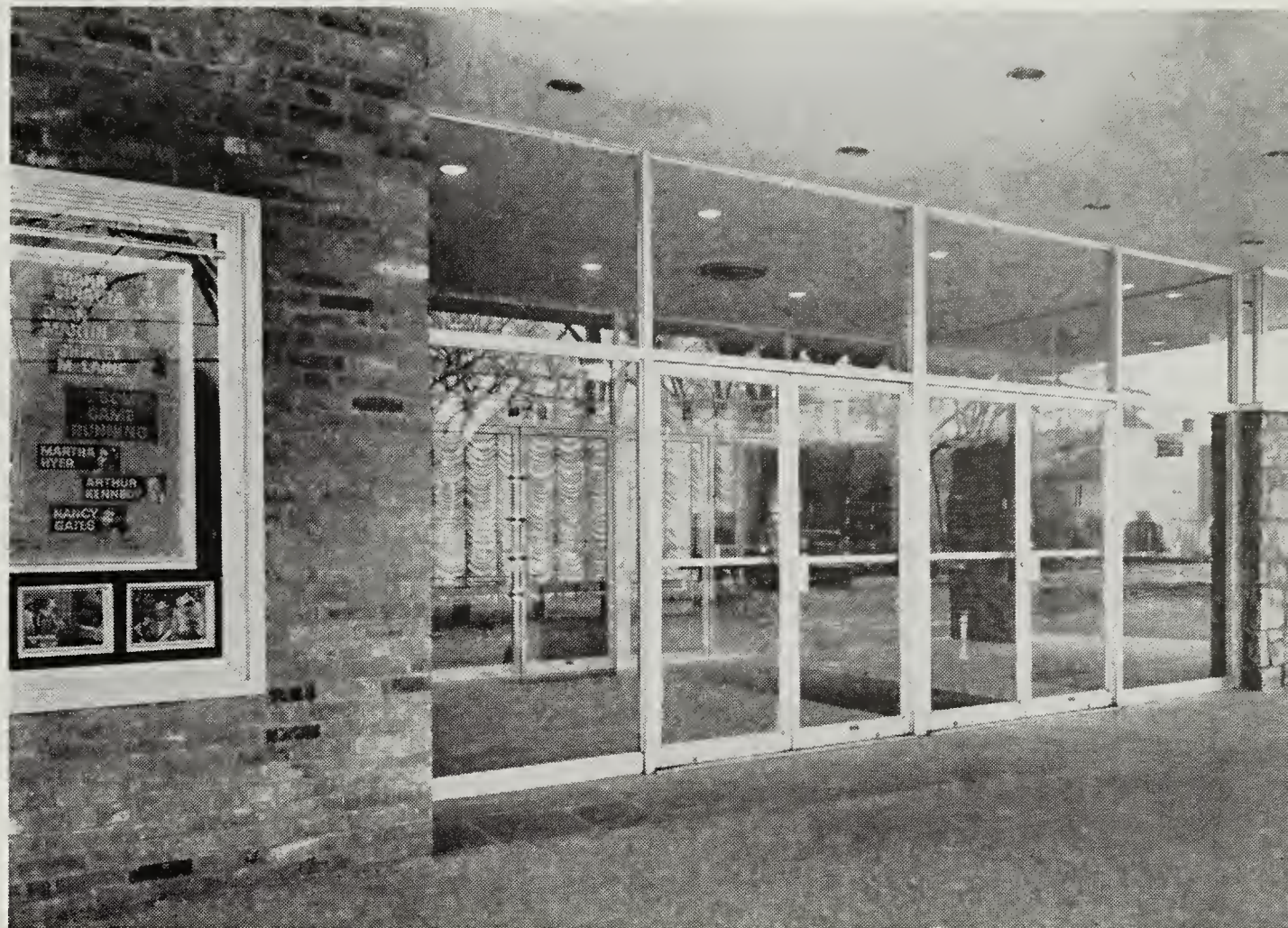
The luxuriously furnished and quality-equipped Glen Cove, in suburban Long Island not far from New York City, was opened only two months ago. It is an important example of theatre design and construction today in the best greater metropolitan areas across the country.

The interior of the Glen Cove features gold fibreglass wall coverings in a corrugated design, a gray acoustical plaster ceiling, and a gold Austral stage curtain with turquoise fibreglass side curtains. A special weave carpet is black and gold on a turquoise background.

The lobby areas feature Japanese back-lighted murals, a flagstone floor in some parts, and carpet in others. A special feature of the theatre is a music and announcement system with interior and exterior speakers.

The theatre building itself stands back about 10 feet from the curb to permit driving to the entrance and thence to the large parking area. A free standing attraction board has been installed near the curb.

The building also contains offices, upstairs, and one large store.



REFERENCE DATA

OWNER: Lilac Construction Corporation.

OPERATORS: S. Sinetar and S. Frank.

ARCHITECT: Leon Miller.

COST OF BUILDING: \$150,000.

COST OF EQUIPMENT: \$65,000.

SEATING CAPACITY: 590.

SIZE OF LOT: 200 x 185 feet.

Air Conditioning: Typhoon.

Carpets: Hardwick Magee.

Chairs: American Bodiform.

Changeovers: Strong Zipper.

Curtain Controls, Tracks: Automatic Devices.

Decorator: Joe Hornstein, Inc., Studios.

Film Cabinets: Neumade Firetite.

Lenses: Bausch & Lomb.

Projection Lamps: Peerless Magnarc.

Projection Machines: Century H.

Rectifiers: Ashcraft S100.

Rewinders: Neumade (hand) and Goldberg (automatic).

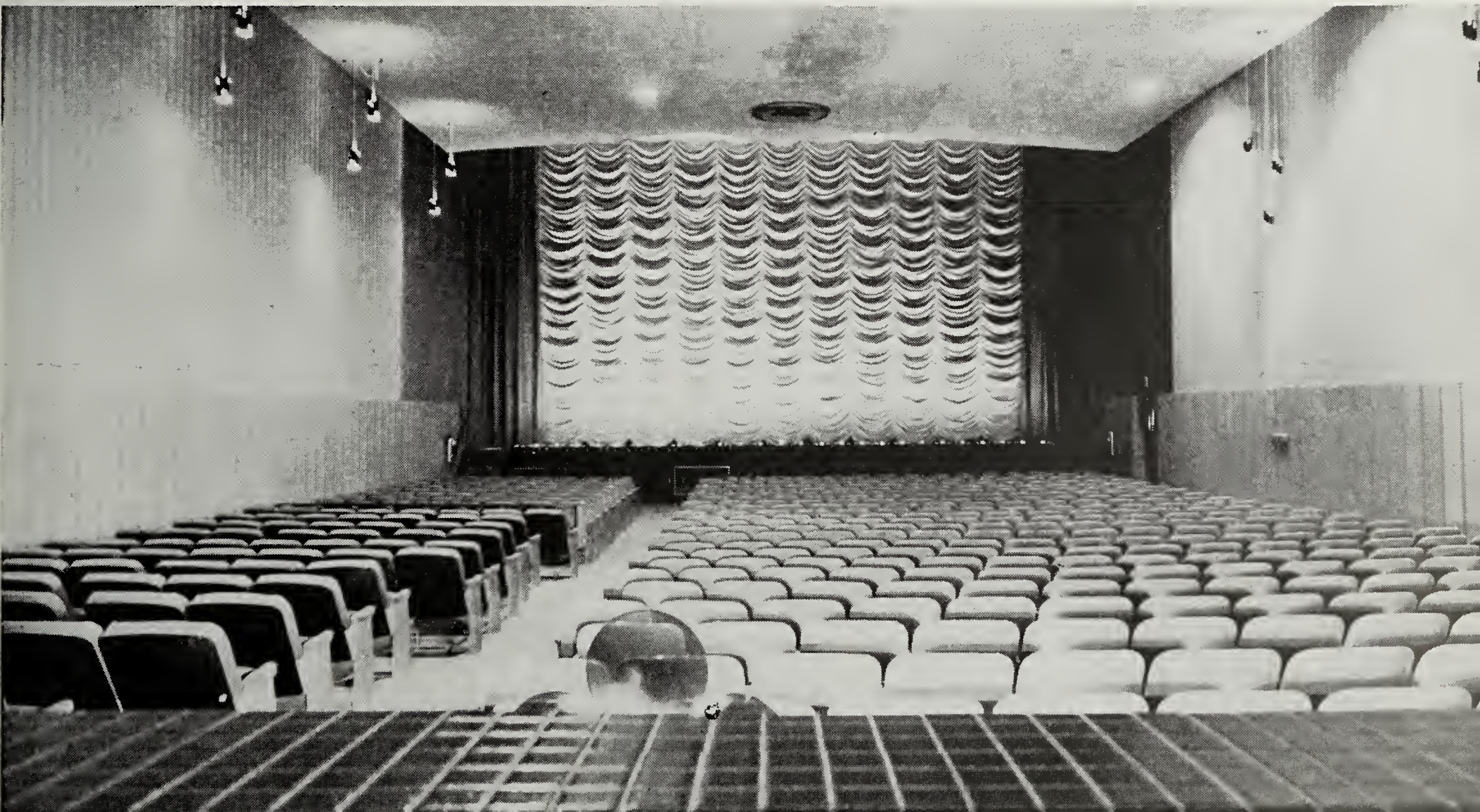
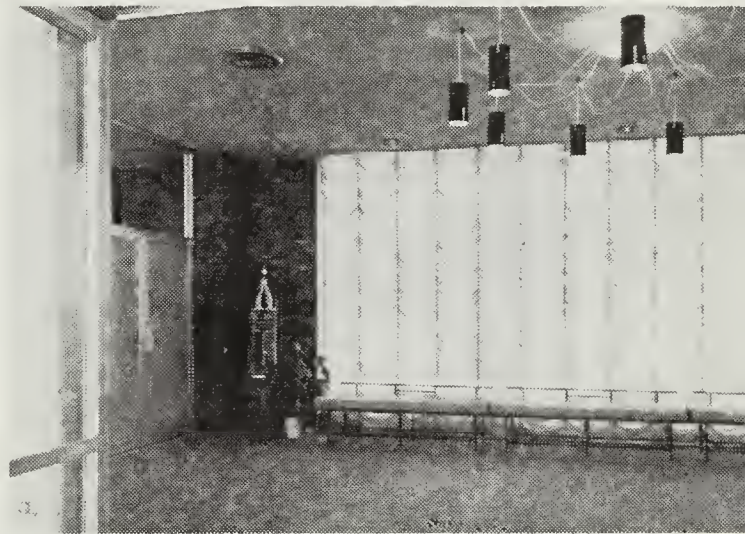
Screen: Raytone XR171.

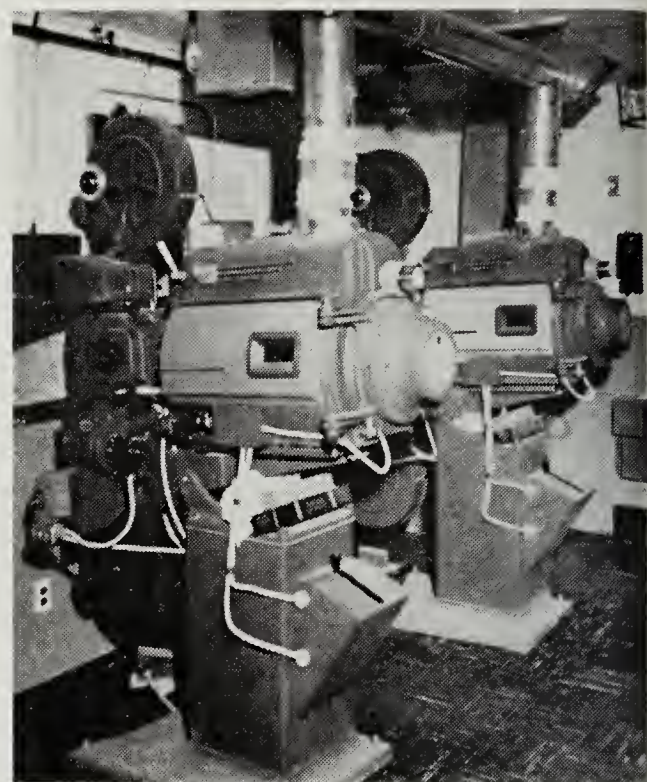
Sign Letters: Adler "Snaploc 17".

Sound: Century Stereophonic, Altec Speakers.

Supply Dealer: Joe Hornstein, Inc.

Ticket Issuing Machine: General Register Automaticket.





THE ENTRANCE to the Mayfair, left, is flanked by revenue-producing commercial enterprises, including a quality restaurant. Equipment in the projection booth, above, includes Peerless Magnarcs and Ashcraft S100 lamps; the sound is Motiograph stereophonic, used in conjunction with Altec speakers.

MAYFAIR •

Commack, L.I., N.Y.

The new Mayfair, another Long Island neighborhood house in the greater New York City area, is one of several similar units in the Associated Independent Theatres circuit. This enterprising organization under the direction of veteran exhibitor Sam Baker has proven the profit potential of the "grass roots" operation in just such modern, efficient theatres as this one.

The Mayfair, like Baker's other theatres, is equipped with correct wide-screen seating.

REFERENCE DATA

OWNER: Associated Independent Theatres, Inc.

OPERATOR: Sam Baker.

ARCHITECT: A. H. Salkowitz.

COST OF BUILDING: \$135,000.

COST OF EQUIPMENT: \$66,000.

SEATING CAPACITY: 542.

SIZE OF LOT: 50 by 110 feet.

Carpets: Gulistan.

Chairs: Griggs Push-Back.

Changeovers: Strong Zipper Nylon.

Coinchanger: Johnson.

Curtain Controls, Tracks: Automatic Devices.

Decorator: Joe Hornstein, Inc.

Lenses: Bausch & Lomb, F:1.8.

Projection Lamps: Peerless Magnarc.

Projection Machines: Motiograph AAA.

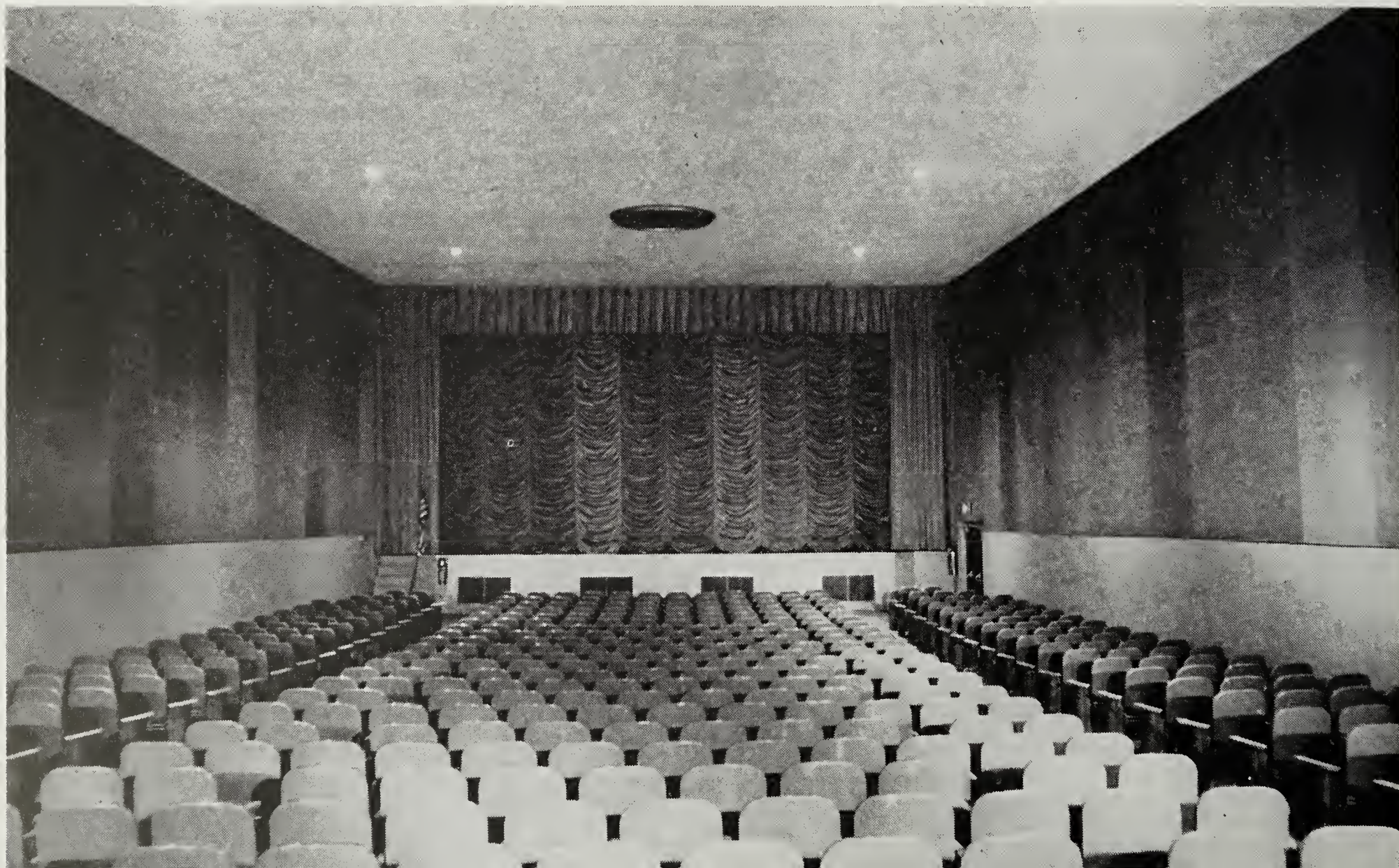
Rectifiers: Ashcraft S100.

Rewinders: Neumade (hand) and Goldberg.

Screen: Raytone XR170.

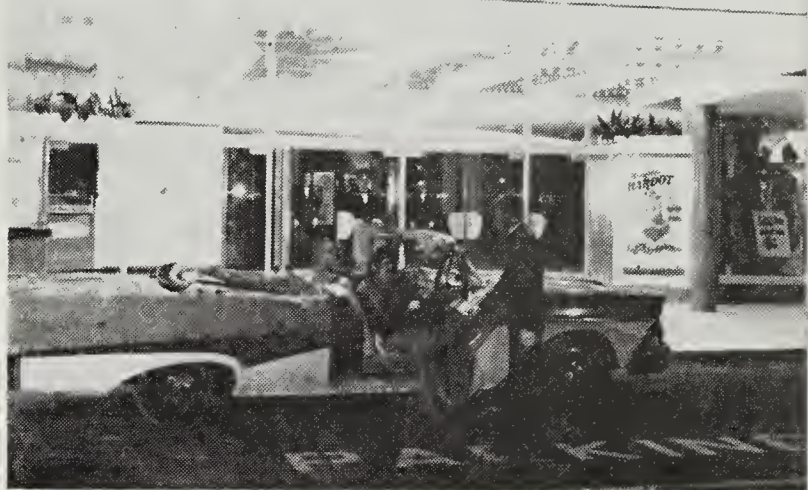
Sign Letters: Adler Plastic.

Sound: Motiograph Stereophonic.



Loew's 170th ST. THEATRE

GALA OPENING THUR. AUG. 7 TH
BRIGITTE BARDOT
IN "LA PARISIENNE"



REFERENCE DATA

OWNER & OPERATOR: Loew's Theatres.
ARCHITECT: Melvin Grossman.
SEATING CAPACITY: 1,107.

Air Conditioning: Westinghouse.
Carpets: Archibald Holmes Company.
Chairs: American Bodiform Lounger.
Decorator: Maxwell Company.
Lenses: Bausch & Lomb.
Projection Lamps: Ashcraft Super-Cinex.
Projection Machines: Phillips All-Purpose.
Screen: Hurley.
Sound: Altec Stereophonic.
Supply Dealer: National Theatre Supply Company.
Ticket Machines: General Register.
Ticket Registers: Brandt Automatic.



THE FOYER LOUNGE floor covering is a thick pile carpet. Contemporary furniture is used here to compliment the elegant modern decoration.

PHILLIPS All-Purpose projectors and powerful Ashcraft lamps provide maximum screen light for brilliant presentation of all products.

LOEW'S 170th STREET •

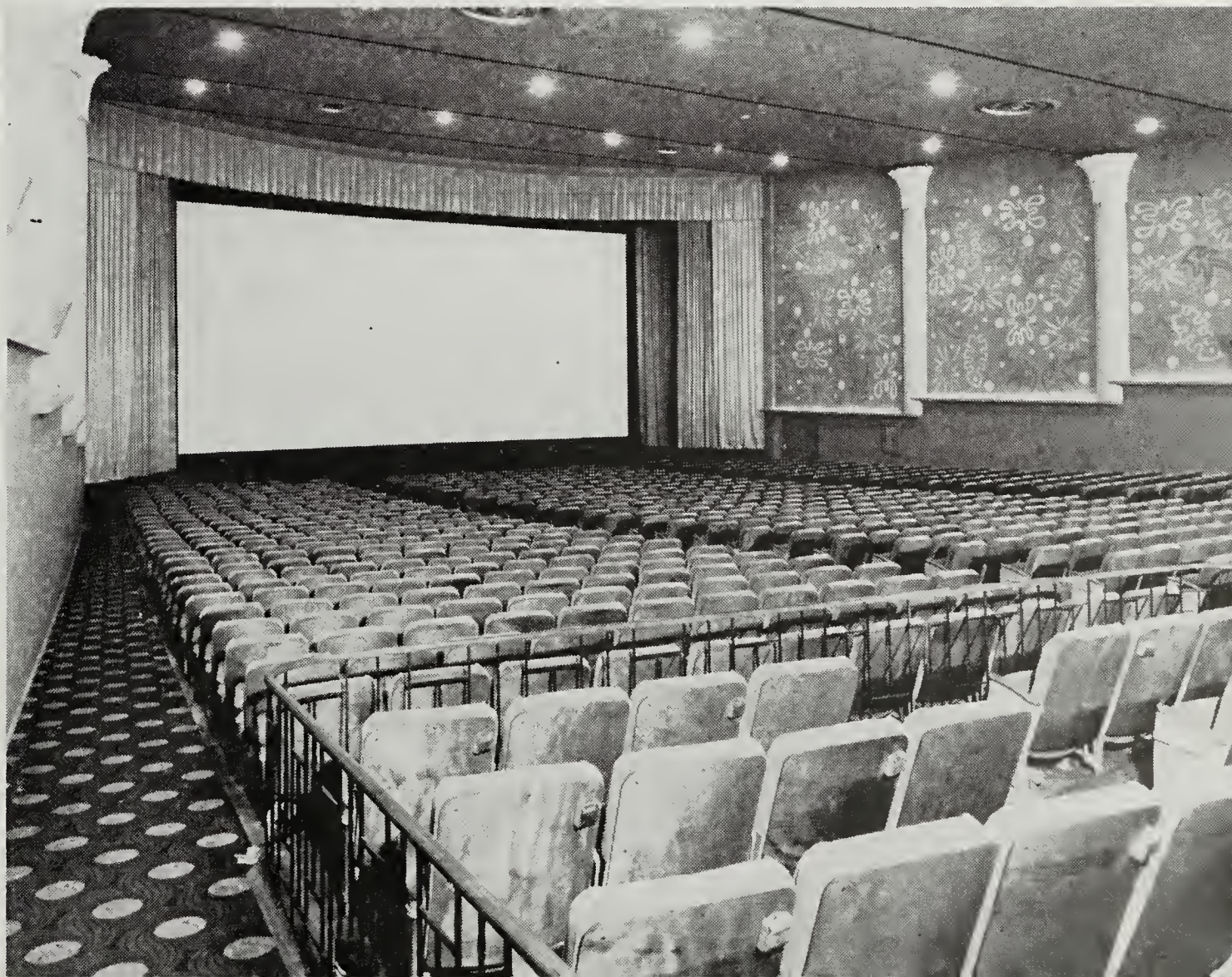
Miami Beach

The 102nd unit in the nationwide circuit, Loew's 170th Street, opened late last year, is typical of the deluxe shopping center theatres which continue to set the pace for conventional house construction in many localities.

Two large parking areas, one in front of the theatre, the other in the rear, accommodate a total of 600 automobiles. The rear parking area connects with the front of the theatre through an arcade.

Featuring the latest in comfort-providing furnishings and quality equipment, the 170th Street's 60-foot Hurley screen can be adjusted automatically from flat to curved surface to present Todd-AO, CinemaScope, Cinemiracle, and other wide screen processes. The surface of the screen is lenticulated to prevent distortion and to provide a more brilliant picture.

Through National Theatre Supply Company, Phillips All-Purpose projectors have been installed on which a switch from 35mm to 70mm, or vice-versa, can be made in a matter of minutes. Six-track stereophonic sound utilizes surround horns for special effects, when stereo product is played. Only four tracks are used regularly.





COLUMBIA •

London, England

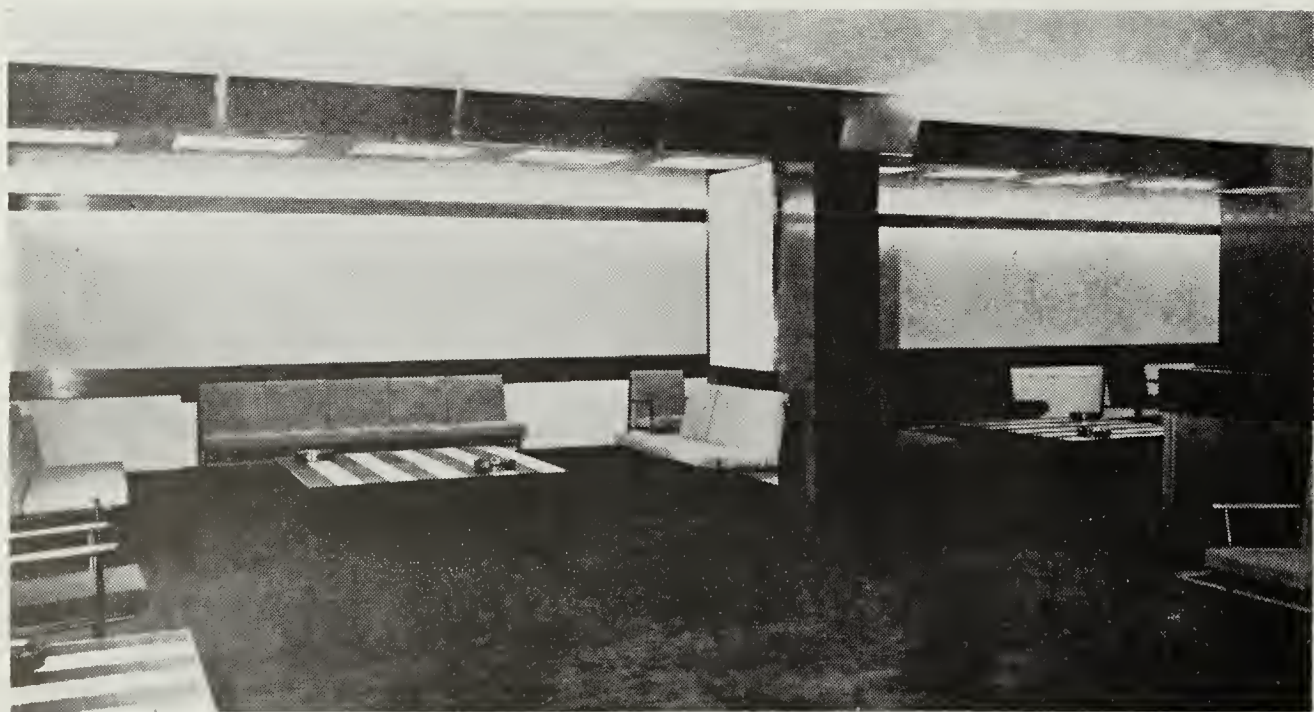
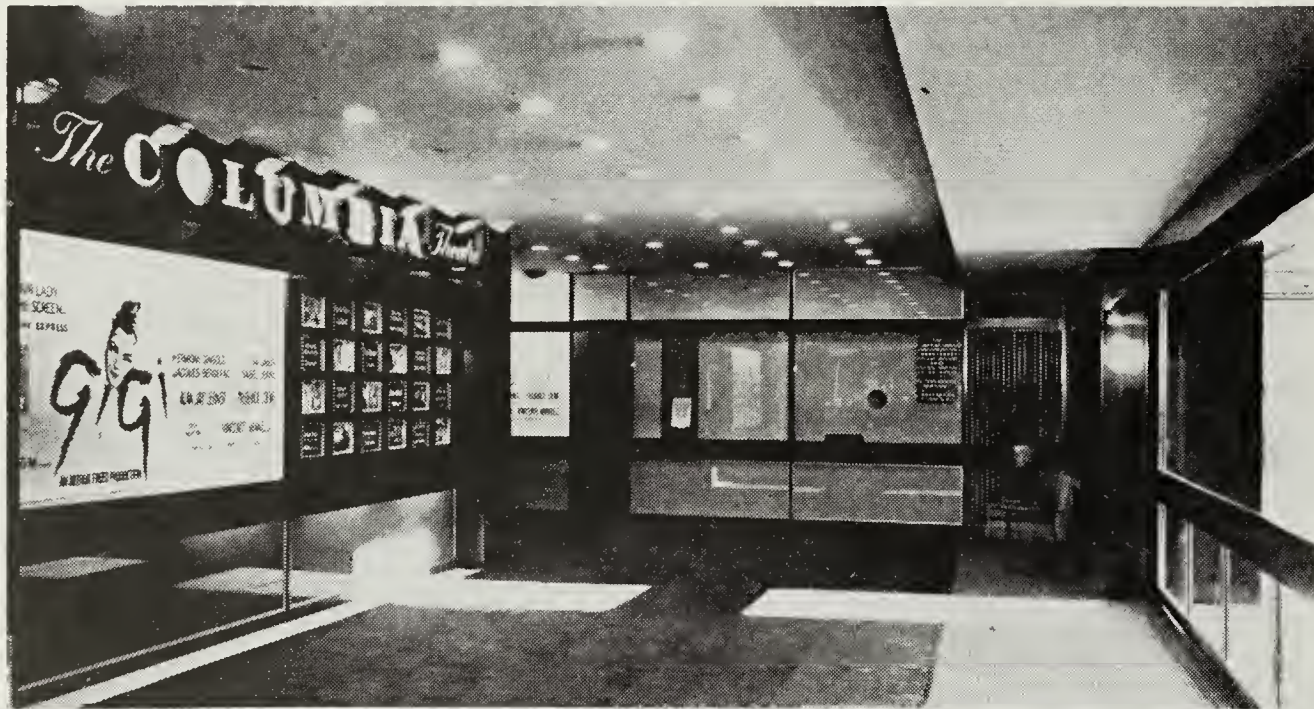
Columbia's new theatre in London is built on the site of an earlier house, the Avenue Pavilion, which was destroyed during the war. In every way contemporary, the Columbia is equipped with the most modern projection equipment, including Todd-AO, and the newest look in decorations and furnishing.

With a potential seating capacity of 800 reduced to approximately 750 for greater comfort, the stadium type auditorium with large screen gives optimum conditions for "audience identification."

The architects, Sir John Burnet, Tait & Partners, working in close collaboration with the L.C.C., have planned for fullest public safety and comfort. Should there be any queueing it will be in comfort, in the spacious ground and mezzanine foyers.

The Columbia, situated at the corner of Shaftesbury Avenue and Frith Street, is entered from the latter by plate glass doors and from the former by two 17 foot glass and stainless steel sliding doors which disappear into the thickness of the wall, leaving an unobstructed opening to the entrance and main booking hall. Outside the doors are columns faced in black granite; beyond these are an illuminated canopy with plyglass laylights and an illuminated black stove-enamelled aluminium and plastic fascia.

THE COLUMBIA THEATRE street level lobby, above left, and the mezzanine lobby, left, are highly contemporary in design and in decoration. The attraction board in the street level lobby is joined by a photographic mural 12 feet wide by nine feet high (not shown). In the spacious lobby, note the excellent lighting, offsetting the luxury of the appointments.

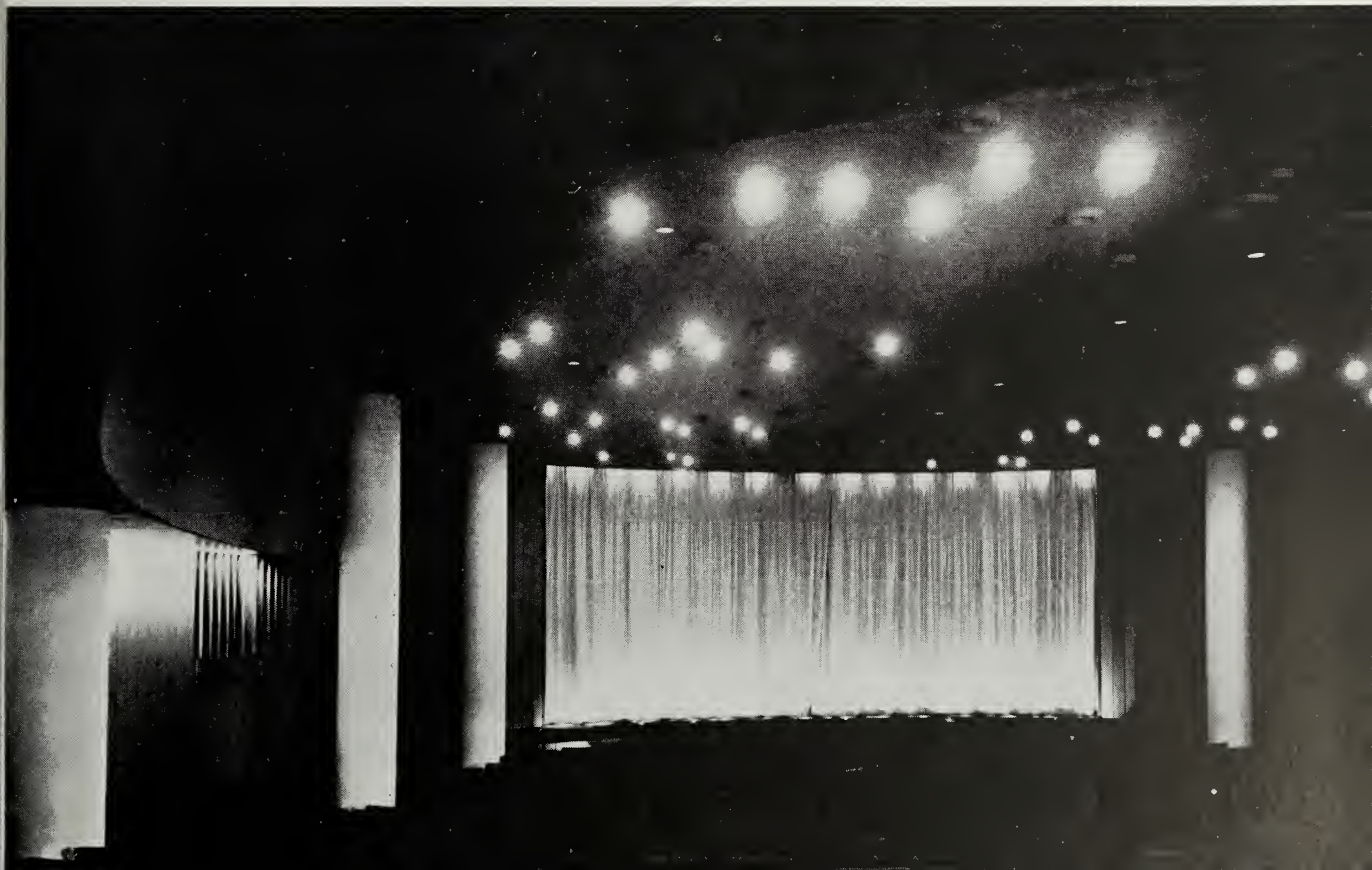


The rear wall of the entrance hall facing Shaftesbury Avenue contains a photographic mural 12 feet wide by nine feet high, and illuminated panels containing lettering, transparencies, and coloured plyglass set in a frame of natural and ebonized hardwood, black anodized aluminium, and bronze. On the right is a wall of illuminated acid-etched plate glass containing two ticket offices and additional display panels terminated at its left by a wall of red plastic and gold and black anodized aluminium with a door leading to the car park at first floor level. At this point, stairs descend to the mezzanine foyer, approximately 40 feet square. A glass and bronze balustrade surrounds a large stair well descending to the basement foyer.

The auditorium is egg-shaped and broken with two curved vertical planes. The upper, containing the projection room openings, merges tangentially into the lower at a point close to the proscenium opening which, curved for Todd-AO, forms part of the main curve. The ceiling is pierced with random circular openings, for extract ventilation and lighting. The floor is sloping for optimum vision, with a special enclosure of club seats at the rear.

Auditorium seating is upholstered in foam rubber and covered in tan moquette. The entire theatre is floored with a luxurious carpet, patterned light and dark grey to the auditorium, and elsewhere plain charcoal grey.

A WIDE, dramatic staircase links two levels of the Columbia, right. Below, the auditorium carries out the elegant contemporary theme. At its rear is a special enclosure for loge seats. The floor is pitched for optimum viewing conditions and the proscenium is curved for presentation of Todd-AO. The ceiling is pierced with random circular openings for ventilation and lighting which also add to the free-form feeling achieved in this unusual situation.





ACAPULCO •

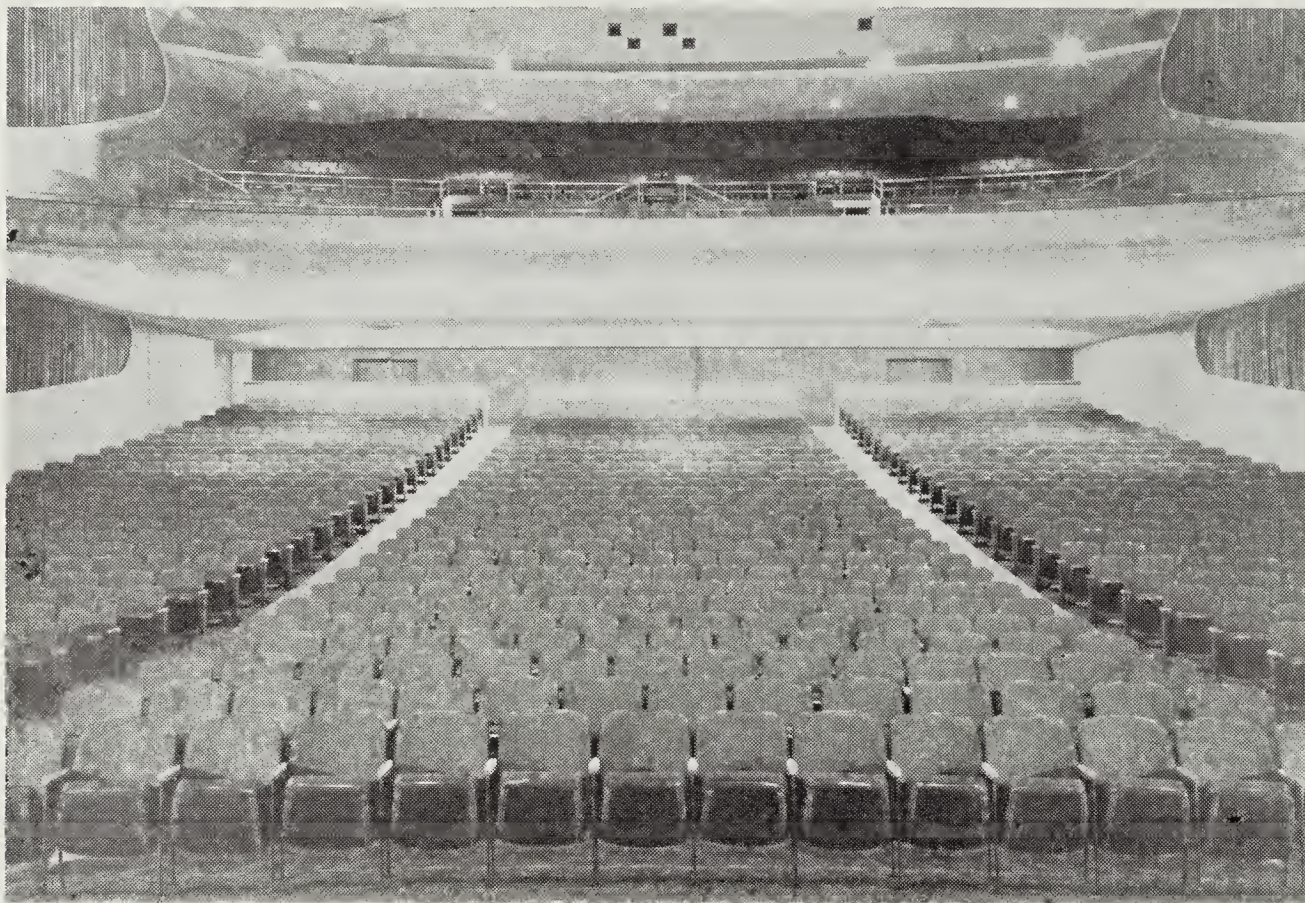
Havana, Cuba

The deluxe suburban or neighborhood house trend is not confined to the United States alone. National Theatre Supply Company has equipped the new Teatro Acapulco in Havana, and the result is a house which is equal to the best of its kind in this country.

Situated in one of the most modern districts of the Cuban capital, there is a spacious parking lot adjoining the theatre proper, solving a problem which is not peculiar to the U.S.

Lush tropical vegetation is used in front of the Acapulco for landscaping and decorative purposes. Large areas of glass are used also to give the facade modern, clean lines.

The Acapulco was constructed for the important Circuito Carrera by Cia. Moderna De Construccion, S. A., under the supervision of its president, Jaime Menasce.



THE AUDITORIUM of the Acapulco, left, contains a total of 1,437 seats. American Seating Company's Bodiform Chairs have been used in the orchestra, Deluxe Spring-Back Chairs in the balcony. Minimum side wall decoration has the result of enhancing the effect of the projected image (see illustration, bottom).

REFERENCE DATA

OWNER: Circuito Carrera.
 OPERATOR: Edelberto de Carrera.
 ARCHITECT: Ricardo Edelman.
 COST OF BUILDING & EQUIPMENT: \$700,000.
 SEATING CAPACITY: 1,437.

Chairs: American Bodiform and Deluxe spring back.

Lenses: Super Snaplite.

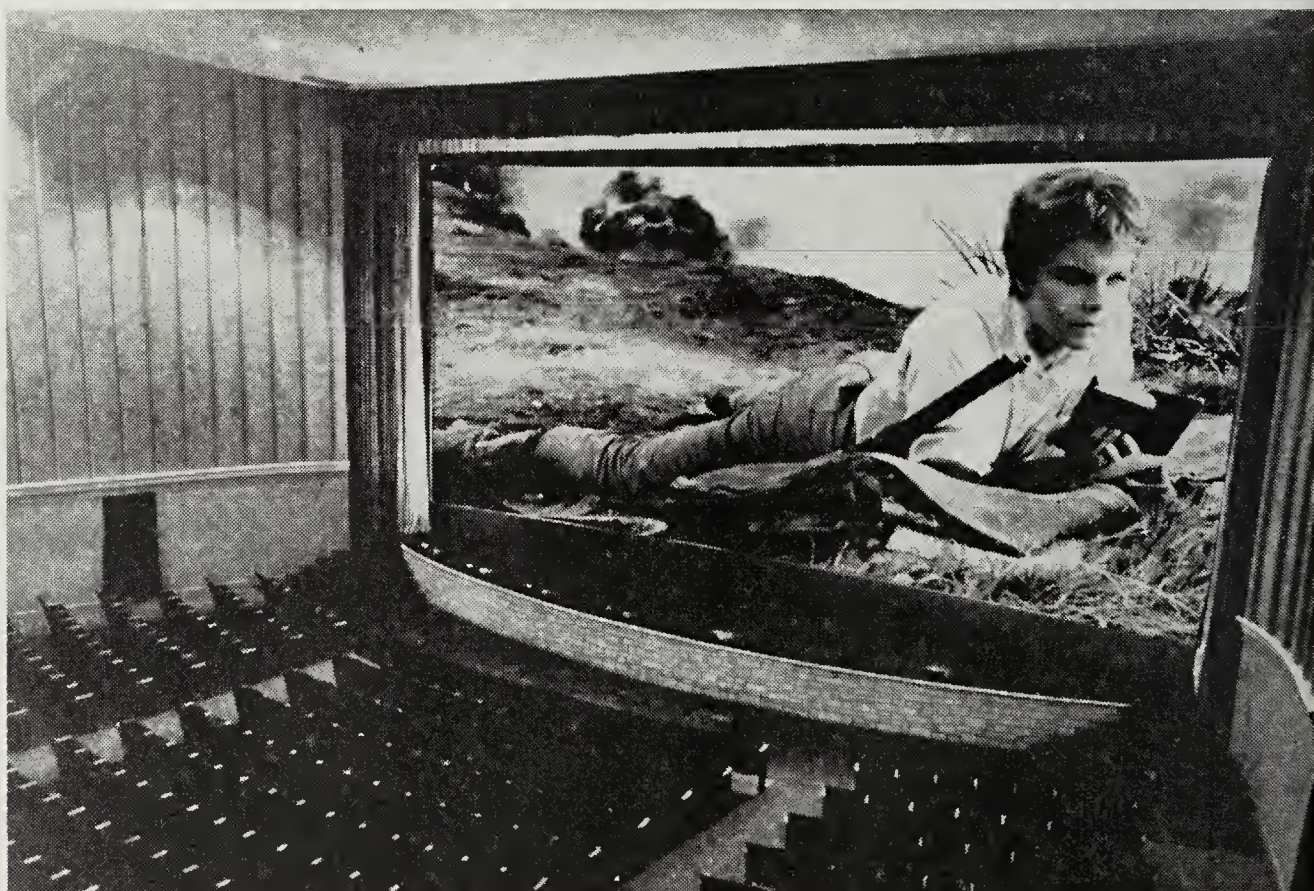
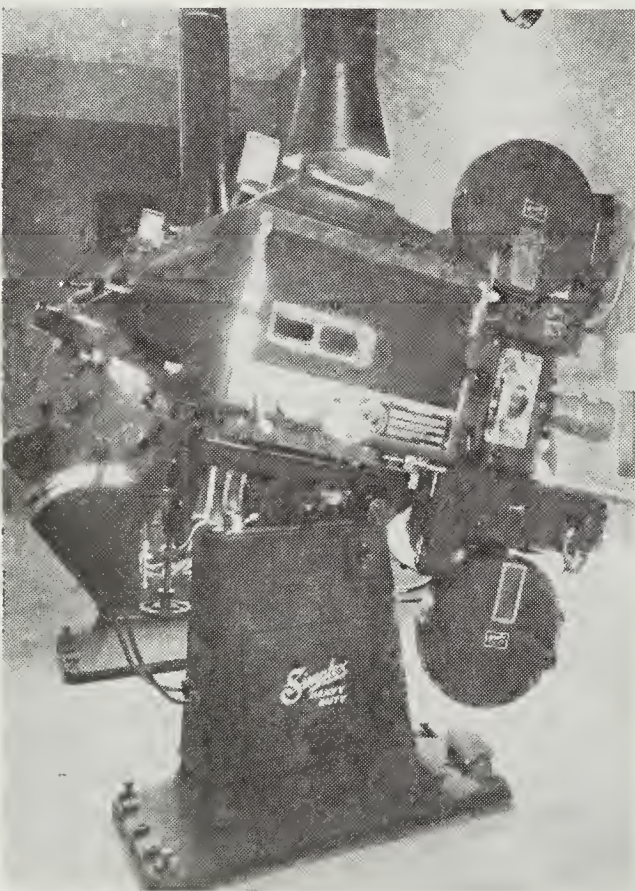
Projection Lamps: Excelite 135.

Projection Machines: Simplex XL.

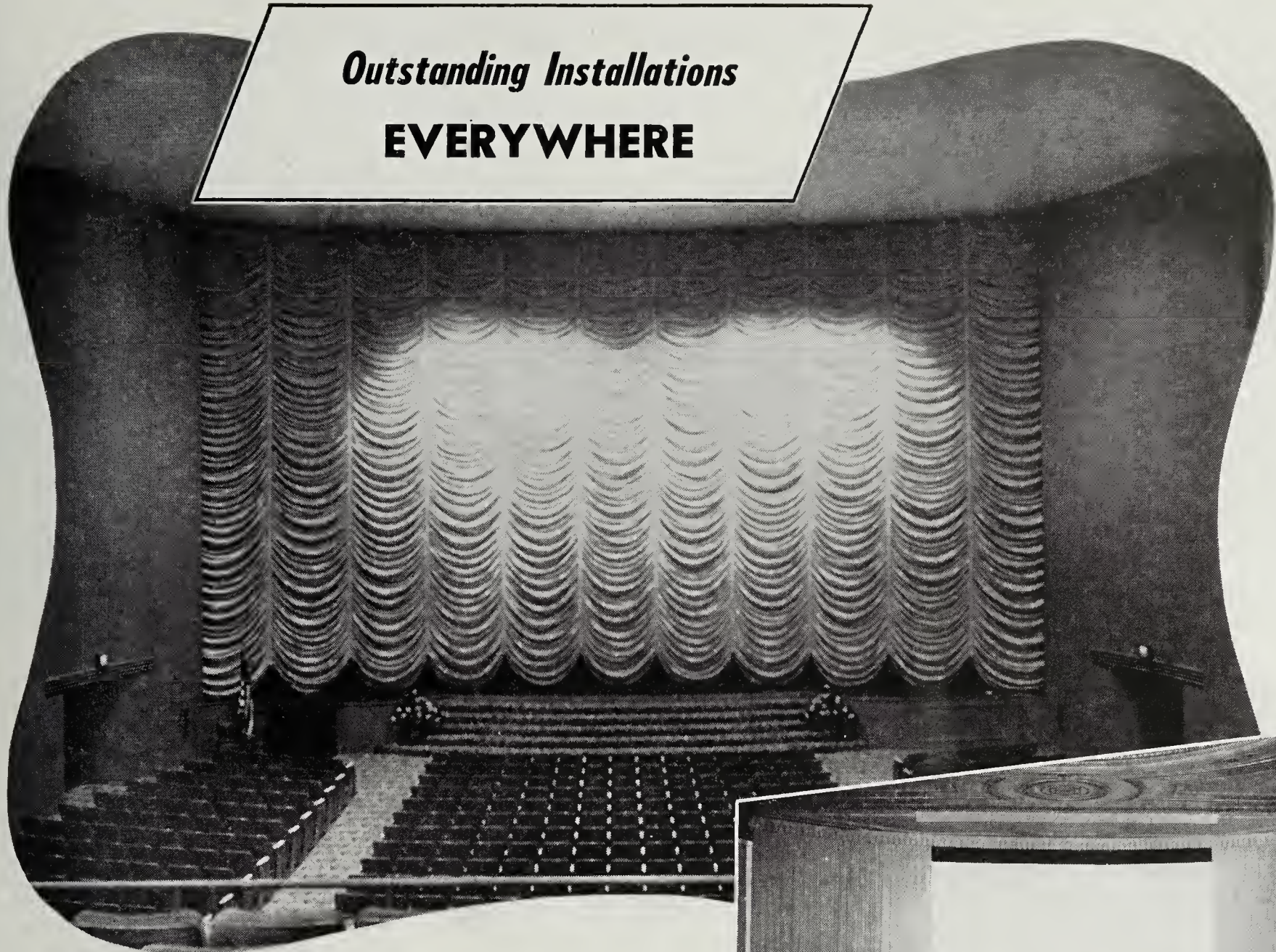
Sound: Simplex XL stereophonic.

Screen: Walker Hi-Gain.

Supply Dealer: National Theatre Supply.

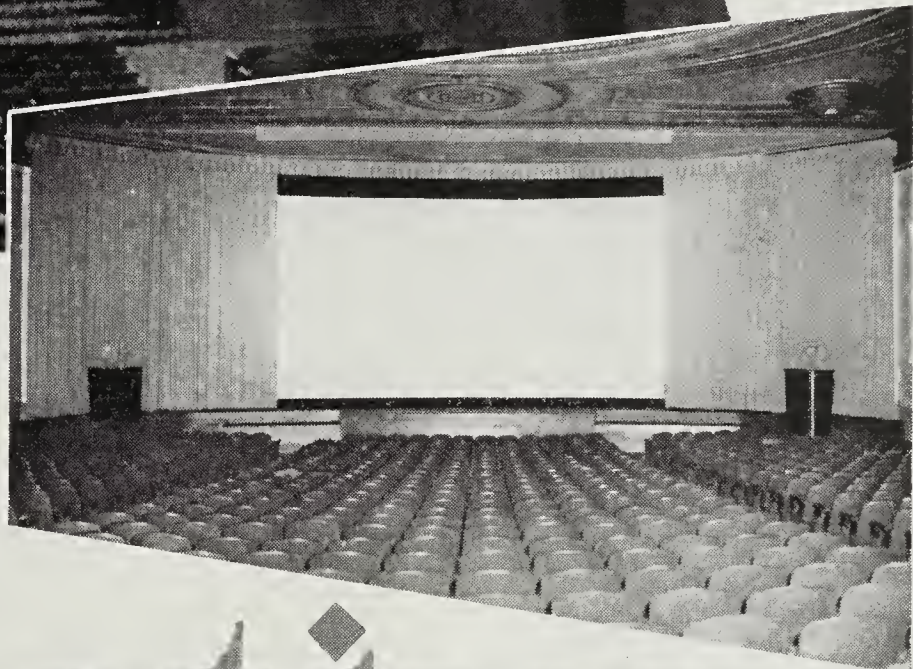


Outstanding Installations
EVERYWHERE



Syosset Theatre, Syosset, L. I.
Architect: E. C. A. Bullock
Contour curtain gold fiberglas,
wall covering rose beige fiberglas.

Hicksville Theatre, Hicksville, L. I.
Architect: Maurice O. Sornik
Front curtain treatment silver brocade,
walls grey lessanne fabric.



distinctive

Theatre Decoration

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BASIL THEATRES Buffalo, N. Y.
SKOURAS THEATRES New York, N. Y.
CENTURY THEATRE Buffalo, N. Y.
STRAND & CATARACT THS., Niagara Falls, N. Y.
SHEA'S BUFFALO THEATRES Buffalo, N. Y.
RANDFORCE AMUSE. CO. New York, N. Y.
BRANDT CIRCUIT New York, N. Y.
WILLIAM GOLDMAN THS. .. Philadelphia, Pa.
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THE DOVER DRIVE-IN •

Dover, N.J.

The pioneering Walter Reade circuit recently unveiled the unique new Dover Drive-In, which has the distinction of offering two firsts in the design and construction of outdoor theatres: it is the first to be built above ground, and the first to use a wireless in-car speaker which requires no speaker post and is distributed and collected as patrons enter and leave. At the same time, it is the first drive-in to be incorporated in a shopping center, although such sites have become increasingly popular for the construction of conventional theatres.

Situated in the new Dover Shopping Center, which is unusual itself in that it is a downtown rather than suburban development, the 608-car "Theatre in the Sky" comprises the top level, accessible by ramps, of a two-story parking area. It plays a dual role by functioning as an extra parking lot during the day. The refreshment stand is open day and night, serving a quick lunch to shoppers and food and refreshments to moviegoers.

The development of the "WISP" wireless speaker offers many new possibilities in the construction of drive-ins which should be interesting to watch.

REFERENCE DATA

OWNER & OPERATOR: Walter Reade Theatres, Inc.

ARCHITECT: Kruger & Fava.

CAR CAPACITY: 608.

WALK-IN CAPACITY: 200.

Fencing: Aluminum.

In-Car Speakers: WISP Wireless.

Lenses: Bausch & Lomb.

Playground Equipment: Miracle.

Projection Lamps: Ashcraft Super Cinex.

Projection Machines: Simplex XL.

Screen Tower: Steel & Transite, 60 by 130 feet.

Signs: Wagner.

Sound: Simplex XL210.

Supply Dealer: National Theatre Supply Company.

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for the
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Write for literature on Wagner's big line of show-selling equipment . . .



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BERLIN DRIVE-IN •

Berlin, Conn.

The new Berlin Drive-In, situated on a heavily traveled route between New Haven and Hartford, is an example of today's larger outdoor theatres: the majority of drive-ins built in recent years have exceeded 1,000 cars in capacity, and have often exceeded 2,000. In general, like the Berlin unit, they offer elaborate refreshment facilities, playgrounds for children, and are equipped with the best projection and sound equipment.

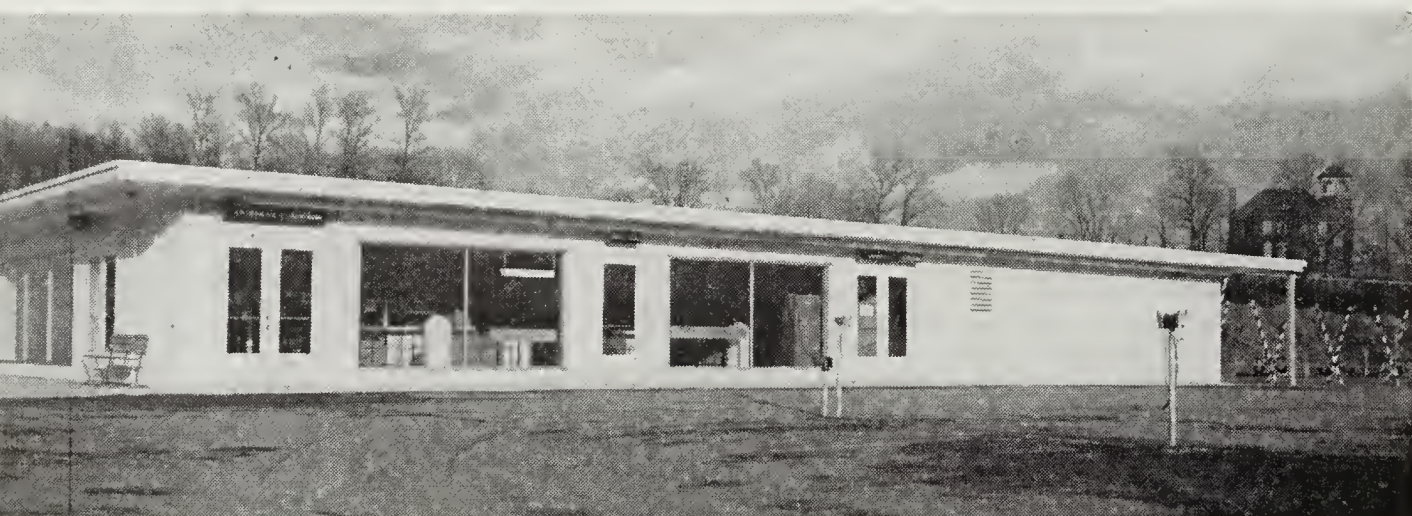
Operating on a double feature, generally first-run policy, the Berlin draws most of its patronage from neighboring residential areas and from among the factory workers of the area.

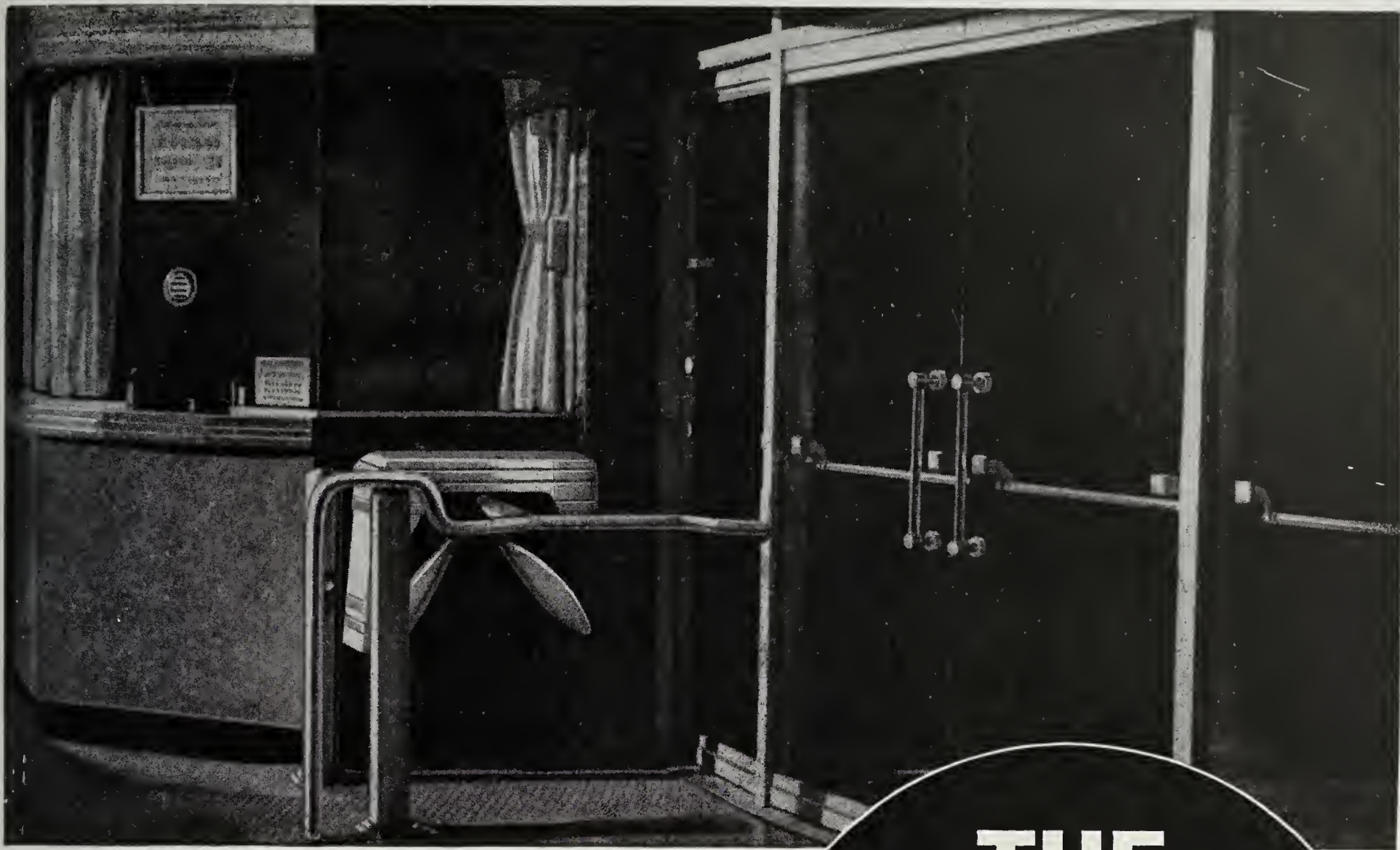
The 50 by 120 foot screen is custom built and engineered steel construction by the supply dealer for the theatre, Joe Hornstein, Inc. Ashcraft Super Cinex lamps and the Century Model H projectors on Motiograph bases provide superior film projection. Another feature of the Berlin is completely tiled washrooms.

REFERENCE DATA

OWNER: George Le Witt.
 OPERATOR: Lakeside Realty Company.
 ARCHITECT: Leon Einhorn.
 CAR CAPACITY: 1,400.
 SIZE OF LOT: 40 acres.

Changeovers: Strong Zipper.
Coinchanger: Brandt.
Film Cabinets: Neumade Firetite.
In-Car Speakers: Motiograph Plastic Hi-Impact.
Lenses: Bausch & Lomb.
Playground Equipment: Miracle.
Projection Lamps: Ashcraft Super Cinex.
Projection Machines: Century H, Motiograph bases.
Rectifiers: Ashcraft.
Rewinders: Neumade (hand) and Goldberg (automatic).
Screen Tower: Joe Hornstein, Inc., custom built.
Sign Letters: Wagner Plastic.
Sound: Motiograph-Altec.
Supply Dealer: Joe Hornstein, Inc.
Ticket Issuing Machine: General Register.





NO DOORMAN REQUIRED HERE

When You Install a Perrey Theatre Turnstile you get more than just a machine. You get the benefit of operating your box office efficiently without the ticket taker or tickets.

The Cashier collects the admissions and the Perrey Turnstile checks the cashier by means of a register in the turnstile. No tickets are required as the turnstile register automatically counts each patron entering the theatre.

Simple Method of Operation. The box office is equipped with a Perrey Theatre Type, Registering, Two-Way Turnstile under the control of the cashier. Patron pays admission charges to the cashier, then passes through the Perrey Turnstile which automatically registers his admission. The patron is automatically guided from the box office to the entrance door by properly designed railings located so that the entrance passageway is always under the control of the cashier.

No tickets are required. The turnstile register checks against the cashier's receipts. No ticket taker is needed.

Where Rates Change at different hours of the same day—readings of the register are taken at the time the rate change goes into effect.

When There Is a Price Differential

between adults and children—the turnstile is equipped with an extra register for child admissions.

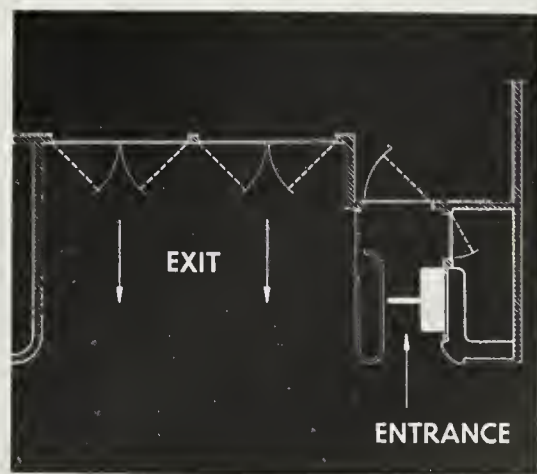
In addition, there is an overhead visual indicator which lights up when the child admission is registered, thus checking against any possible manipulation by the cashier of adult and child admission receipts.

Perrey Systems Satisfy the Fire Department.

Installations of the Perrey Theatre Type Turnstiles are in operation in most of the large cities of the country where fire department rules are of the strictest. The Perrey Application Engineers design the systems so that there are always as many Exits as required to satisfy the Fire Dept.

The Entrance is so designed that it takes a minimum of space and is located in such a way as not to interfere with an Exit. In fact, the entrance becomes an additional exit in case of emergency. The Perrey Theatre Type Turnstile is always of the two-way passage type, permitting free exit in case of necessity.

THE PERREY *"Magic Barrier"* TURNSTILE SYSTEM

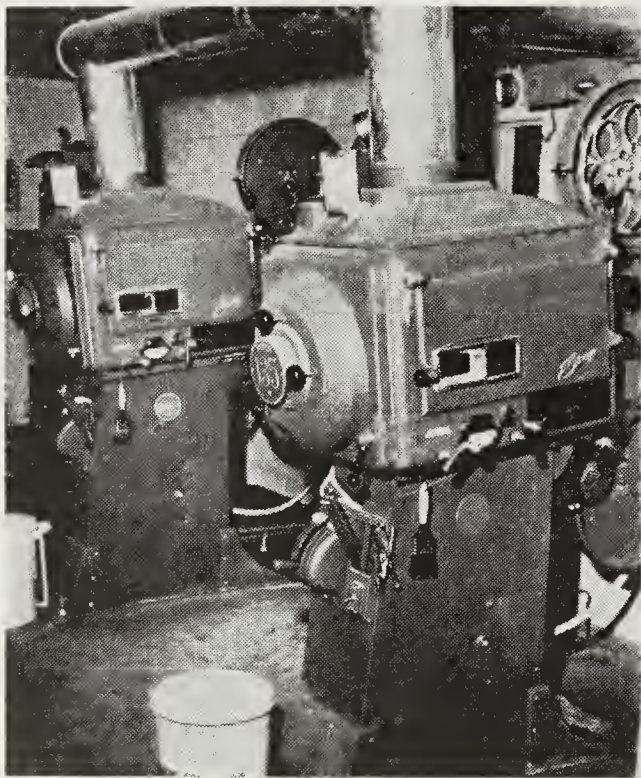


An arrangement with cashier booth at side of lobby.

PERREY TURNSTILE COMPANY

106 EAST 41ST STREET

NEW YORK 17, N. Y.



GREAT OAKS DRIVE-IN • Cook, Indiana

Another large drive-in, this one serving an important area in the middle west, is the Great Oaks. This is said to be the initial installation of the new DeVry 35mm projectors with special stainless steel barrel shutter and built-in blower cooling system. The projectors also have new type built-in sound heads as part of the projector mechanism.

The Great Oaks is the first venture of its kind for the B. J. D. L. Company, which plans to begin construction of another outdoor theatre in Texas this fall. Features of the viewing area include an 80-foot moonlight tower with six 1,500 watt lamps installed, two amber and four white.

The entrance and exit drives of the Great Oaks are four lanes wide, served at the entrance by dual ticket booths.

REFERENCE DATA

OWNER & OPERATOR: B.J.D.L. Company.

CAR CAPACITY: 1,200.

COST OF BUILDING: \$167,000.

COST OF EQUIPMENT: \$49,000.

Amplifiers: DeVry & Altec 250 watt.

Generator: Hobart.

In-Car Speakers: EPRAD.

Junction Boxes: EPRAD.

Lenses: Kollmorgen Super Snaplite.

Projection Lamps: Strong Super Model 91005-CR.

Projection Machines: DeVry.

Projection Table: Goldberg.

Ramp Switches: DeVry.

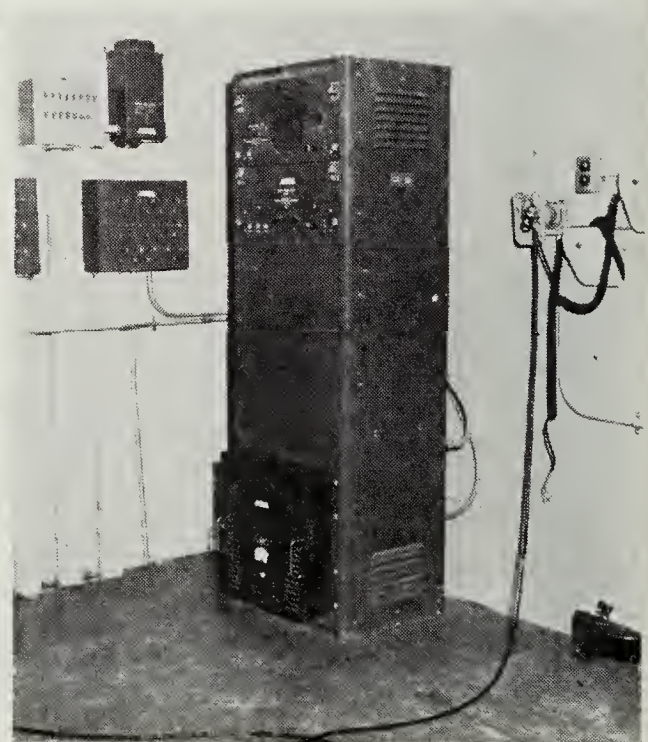
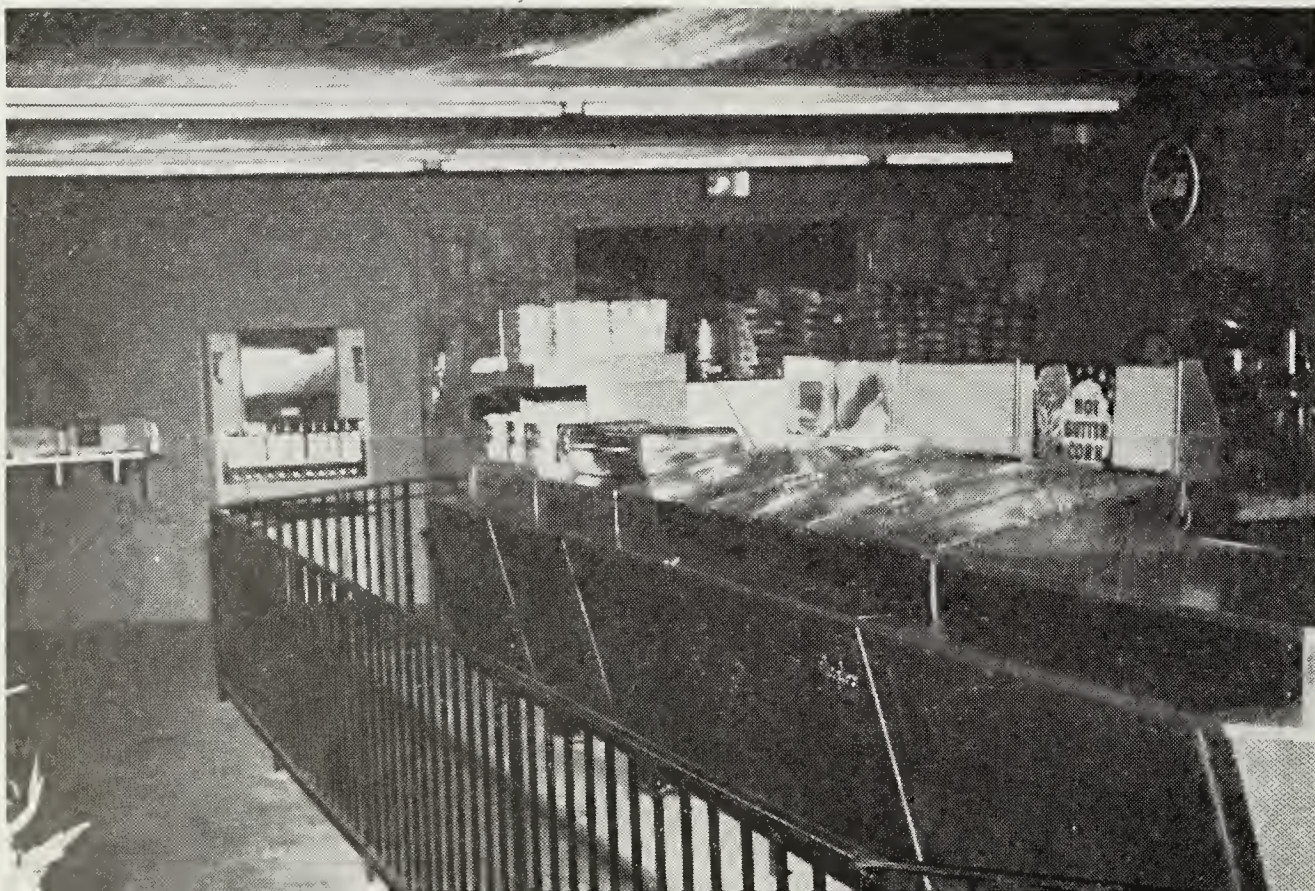
Ramps: Specially-designed reverse-type.

Rewinders: Goldberg, Model K.

Screen Tower: Signs, Inc., 50 by 120 feet.

Supply Dealer: Evansville Theatre Supply.

Ticket Issuing Machine: Consolidated Ticket Company.



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The Remodeling of the Broadway

Famous New York Theatre on the Great White Way Is Up-Dated by Major Designer and Manufacturers

■ SOME OF THE MOST modern, and many unique, decorating features for the interior of the motion picture theatre have been incorporated in the complete remodeling and rehabilitation of the Broadway Theatre in New York, owned by the Shubert Theatre Corporation.

Designer Donald Oenslager of New York went hunting for new wall decoration and other eye-catching effects for the Broadway and the results can be described as exceptionally dramatic. This 1,800 seat house, in the heart of the city's theatrical area, has recently housed various Cinerama productions.

The remodeling and redecorating included the elimination of a number of box seats and the complete renovation of theatre chairs. Other new work includes carpeting, stage curtains and drapery, paint, auditorium fire wall, and the complete redecoration or replacement of the lounge furnishing and the rest rooms. The remodeling cost for the theatre has been estimated in excess of \$200,000.

Auditorium

In the Broadway auditorium, all the chairs were rehabilitated. They are now upholstered in royal blue or gold in a heavy long-wearing nylon fabric. Alternating rows of two in gold or blue (see illustrations for approximation of the visual effect) produce an interesting staggered pattern which complements the overall decor and injects a dramatic note.

The auditorium is completely carpeted in blue background on which are superimposed gold specks. In contrast, stairways throughout the house have been carpeted in bright red.

The stage curtain has been made of a special woven cotton and rayon with Lurex gold thread in contrasting colors of blue, yellow, gold, and beige, the pattern running in a lateral design. The overall measure-

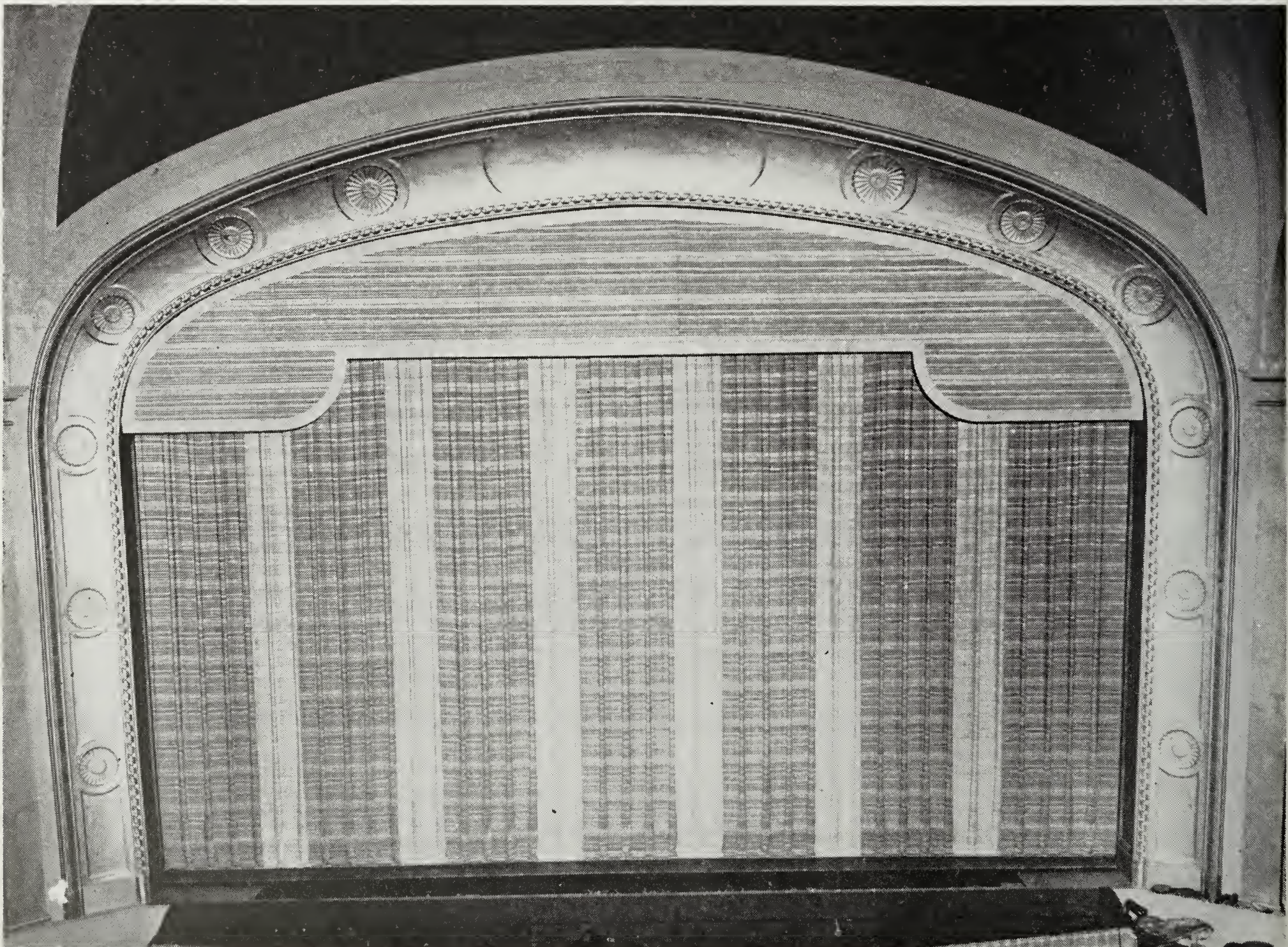
ments of the curtain are 100 feet by 30 feet, draped in 100 per cent fullness. Drapery of the same fabric has been used on both side walls to frame 30-foot lucite windows which were installed to mask an area formerly containing the eliminated box seats. These structural additions emit a soft and diffused light into the auditorium, and they blend well with the blue-painted walls surmounted by a great golden dome.

The rear of the auditorium has received the same thorough treatment. The wall has been covered in the same fabric used elsewhere, achieving an exceptionally unified effect. The production and the installation of all curtains and drapery was entrusted to Novelty Scenic Studios of New York.

Inner Lobby Mural

A striking mural has been installed on the curved inner lobby wall, which backs the rear wall of the auditorium. This creation represents the glow of advertising signs and lights in the Times Square area after dark. The abstract design is executed in odd

THE BROADWAY's new stage curtain is a specially woven fabric highlighted with Lurex gold thread.





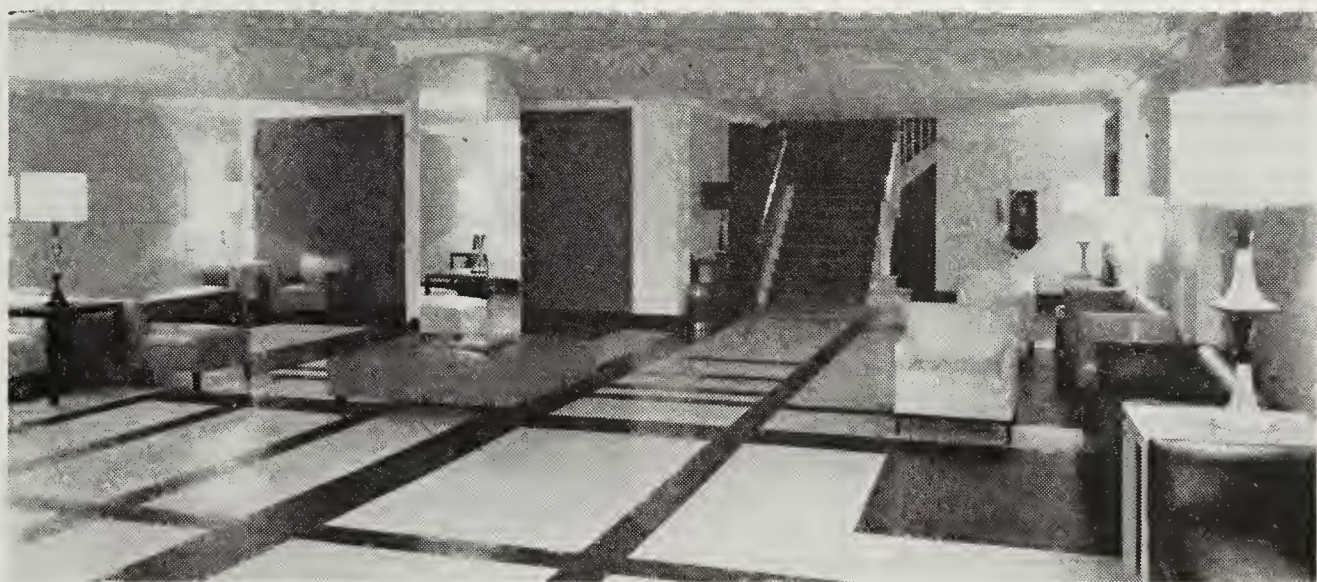
shapes of Lucite in brilliant red, blue, green, and yellow on a background of black maughahyde.

The floor covering of the inner lobby carries out the color scheme of the rest of the theatre with tile of a modern design in a black, white, and red pattern.

Lounge

The unusually spacious lounge downstairs repeats the floor treatment of the inner lobby with a slight variation in the pattern. This offsets walls painted in red, blue, and

AUDITORIUM SEATS have been upholstered in various colors, staggered in alternating rows of two.



Continued on Page 26

LUCITE WINDOWS flanking the proscenium arch mask areas which formerly contained box seats. Novelty Scenic Studios produced and installed curtains and draperies here and elsewhere in house.



April 1, 1959



Matting For Many Purposes

A Review of the Numerous Types of Matting Materials Offering Protection and Safety Throughout the Theatre

■ THE RESTAURANT BUSINESS, long an important user of floor matting, is being emulated by theatres more each year in their need for a floor covering which provides sanitation, safety, comfort, and beauty. This, of course, can be attributed to the increased importance of refreshments in the operation of theatres and, particularly, drive-ins.

Especially in demand have been those types of mats which are fabricated on rust-resistant, galvanized steel spring wire and those which have no openings in the mats large enough to catch even the smallest domestic or imported ladies' shoe heel. A trend to the use of vinyl plastic mats, rather than rubber, also has distinguished the market.

Plastic Mats

The rust-resistant spring-steel wire feature probably has been favored where foot traffic has tended to bring considerable water indoors, and the plastic mats are popular where surfaces, such as parking lots, have transferred oil to mats which if made of rubber would not afford the length of service anticipated. Plastic mats generally are lighter in weight, making them easier to handle. Nonporous, the dirt stays on the surface, cannot become imbedded, and hence is easier to clean. Closer fabricating of mat segments to eliminate the tripping hazard, resulting from the catching of small heels, of course, has been a feature which has equal appeal in all lines of business.

Fade resistant colors in plastic and rubber link mats permit the forming of an unlimited variety of beautiful patterns and designs. Lobby and foyer floors which are no longer attractive can be enhanced by the use of mats. Even worn areas in old carpeting can often be effectively and economically covered by matting.

Link matting always has been popular for eliminating dirt by trapping it at the entrance. Dirt and sand tracked onto carpeting is soon ground in and quickly cuts the nap of the carpet to shreds, slashing the life of the finest carpet in half. At the entrance, traffic directional lines can be employed to provide a functional and attractive pattern.

Reduces Costs

Cleaning and redecorating costs usually are greatly reduced where good entrance matting is installed. When a theatreman is faced with dirty snow, slush, ice, and water tracked all over his entrance, he begins to see how much easier his maintenance job would be with matting doing the work instead of his staff.

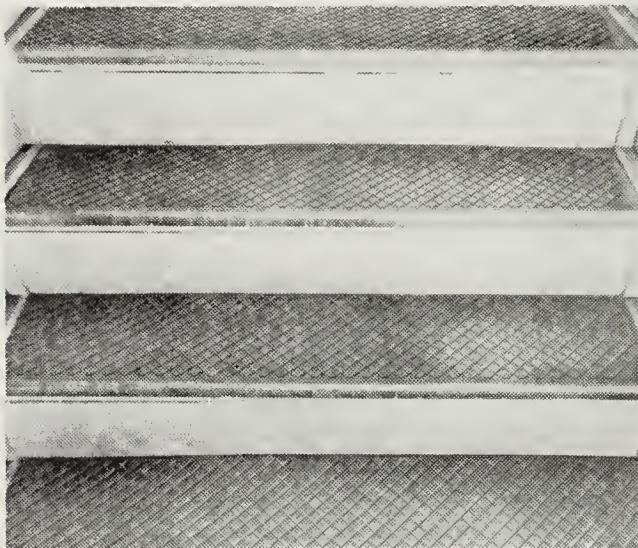
Heating and ventilating systems blow tracked-in dust into the air and eventually it settles on furnishings, walls, equipment, and ceilings. Up go redecorating costs.

Correctly placed, the proper type of matting will perform like a series of small squeegees, scraping the dirt, sand, mud, snow,

By D. W. MOOR, JR.
President
American Mat Corporation

and water from the shoes and collecting it in the mat openings.

One fall by a patron on a slippery floor can be ruinous to a theatre from a financial point of view and result in the loss of valuable good will, even if insurance coverage is carried. Cases involving suits for \$100,000 or more for single falls are not unusual. Maintaining floors and stairs in good condition is the best way to avoid trouble. Safety underfoot should always be provided. A non-



STAIRS are an accident-prone area of the theatre for which many different kinds of rubber matting are available for the protection of the patron.

slip footing on a wet, sloping terrazzo floor is a must.

One of the most accident-prone areas in a theatre is the rest room. Counter-Tred matting can be most helpful here. It provides a non-slip surface, is long-wearing, and can be rolled easily up for mopping of floors. A high degree of sanitation is obtained by the low count bacteria feature of this approved product.

Nylon Compound

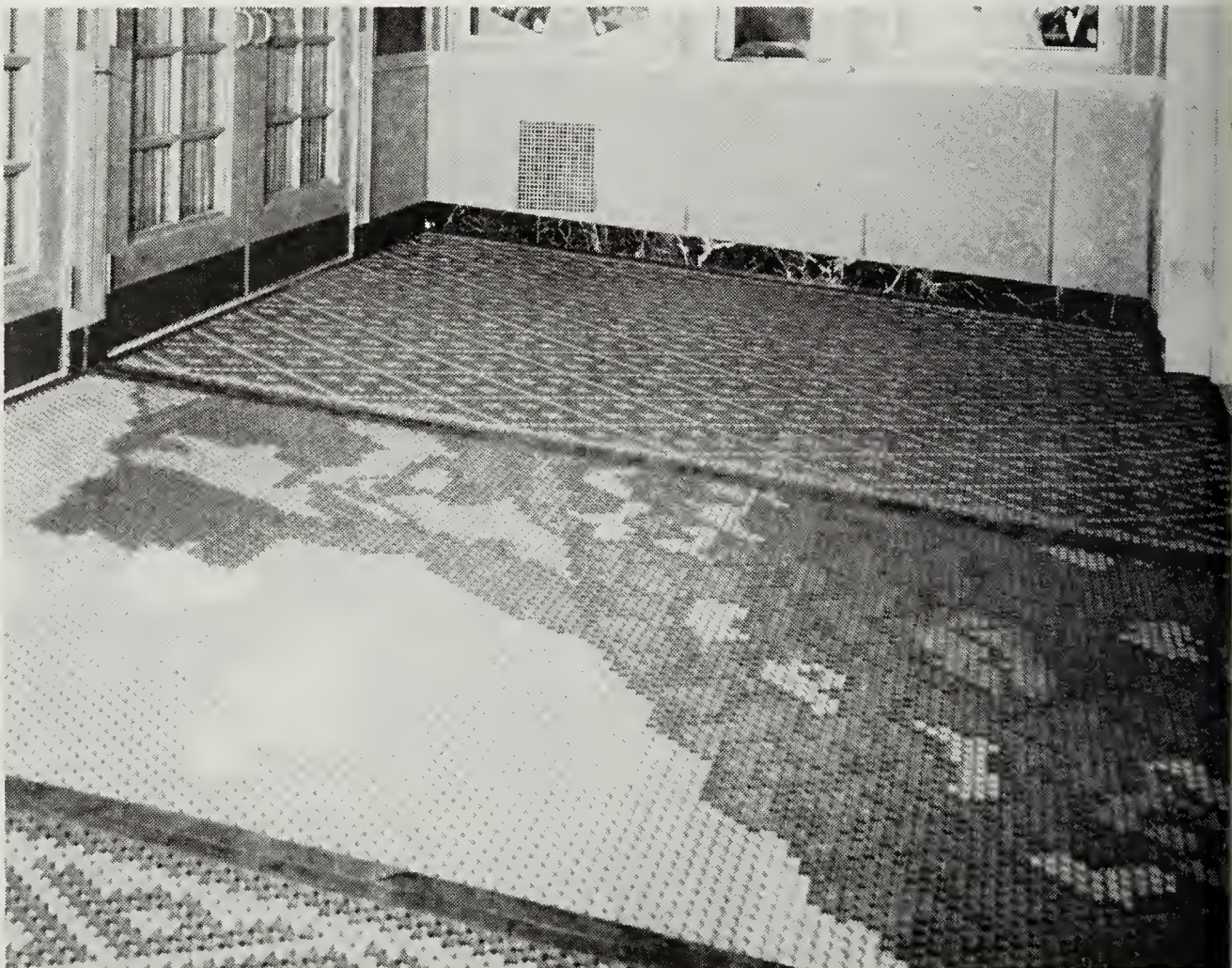
Nylon corded rubber compound matting should be used around popcorn machines and drink vendors. It hugs the floor and has a safety beveled edge which prevents tripping. It is tough, slip-proof, easily cleaned, and economical. The deep grooves catch spilled drinks and bits of food and candy and prevent it reaching carpets or creating a slippery floor condition.

Aisles, Stairs

For aisles, a long-ribbed runner matting should be used, preferably made of nyracord to withstand the concentration of wear. It hugs the floor, silences footsteps, and costs far less than carpet. Furthermore, it is vermin-proof and can be easily cleaned by a vacuum or damp mop.

Stairs which lead to balconies or down to rest rooms frequently present a hazard because of worn floor covering or dim lighting. Nyracord stair treads are slip-resistant, exceptionally long-wearing, and easily cleaned. They also have a marked effect on silencing footsteps.

Doormen get tired standing in one position.



IN THE FOYER of the New Hampshire theatre at right, rubber matting has been installed in the center panel in a design depicting the wellknown "Old Man of the Mountain" landmark in the area.



NYLON-corded Counter-Tred matting is used behind this refreshment stand to insure firm footing.

for extended periods and their feet often get cold. A small, inexpensive, resilient, comfort mat and an electrically heated mat are the cures.

Types of Mats

There are so many types of matting on the market, each of which has been designed for a particular application, that it is wise to rely on the technical knowledge and experience of a matting engineer when selections are being made. Mats are produced of rubber, nylon-corded rubber, plastic, fiber, wood, steel, neoprene, and many other materials. This service usually is offered without cost or obligation, assures you of an installation that will be satisfactory functionally and artistically, and makes your maintenance dollar go farther.

A brief rundown on a few types of matting and their applications may be helpful to those who elect to do their own selecting.

Colored vinyl plastic link matting beautifies entrances and lobbies. Corrugated ridges scrape off dirt, trap it in the openings, keep it out of sight, prevent tracking throughout the theatre and onto expensive carpets, thus reducing cleaning and redecorating costs. Links are usually woven on galvanized, rust-resisting spring steel wire. This type of mat ordinarily can be fabricated in any size and shape and in a wide variety of colors.

Counter-Tred matting, made from nylon cord and bound with rubber compounds, is ideal for use in front of and behind serving counters, in lavatories, and on dirty dish areas to reduce breakage around dish washing equipment.

Flexible wood link matting is appropriately used in kitchens or other food preparation areas. It lies flat, is substantially constructed on a rust-resisting galvanized steel spring wire framework and has beveled ends to prevent slipping. Grooves allow drainage, and it folds into a compact roll for easy handling and cleaning.

Tweed nyracord floor tile is the perfect floor material for concession buildings. It affords insulation for the feet against cold or hot floor surfaces. Its long service has been proven by years of use in locker rooms and ice-skating rinks. High resiliency silences noise.

Continued on Page 27

FOR THEATRES

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Solving Acoustical Problems

A New "Sound-Shield" Product Which Can Be Applied Directly To Existing Walls and Ceilings Is Gaining Wide Acceptance

By F. M. STUMPF
Vice-President-Research
Columbia Acoustics and Fireproofing Company

■ MANY THEATRE OWNERS, in an effort to regain audiences lost to other forms of entertainment, have found that a complete modernization of interior finishes, heating and air conditioning facilities, amplifying systems, and seating arrangements have resulted in larger audiences through increased customer comfort. Often, this modernization or remodeling work has necessitated a complete redesign of the theatre's acoustical properties due to critical changes in the amount of sound absorptive materials present within a given area. This problem often exists in theatres that were acoustically perfect prior to interior modernization. The feeling of intimacy the audience achieves when all wanted sounds are originating from the screen is often lost, and acoustical redesign must be considered for complete satisfaction.

In many cases, theatre owners have neglected acoustical consideration due to the costs involved in the installation of sound absorbing materials. Most acoustical materials available today require a system of backing boards, metal runners, clips and other attachment systems for maintenance of true planes, acceptable appearance, and efficient acoustical absorption. Building owners interested in modernization of interiors have constantly been in search of a practical, economical acoustical finish material which could be applied directly to existing wall and ceiling surfaces.

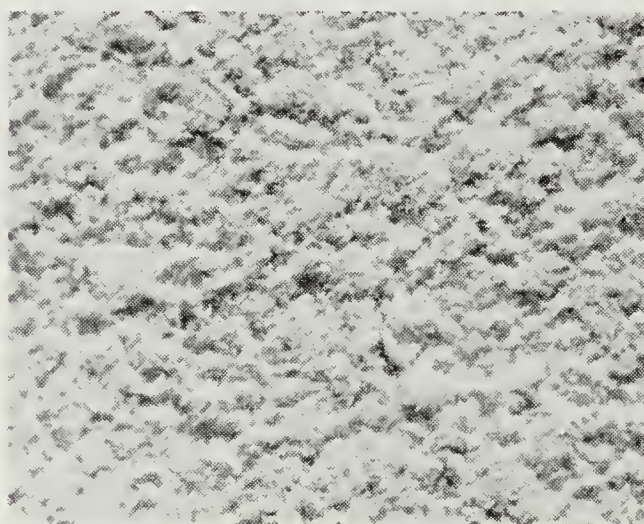
A product manufactured by Columbia Acoustics and Fireproofing Company has proven to be the answer to this problem. Marketed under the name of CAFCO Sound-Shield, it is fast gaining widespread acceptance throughout the country as an attractive, highly sound-absorbent finish material for application direct to most existing wall and ceiling surfaces. The problems encountered by preformed acoustical materials in applications over irregularly shaped surfaces are overcome by CAFCO Sound-Shield because it is sprayed directly to existing surfaces in a continuous coat to form true, level planes. Unlike many machine-applied finish materials, this product is formulated to provide excellent abrasion resistance.

Use of the machine-applied Sound-Shield in modernization and acoustical treatment offers the owner these advantages:

1. Tests performed by Underwriters' Laboratories, Inc., have shown that CAFCO Sound-Shield is incombustible. A classification established by the building industry to measure the "flame spread" of an interior finish material is referred to in determining the performance of a material exposed to fire. The flame spread rating of this product has met the incombustible classification whether applied over combustible or incombustible surfaces. In many cases, a building owner can realize some reduction in fire insurance premiums if Sound-Shield is applied to existing wall or ceiling surfaces which did not meet the incombustible classification.
2. The thickness of CAFCO Sound-Shield may be varied or tapered to meet acous-

tical design requirements through elimination of potential "dead" areas and critical "live" areas. This flexibility of acoustical design is not always possible with preformed materials of a predetermined thickness.

3. If an exhibitor is eager to maintain certain irregularly shaped surfaces within the theatre, CAFCO Sound-Shield easily can be formed to maintain the aesthetic benefits of these surfaces. Since it is applied in a continuous blanket, the problems of open joints, cutting, scribing and curvature faced by preformed materials are completely eliminated.
4. Unlike acoustical plasters, this material is applied in only one coat to full thick-



ABOVE is a close-up view of the CAFCO Sound-Shield material as applied to a surface. Below, an auditorium in which the ceiling and most of the wall area have been treated with this material.



ness, and requires a minimum of drying time before the theatre again can be used. Normal structural movement within ceiling or wall areas is absorbed without cracking or spalling of the surface.

5. Application techniques employed by CAFCO Sound-Shield contractors permit the owner or designer to select a texture best suited for each area to be treated. The fissured or travertine-type surface resulting from application can fall into a smooth, fine, medium, or coarse classification of texture.
6. The natural finish provides a pleasing white surface. The fiber may be painted repeatedly without appreciably affecting absorbent characteristics.
7. Because CAFCO Sound-Shield possesses excellent thermal resistance characteristics, in many cases owners can realize reductions in heating and air conditioning costs when it is applied to interior surfaces. Comfortable room temperatures are easily and economically achieved.

CAFCO Sound-Shield is applied by factory-trained, franchised CAFCO contractors located throughout the United States, Canada, and several foreign countries. Often they are in a position to provide recommendations regarding areas to be treated, and can furnish estimates covering installation costs. Since acoustics are a prime consideration in the modernization or remodeling of theatres, a competent acoustical consultant should always be secured for thorough and proper

Continued on Page 85

New Uses For Copper In Theatres

Copper and its Alloys are Becoming Increasingly Valuable For Efficient Commercial Heating and Cooling Systems

■ IT HAS BEEN TRADITIONAL in the construction of theatres in this country to specify copper and copper-base alloys for many purposes. Sheet copper has been, and is, virtually standard for flashings, gutters, downspouts, and other sheet metal work such as skylights, louvres, decking and marquees. Bronze is widely used for doors, ticket booths, and such ornamentation and trim as stair and balcony railings, electric light fixtures, frames, grilles, and hardware. Plumbing and heating lines are generally of red brass pipe or copper tube.

In recent years, a great deal of copper and copper-base alloys have been utilized in the air conditioning of theatres, as well as structures of all kinds. In such installations, cooling coils are generally of finned copper tube while both copper and brass are employed in the condensers and evaporators of the refrigeration units required to cool comfortably the large buildings. There are many other uses of these metals in air cooling installations too numerous to list.

An outstanding example of the generous use of copper and its alloys is the luxurious Radio City Music Hall in New York City, perhaps the nation's finest motion picture theatre. Certainly, it is one spot that every visitor to New York has on his or her "must see" list, whether American or from abroad. Bronze—that age-old alloy which was used for ornamentation by the ancient Egyptians more than 5000 years ago—is found in entrance doors, elevator trim, railings, grilles, hardware, and for many other purposes throughout this magnificent theatre. More than 30,000 pounds of copper were used in the air conditioning system itself.

However, most of these applications of the red metal and its versatile family of alloys are more or less standard in good construction and can be found in almost every theatre in the country. Copper and its alloys will continue to be used for these installations because time has proved that these metals are most durable and economical in the long run. Copper, the most useful of man's metals,

By CARL H. PIHL
Copper and Brass Research Association

is also the most resistant to corrosion. Copper can best withstand the ravages of time and weather.

A new application of copper that is creating

a great deal of interest in building circles would seem to offer splendid opportunities in the construction of theatres. This is radiant, or panel, heating which is being successfully employed in numerous buildings of all types throughout the country. In addition to its wide use in residences, radiant heating systems have been installed in numerous

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STRAIGHT AND ANGULAR lines distinguish this installation of Type K, hard copper tube in a radiant heating system. The copper tubes are laid in lines of 60 feet each, three lengths to one line. Twenty-two lines make up the floor.

churches, schools and theatres—not to mention office buildings, stores, factories, garages, aircraft hangars and greenhouses.

The principle of radiant heating is not new. Primitive men huddled around a fire were being warmed by radiant heat. Ancient Romans used a system of radiant heating, called hypocaust, consisting of pipes in the floors through which hot water apparently was circulated. Heat rays from the sun, often strong enough to warm human beings in winter, is radiant heat.

Radiant Heating

Radiant heating is achieved by installing pipe panels—usually consisting of copper tube—in the floor, ceiling or walls of a structure through which steam or hot water is circulated to provide the heat source. Radiant heating, in contrast with conventional heating

systems, imparts heat by direct radiation to the occupants of a given space rather than by heating the air volume in the room. This results in a healthful atmosphere which is stimulating to an individual by providing refreshing, cool air, yet assures comfort by a radiation of heat. Most people, accustomed to overheated rooms, are amazed at the feeling of being outdoors that is experienced with a radiant heating installation.

Heat Transmission

When the conventional type of heating system is used about 70 to 85 per cent of the heat is transmitted by convection, the remainder by radiation. In radiant heating the average approximates 40 percent by convection and 60 percent by radiation. In conventional heating systems there is a "layering" of hot air from the top. Comfort is achieved

by surrounding the persons in the room by a blanket of warm air. In radiant heating systems comfort is achieved by controlling the heat loss of the body by direct rays of heat. The air may be quite cool but the radiant heat rays prevent the loss of the natural heat layer or blanket surrounding the person, heat which is generated by the body. An analogy may be made to a spring day when the air is cool yet the sun's rays provide warmth, conditions which make human beings so full of "pep" at that time of the year.

Radiant heating in contrast with the conventional systems of heating relies mainly on heat transfer by radiation from the walls, the ceilings or the floor, the temperature of which is raised above that of the space it is called upon to heat by means of hot water or steam pipes, by electrically heated wires or by warm air flues.

Of particular importance in structures with high ceilings and large spaces to be heated, such as theatres, is that the effect of heat radiation extends evenly throughout the space to be heated. Most of the heat is not wasted by being convected to the higher levels where it is not needed.

Heating Panels

Copper tube is ideally suited for the heating panels of a radiant heating system and is the leading choice by architects and heating engineers from coast to coast. Copper tube is corrosion resistant and durable, and can be expected to endure for the life of the building. In the long run, copper tube will be found to be more economical than other materials which may be slightly lower in initial cost. Another important consideration is the high thermal (heat) conductivity of copper.

Sidewalk Heating

Consideration may also be given to the possibility of installing copper coils in the sidewalks around a theatre to prevent the formation of ice and snow during the winter months. Hot water circulated through the copper tube, imbedded in the cement, melts the snow as it falls and prevents the formation of ice. Many buildings have installed such systems and find them most practical. They have also been installed on steep hills on roadways and one hospital has so equipped the driveway used by ambulances.

With the growing popularity of ice shows, some theatres have installed systems enabling them to convert their stages to ice rinks in a few hours. Here again, copper tube becomes the heart of the installation as the piping system through which the refrigerant is circulated. This installation can be either temporary or permanent.

Copper and copper-base alloys are also vital for the extensive lighting system required in the motion picture theatre. This includes the lighting for both inside and outside the theatre. In addition, the projection equipment involves a considerable amount of copper and its alloys.

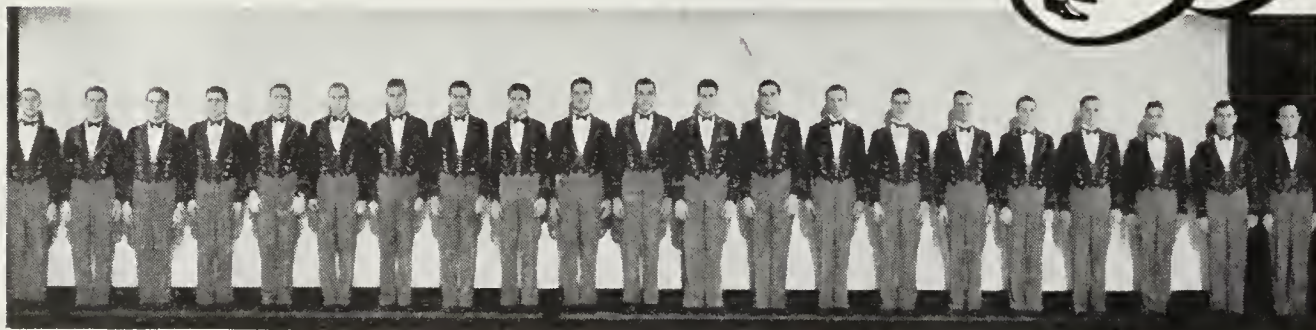
BROADWAY REMODELING

Continued from Page 21

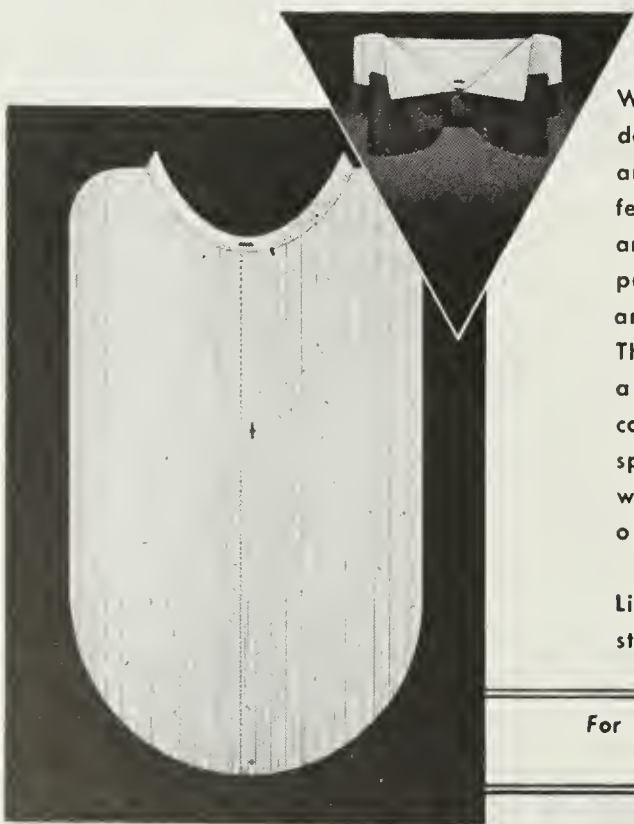
beige. The new lounge furniture in red, blue, black, and yellow leather contributes a contemporary atmosphere which is enhanced by unusual table lamps which are used in this area exclusively.

The complete rehabilitation of the Broadway was carried out under the direct supervision of Horace Wright, representing the Shubert interests.

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CONSTRUCTION

Continued from Page 4

age theatre for everyday use.

For maximum picture dominance, the width of the audience seating area in the theatre auditorium should not exceed by more than 25 per cent the width of the picture projected. Also, a good rule of thumb is to keep the picture width in feet as close as possible to the number of millimeters of the film width. In these ways, the public can be given an important dramatic difference without resorting to the deeply curved screens essential to Cinerama and other limited-exhibition media. While the latter processes have their very particular place on the scene, we cannot expect them to become the standard of an industry in which the key-stone is the more modest operation, for the obvious reason that the average theatre is in no position to acquire or operate the amount of equipment required.

Design Considerations

Wall surfaces adjoining the screen must be designed for trail off or blend off of the picture as previously stated. Maskings and other devices on and around screens, and distracting decoration on the auditorium wall surfaces within the angle of view, are direct contradictions to the objective of picture dominance. Every psychological block must be eliminated between the viewer and the screen.

Ideally, the image should be projected down to the floor to eliminate the picture up on the wall effect. This has been accomplished, for all practical purposes, at Williamsburg by means of a unique seating system combining a strong pitch of the floor with low walls to shield the view of preceding spectators. This makes the viewer feel close contact with the projected scene.

In analyzing the method and degree of blend off, the theatre's individual design requirements must be taken into consideration. But, perhaps the purpose of this device can be understood best by comparison with the matting on a painting or any other picture. A large picture placed on a mat (masking being the theatre's mat) of equal or greater size results in the loss of picture importance or dominance. Minimum, neutral matting has been proven most effective and the elimination of masking and sharply contrasting picture surround in theatres is proving to be the most effective and dramatic way to present a motion picture.

The large roofed theatre will lose its usefulness principally because of television competition, and it is predictable that industry expediency and the day of 70mm will prove the usefulness of a theatre containing not more than approximately 1,200 seats. The exhibitor today and tomorrow must offer something that the patron *really notices*—which is most easily achieved in the smaller theatre.

Other Trends

In acoustics, the current trend is to treat the auditorium with far more sound absorption material than heretofore. This has developed because motion pictures contain, as they almost always have, both indoor and outdoor scenes. Indoor sound effects normally are handled very adequately by the sound track of the film. For reality in the

Continued on Following Page



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MATTING

Continued from Page 23

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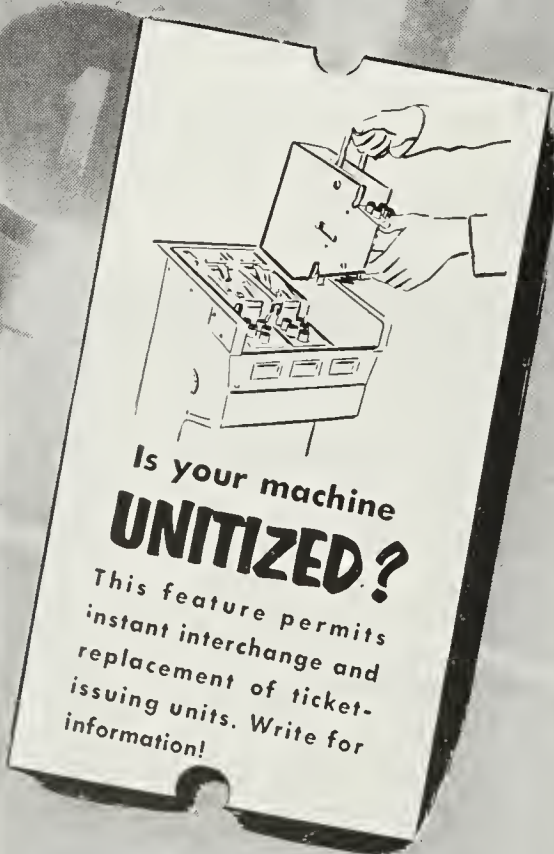
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CONSTRUCTION

Continued from Preceding Page

outdoor scenes, however, more sound absorption is essential because in the open (except in confined areas) sound absorption is 100 per cent; there is none of the sound reflection which is present indoors, in the theatre. Only by better acoustical treatment of the auditorium can the outdoor scene take on greater feeling of reality.

In seating, we can soon expect more comfort from new designs coming from manufacturers. In installation, greater width per person in seating is necessary as the viewing distance to the screen decreases, to allow a fuller view of the screen width between the heads of preceding spectators.

With respect to projection provisions in contemporary theatre design where it is assumed that 35mm will have to be included for some time to come, the structural elements (including exits) must be kept far enough back from the picture area to allow flexibility for installation of a screen suitable for 70mm. The front or screen end of the theatre must be a flexible one, adaptable to future developments, not bound to the practices of today.

More a suggestion on my part than a trend is free locker space for patrons to check hats, coats, packages, and the like, instead of the attendant-and-tipping system (or no system at all) common to so many theatres today. In this way, the exhibitor would offer free what has been a 25 cents (or more) service. Many, if not the great majority, of theatregoers rebel at additional cost for checking service and, as a result, sit through the picture in discomfort, wearing or holding part or all of their paraphernalia. It is services like this which will enable the roofed theatre to compete ever more effectively with drive-ins.

Tomorrow's Ideal

The Williamsburg Theatre, seating 250, could be expanded in concept to 500 or more seats to be the ideal standard theatre of the future. Here, distractions of every kind have been eliminated. The auditorium is a viewing vacuum, the audience walks into a space which gives a spatial feeling. Blue light bathes the theatre and gives it the impression of floating in space. Screen titles and credits have been dispensed with in favor of posting them outside. Conventional lighting has been abandoned or—more exactly—lighting has been put where it belongs in the auditorium—on the floor. There are no downlights to distract the viewer; extraneous light is present only where it is needed: on the floor in the walking- or aisle-areas.

In conclusion then, we look forward to a future of small enough theatres with a large enough film area to project about a 45 foot picture from 70mm film. Such conditions as have been described here can make the patron feel close contact with the scene and give the dramatic impact available only through skilled technical presentation, on an admission fee basis, in properly designed theatres.

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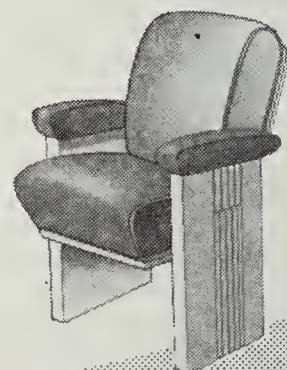
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Combination Drive-In And Motel

Australian Activity in the Outdoor Theatre Field Is an Exciting Harbinger of Tomorrow's Practices

■ AN OUTSTANDING DEVELOPMENT last year on the Australian drive-in scene—long an active and fast growing frontier for the outdoor theatre—is the combination drive-in theatre and hotel-motel. Certain to have its effect on thinking about drive-ins in this country and elsewhere, the Shandon Drive-In and Hotel-Motel at Seaton, near Adelaide in the state of South Australia, attracted worldwide interest when it was opened recently. It was said at the time that it was the first of its kind anywhere.

Most of the transient guest rooms at the Shandon-Seaton offer a clear, uninterrupted view to the drive-in's screen through large, plate glass windows. Sound effects are provided from the regular film track by special speakers located in the rooms.

The M. G. Henderson enterprises of Adelaide, operating the Shandon-Seaton situation, and active in construction and other related fields, have completed a circuit of four Shandon Drive-Ins in less than three years. The Seaton theatre, the largest of the quartet and one of the largest in Australia, accommodates 1,003 cars. Others in the circuit are the Shandon Drive-Ins at Elizabeth (575 cars, opened in May, 1958) and Port Pirie (575 cars, opened September, 1957), both in South Australia, and the Shandon at Warrnambool, Victoria, for 700 cars, opened in December, 1956. At present, the Seaton theatre illustrated here, is the only one with an adjoining motel. However, two additional drive-ins will be started, probably this year, one in the Adelaide area and the other near Wyhalla. The success of the Seaton adjunct indicates that hotels, motels, or both, may be incorporated at the new sites or added to older ones. Indeed, the Seaton theatre already is slated for extensive remodeling and expansion.

The Shandon Drive-Ins, apart from the es-

sential difference between them in the terrain on which they are situated, are almost identical in design, construction, and equipment. (See next page for sample Reference Data). The M. G. Henderson and Associated Companies' Australian Building Company has developed a screen which has become standard for all the Shandons. At Seaton, the screen is 100 feet by 44 feet, mounted on tubular steel framework. It is faced with

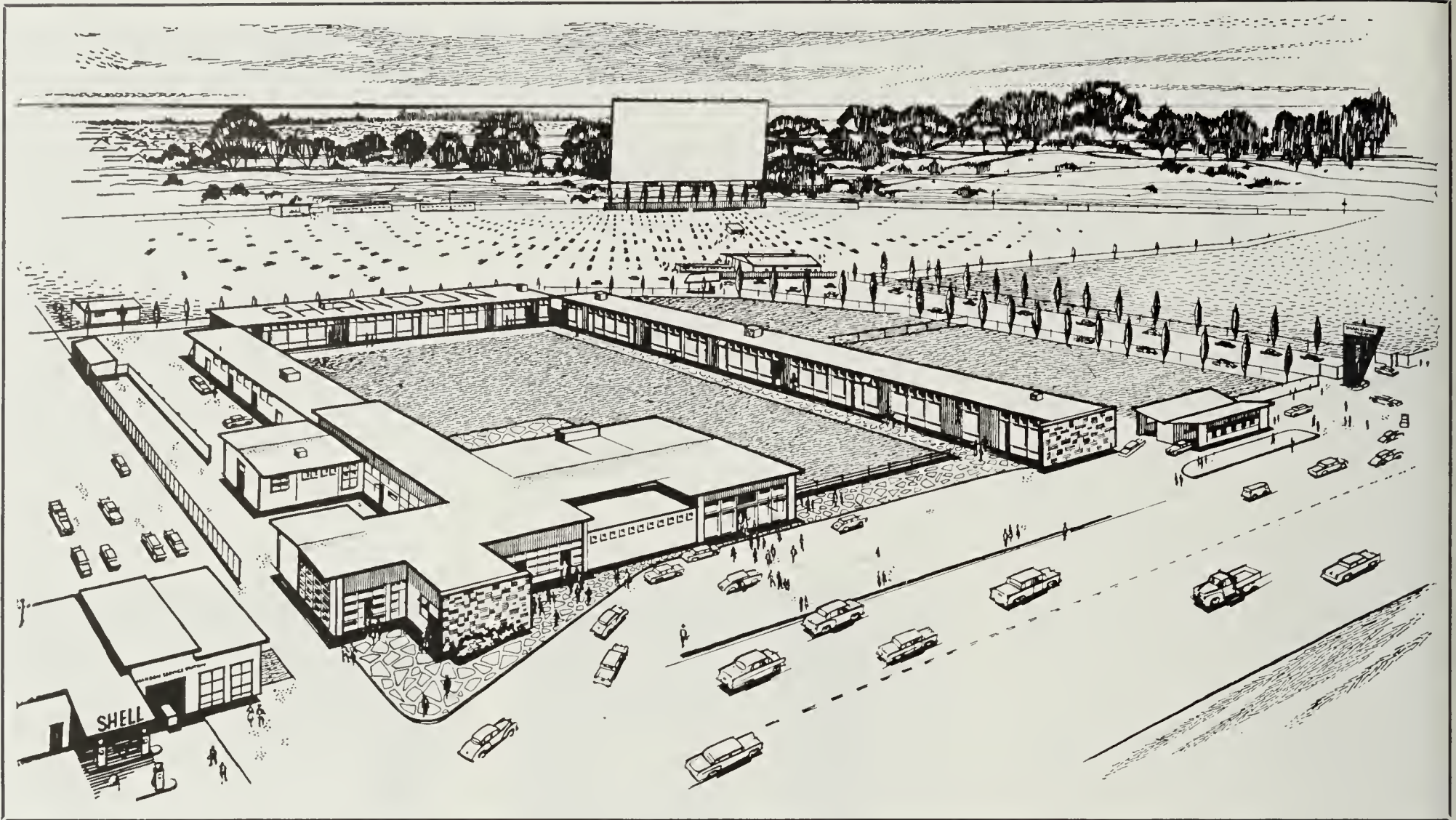
zinc-annealed flat sheet iron and a special, highly reflective paint manufactured by the Endura Paint Company.

Patrons at the Shandon situations, including the Seaton where the hotel-motel offers separate dining facilities, arrive about an hour before the program starts to have dinner, although the hot menu is served until the last intermission. Meals may be taken away to patrons' cars upon payment of a nominal



ABOVE, left, the Shandon Drive-In screen seen from a room in the adjoining motel. Note the speaker on the wall to the left of the window. Right, the screen, seen from the refreshment building, glistens in the brilliant Australian sunlight. Below, the courtyard of the motel proper with the drive-in screen in the background. Most of the motel rooms have excellent screen viewing.





refundable deposit for the crockery and silverware. Like many Australian drive-ins, the Shandon theatres offer very comprehensive menus.

The Shandon operations, while characteristic of the high quality of the drive-in theatre industry in Australia, point the way

THE RENDERING shows the general layout of the Shandon outdoor theatre, gas station, and motel.

to what can very well be an entirely new area for exploration by outdoor theatres around the world.

Vigorous thinking of this kind about the further expansion of drive-ins should bring about an even healthier industry in many different localities. The added facilities of this kind are just one more way, it has been found in Australia, of drawing greater patronage to the drive-in.

REFERENCE DATA

(Shandon Drive-In, Seaton)

OWNER & OPERATOR: Shandon Drive-In Theatres, Ltd.

CAR CAPACITY: 1,003.

COST OF BUILDING: £100,000 (\$280,000).

COST OF EQUIPMENT: £14,000 (\$39,200).

SIZE OF LOT: 15 acres.

Amplifiers: RCA.

In-Car Speakers: RCA.

Lenses: Angenieux; Hilux for C'Scope.

Projection Lamps: Thomson-Houston.

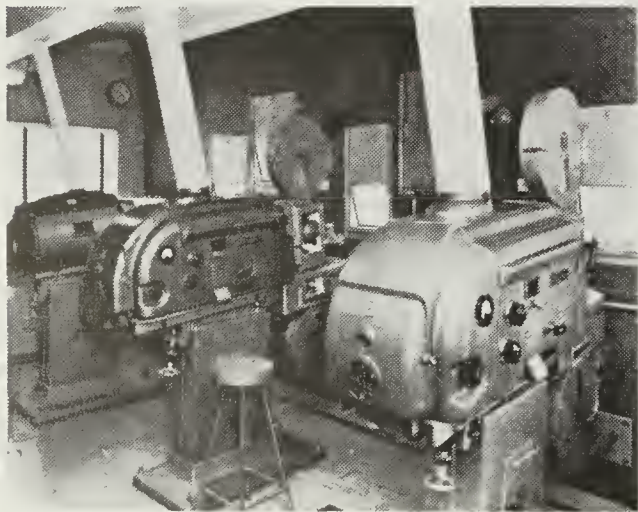
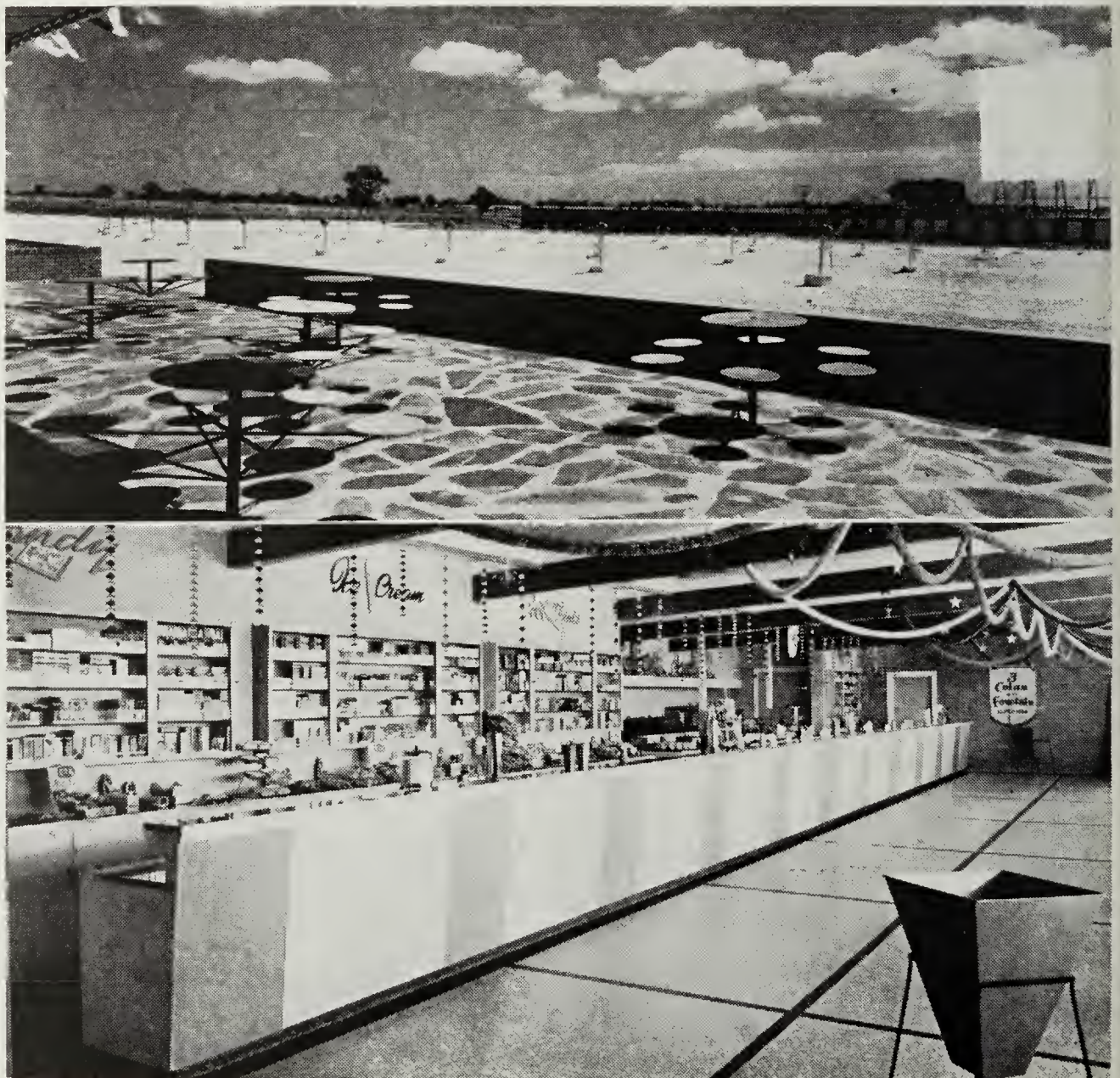
Projection Machines: Super Standards.

Rectifiers: Westinghouse.

Screen: Australian Building Company, 100 by 44 feet.

Sound: RCA.

Supply Dealer: RCA of Australia Pty., Ltd.



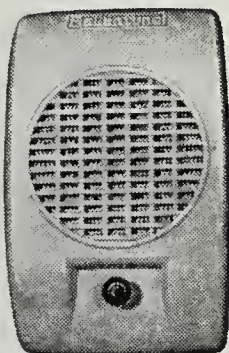
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DRIVE-IN EQUIPMENT

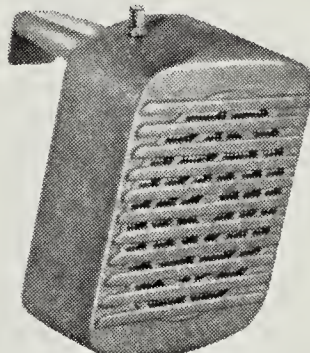
SPEAKERS :

A and Q SERIES



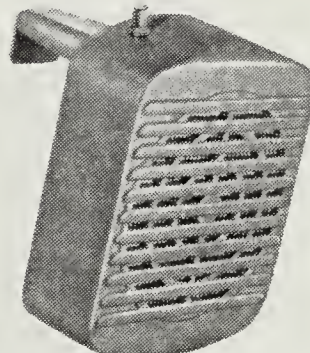
Famous Ballantyne Dub'l-Cones are unequalled. Protected from shock, pressure, weather and water. Permanently fixed magnet. No shifting — no voice coil drag. Die-cast aluminum case with reinforced grill openings, reinforced bosses, removable hanger clip, and enclosed volume control. Construction gives exceptional fidelity in range and reception. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.

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New Ballantyne "Z" Series with drop-in outer cone and perforated aluminum speaker guard are amazingly low priced. Plenty of other features, too—plug-in terminals permit simplified post servicing, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Die-cast aluminum case with reinforced speaker grill.

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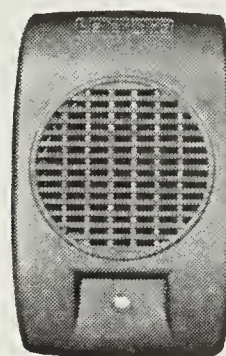


Here's economy overflowing with quality at the lowest price ever for so much. Die-cast aluminum case. Reinforced speaker grill. Calibrated air chamber gives fidelity of range. Plug-in connectors for simplified servicing—done in a matter of seconds.

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Has all the features of the "F" Series plus a powerful 1.57 magnet.

W-E SERIES

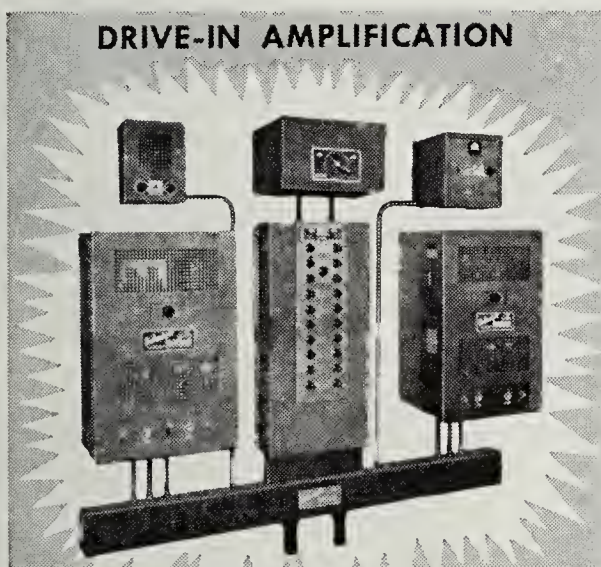


Full size die-cast aluminum case with perforated aluminum speaker guard and calibrated air chamber. .08 oz. permanently positioned magnet — no shifting of magnet, no voice coil drag. Continual top performance. Shock rubber cushion mounting. Tamper-proof reinforced grill. Plug-in wiring for servicing right at post.

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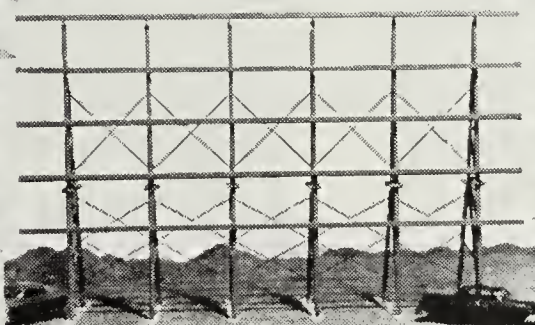
Tops in single cone speakers. Available with or without perforated, aluminum speaker guard.

DRIVE-IN AMPLIFICATION



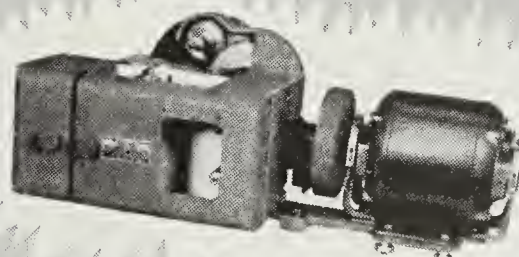
Ballantyne MX, RX and KX systems are specifically engineered for drive-ins. They are not adaptations. They are designed and engineered exclusively for drive-ins with ample power for the present and extra power for the future.

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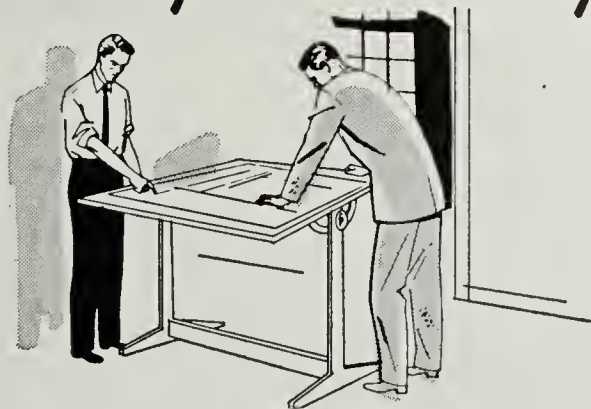
New Ez-Erect steel trusses are designed to give the two most important features of tower construction—exceptional strength and economy of erection. Ez-Erect steel trusses are designed to be shipped in two sections by any common carrier. Trusses are assembled on the ground and raised in groups of two using little mechanized equipment. Trench type footings are used instead of complicated forms. Unlimited width. Engineered for winds of over 100 m.p.h.

MODEL 6 SOUNDHEADS



Flawless Tone. Ball bearing supported shafts, perfectly balanced filter flywheel. Exciter lamp assembly tilts out at 45 degrees. Years and years of use by hundreds of drive-ins throughout the country are the best testimonial of all for Ballantyne Model 6 Soundheads.

Ballantyne Planning—The **EXTRA** that may be worth hundreds of dollars to you.



When it comes to drive-ins, the Ballantyne Company has always taken pride in being more than just a manufacturer of sound and projection equipment. We feel that countless owners and operators want help and advice on how to build a better, more economical drive-in. When you purchase Ballantyne equipment, free help and plans come with the job. You get the background of experienced Ballantyne engineers who know drive-ins and have planned them by the hundreds. Take two minutes, drop us a line if you are planning a new drive-in.

The Ballantyne Company

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The Roof Top Drive-In Theatre

Now, the Outdoor Theatre Atop a Shopping Center
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■ THE DRIVE-IN THEATRE finally has found its place in the sun: marriage with the rapidly expanding, deluxe shopping and recreation centers. Until recently, the developer of shopping centers had frowned upon the inclusion of a lowly drive-in theatre in his high minded plans.



VOGEL

Eyes have been opened and planning has been reappraised, all because of the new Walter Reade Drive-In, built on top of a parking garage, serving the new downtown Dover, N. J., Shopping Center. My association with this project was as a consultant for Walter Reade Theatres to redesign, solve, and bring to a conclusion the continuing problems of building this first second story drive-in. (See Page 14).

A few years back, almost every newly conceived shopping center of consequential size included a spacious indoor theatre as an integral part. Lately, shopping center developers have been discouraged from the inclusion of this type of showcase. It is true that in recent years some developers have included drive-in theatres, if their property was extensive enough, but these have generally been planned independently, and thus proper and integral planning has not been achieved. None have really combined the facilities of both the stores and the outdoor theatre into an integral, intermingled operation. It is this that has been envisioned.

The rendering, Figure One, portrays a plan for a 1,000 car drive-in which has nine of the ramps on the ground level (in the darker shading) and the next six on the roof (in lighter shading). Under this roof is the major part of the regular stores which face a mall, across which are situated two department stores and smaller regular stores. The department stores help mask the area lighting from the screen surface. Of course, there is no such problem with the stores located under the rear ramp area.

The drawing of Figure Two gives an idea of the layout of the stores beneath the rear ramp area. Note the desirable features of rear truck delivery under cover, employee and public parking under cover, and excess storage under cover.

The Concession Building, which is shown more clearly in the model layout, Figure Three (Page 39) houses a restaurant and a separate cafeteria operation in the same area. Thus, it would be operated day and night. Daytime shoppers parking on the roof deck have almost direct access to all stores by stairs and escalators. They even can stay for the movie at night, after eating at the conveniently located restaurant.

Continued on Page 39

BY JACK K. VOGEL
Architectural Engineer

FIGURE ONE: A plan for a 1,000 car drive-in with nine ramps (shaded) on ground, balance on roof. Under the roof is the major part of regular stores.

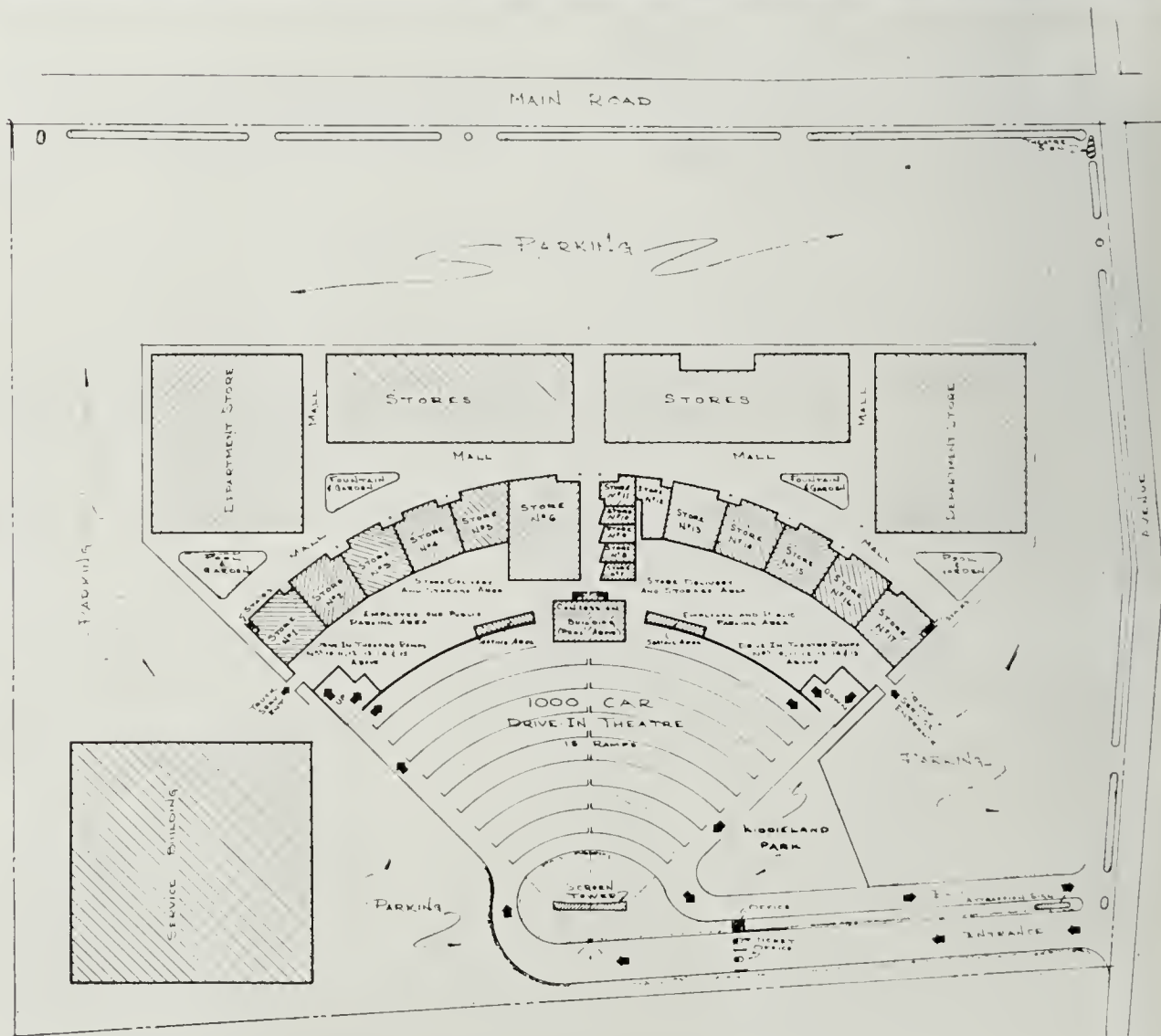
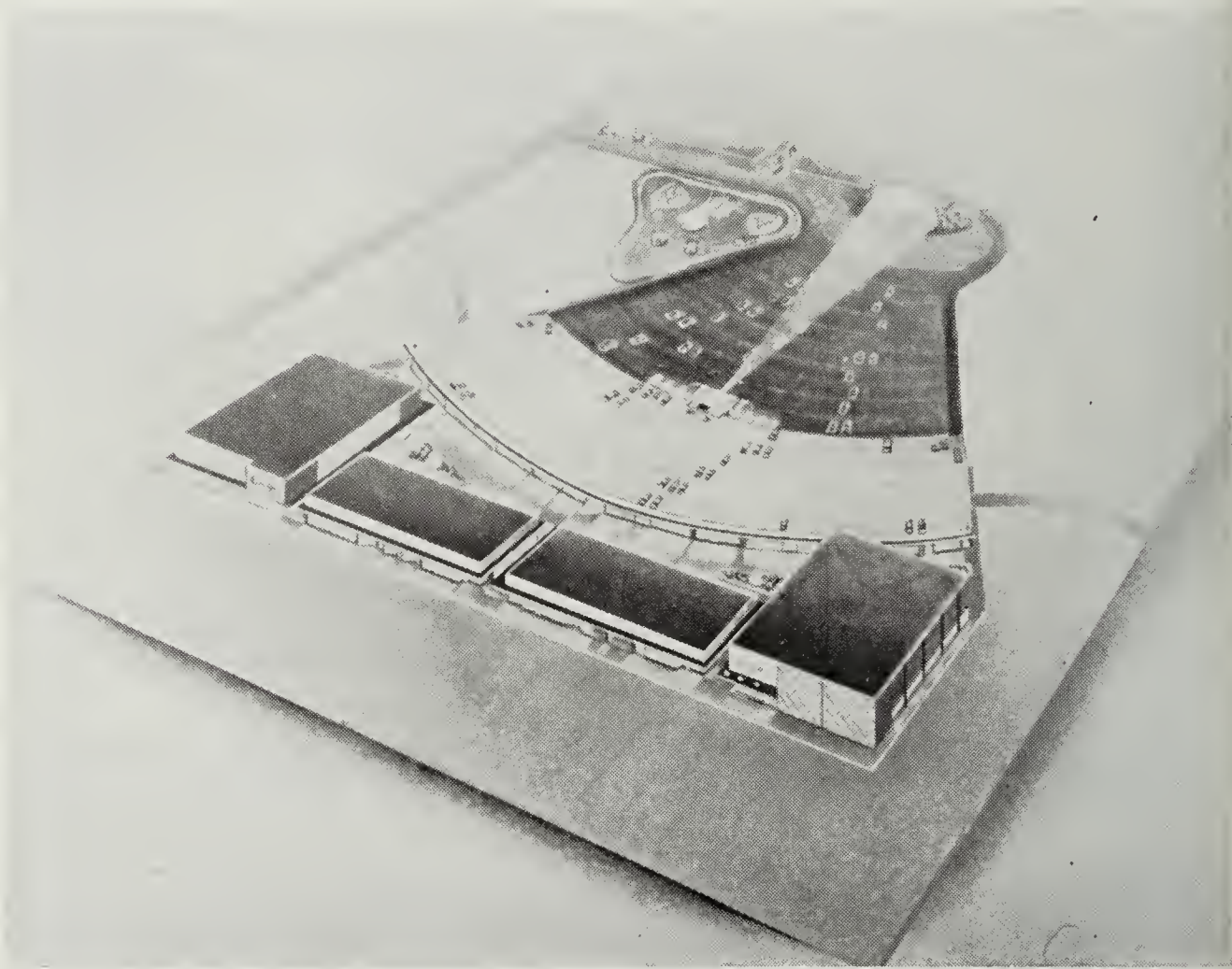


FIGURE TWO: The layout of the stores and other buildings beneath the rear ramp area of the two level drive-in shown in the Figure One rendering.

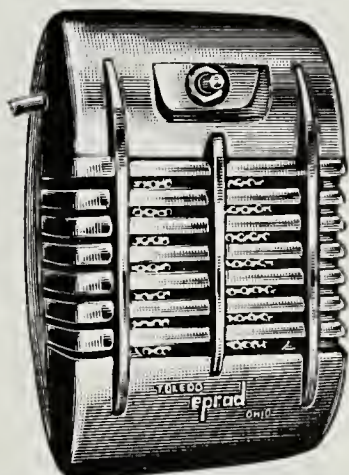
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the MERIT

Attractive permanent mold metal case, perforated aluminum grill, heavy 1.47 oz. "Alnico 5" magnet, with glass fiber tone filter. Big 4 inch driver unit with silicone treated cone for extra long life, with cork gasket assures you low maintenance cost. REASONABLY PRICED . . . fast delivery . . .



the HUMDINGER

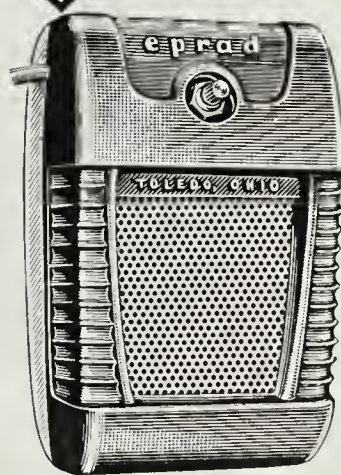
This is a Humdinger of a bargain—the lowest price ever for an in-the-car speaker. Perfect for low cost replacement of worn out speakers. 3½ inch driver unit enclosed in Navy Crashboat type Fiberglas gives you high performance at low, low cost. Fits all junction boxes

Many successful operators utilize their surplus acreage by operating their own broadcasting station. EPRAD engineers can help you do the same by providing experienced, expert consultation, planning and construction supervision. Write for details.



the MELLOTONE

4 inch driver unit with perforated aluminum grill, enclosed in a rugged, weather resistant Fiberglas case. Has silicone treated cone, knurled volume control and fits all junction boxes. Above average reproduction qualities . . .

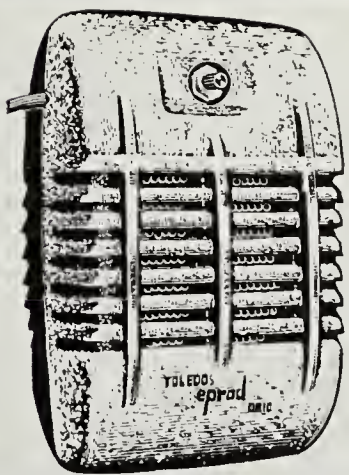


"GLO-TOP" junction box

With available down lights (optional), posts are illuminated for faster and safer parking and translucent top glows in your choice of green, red, amber or blue. Will not short out. Reasonably priced.

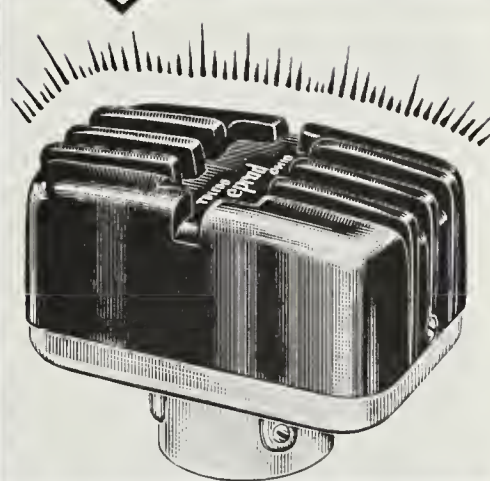
the HI-FI

Recognized as the best! Quality features include: Permanent mold aluminum case, 1.47 oz. "Alnico 5" magnet, animal fiber cone, glass fiber tone filter, silicone treated driver unit, recessed volume control, two tone Epoxy finish. The HI-FI is quality . . . EPRAD QUALITY . . . of which there is none better hear it now.



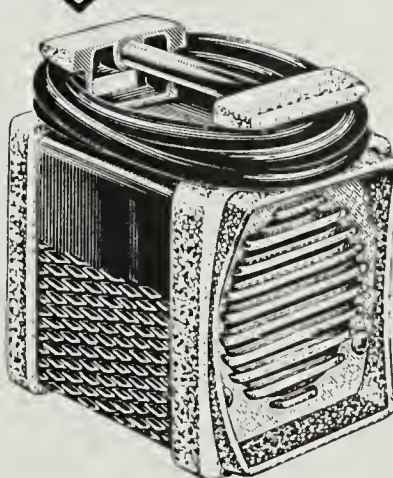
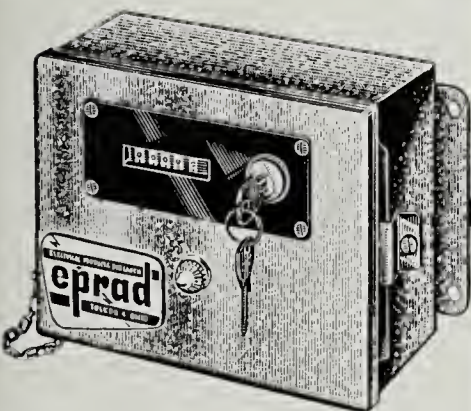
HOT-SHOT in-the-car heaters

Heats quickly and safely and is least subject to damage. Designed for easy handling and stacking. Quick acting element and fan heats any car to comfortable warmth in seconds. Most models UL approved. Price and quality wise . . . your best buy today.



CAR COUNTERS

Available in units such as Model 22125 (illustrated) to count cars in one box office lane up to complete car counting and box office accounting systems capable of handling 4 box offices. New durable Switch-Mat is made of tough Neoprene rubber vulcanized to a steel base plate which will operate year 'round . . . in all weather . . .



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All Year Drive-In Comfort Is Here

A Combination Heating and Cooling System Offers One Solution to a Familiar Problem of Drive-Ins

■ A NEW TYPE OF EQUIPMENT for drive-ins which reached the market recently may add a significant dimension to the growing trend toward year 'round outdoor theatre operation. This equipment, offered by BTU Industries, Inc., and characterized by the manufacturer as "a system for year 'round comfort conditioning," provides both cold weather in-car heating and hot weather in-car air conditioning in the same package.

Types of Heating Systems

Heating or air conditioning can be provided for a number of separate use points, such as the various rooms in a building or a number of cars parked in a theatre field, in two ways. One is to have individual heating or cooling units (energy converters) at each use point. A familiar example is the traditional fireplace or gas log in every room in early domestic heating practice. The other approach is to distribute hot or cold fluid (air, water, steam) to the various use points from a central unit.

In the central type system, it is the end product (hot or cold fluid) that is distributed, whereas in the individual unit system, the raw energy (fuel, electricity) must be distributed and some provision made for energy conversion at the use point. Each has its merits and its shortcomings but, in general, the central type system is preferred where practicable.

In the indoor field, for example, the central type heating system has been generally accepted, of course, for some time for reasons of economy and convenience, and the growing trend is toward central air conditioning for similar reasons.

By JAMES M. RELPH
General Manager
BTU Industries, Inc.

In the drive-in field, a central type system presents some unusual problems, revolving mainly around the relatively greater distances between individual use points, and the fact that the entire surface area around each use point is a traffic area that must be kept open at all times. Up to the present time, problems such as these have restricted drive-in heating systems to the unit type, and heretofore no air conditioning of any type has been available.



THE JET-HEET system has been installed for 500 cars at the Totowa Drive-In, Totowa, New Jersey.

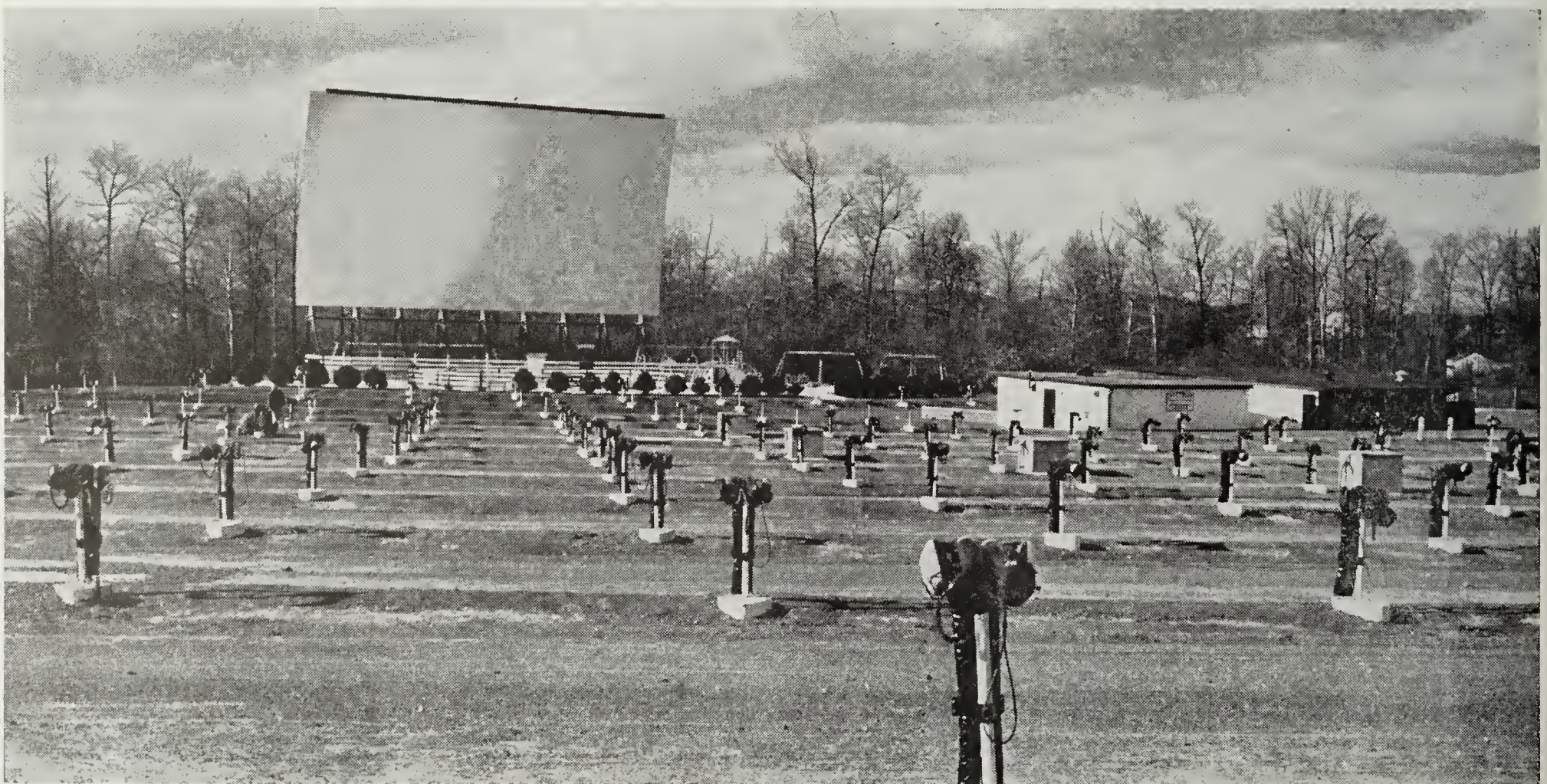
The Jet-Heet System

The new system for drive-ins, marketed under the trade name "Jet-Heet," is a central type system. It is an outgrowth of a domestic heating and air conditioning development by Jet-Heet, Inc., an engineering firm. As certain unique features of the Jet-Heet domestic system made it practical for adaptation to drive-ins, a brief description of the domestic system will help to explain the drive-in application.

In the Jet-Heet domestic system, conventional large sheet metal air ducts are replaced by small (two inch I. D.) prefabricated ducts that install like BX cable. This type of air distribution system requires a furnace that will deliver air at high pressure and about four times normal temperature, so that a small quantity of very hot air will carry the required heat to each room. Before being discharged into the room, the small volume of high temperature air is mixed with a large volume of room air to obtain a moderate temperature air mixture at the discharge outlet.

Furnace Design

To obtain the high temperature high pressure air required, Jet-Heet engineers created the furnace unit shown in the schematic illustration (Page 36). This furnace has a jet-engine type burner which delivers high temperature gaseous combustion products to very narrow passages in a heat exchanger. Here the heat is transferred from these gases to fresh air which is forced by a blower through narrow adjacent passages in the heat exchanger. A small quantity of air from the same blower



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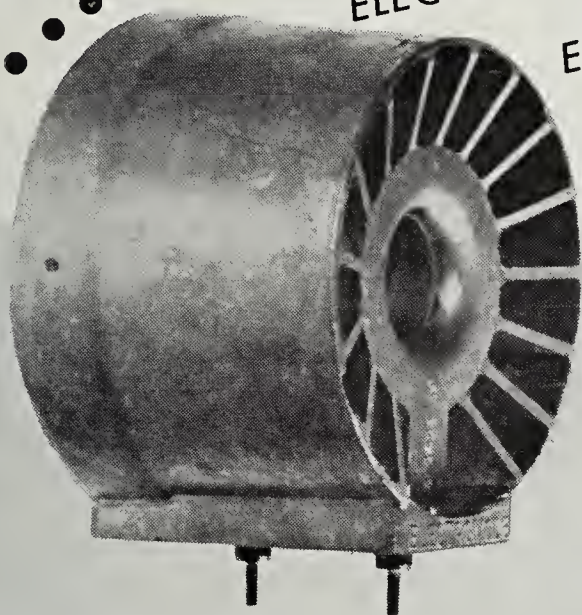
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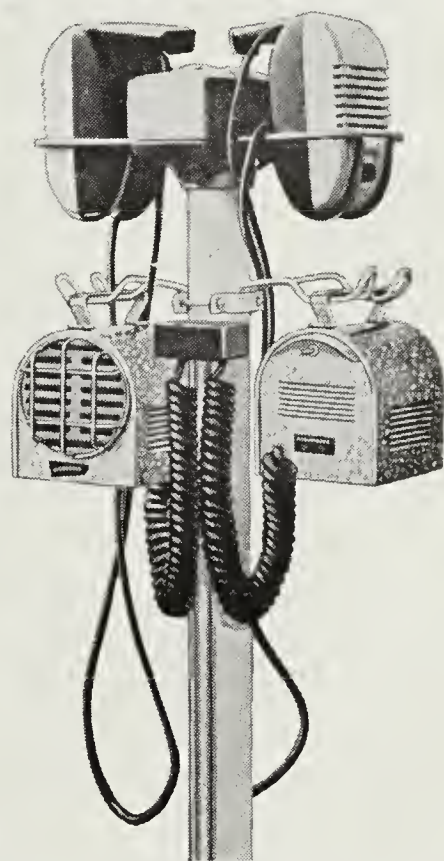
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- ★ Scratch-Resistant Silver Grey Finish



Above shows front and rear views of heater, mounted on speaker post. Easily accessible. Easy-to-grip handle and extra long, heavily insulated extension cord . . . Heater may be placed on dashboard, floor or any horizontal surface.

SAFEST because

Only Electromode Heaters have the exclusive Safety Grid Heating Element (illustrated above). All electric wires are insulated, embedded and completely sealed inside this finned aluminum casting. There is positively no danger of fire, shock, or burn. Heat is fan-circulated throughout the car and heater case remains cool to touch. A built-in Safety Switch automatically prevents overheating.



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The Electromode is known as the "child-proof" heater. Positively no exposed hot wires or glowing coils. Completely weather-proofed and grounded. May be handled with complete safety by children or adults, even while in operation.

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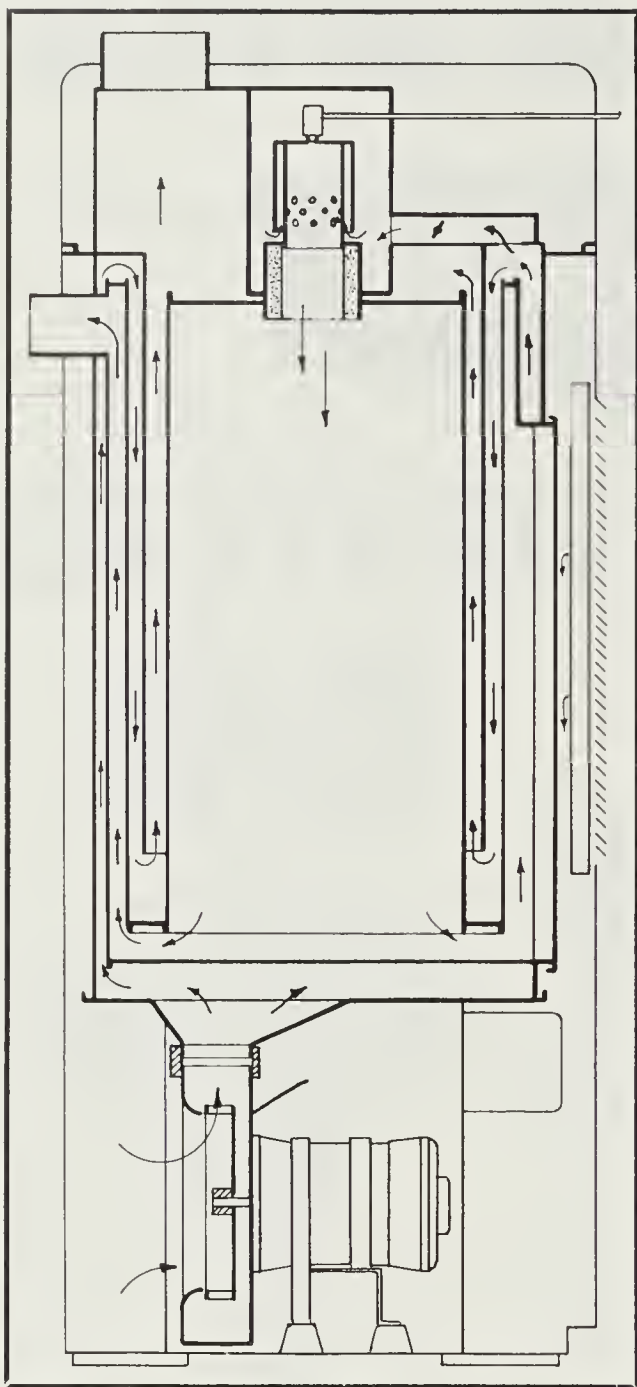
Made by World's Leading Exclusive Manufacturer of
All-Electric Heaters for HOME • INDUSTRY • FARM

ELECTROMODE

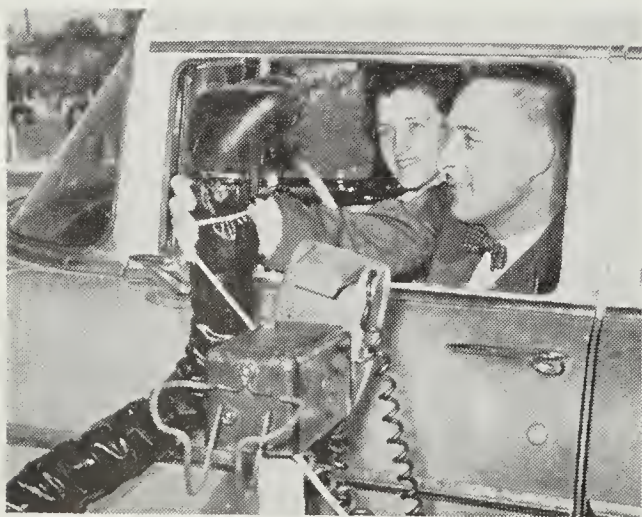
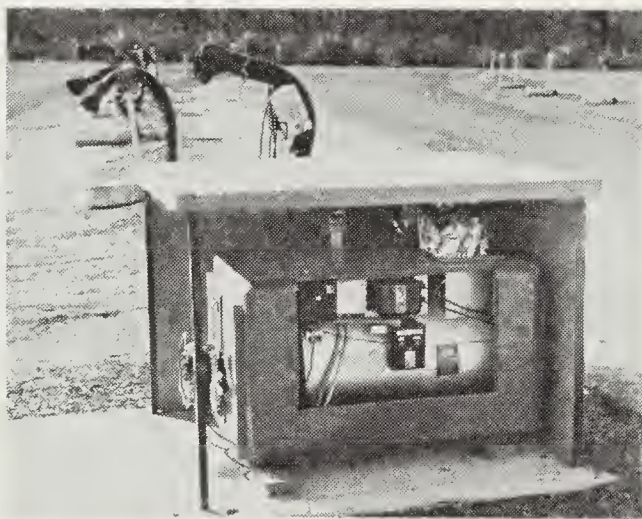
Division Of

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THE DIAGRAM above indicates the design and function of the Jet-Heet Furnace, shown installed on a drive-in ramp below in a cut-away casing. Bottom, the heating-cooling tube is placed in car.



is diverted to the burner for combustion air. The fresh air and hot flue gases flow in opposite directions ("counterflow") for most efficient heat extraction per unit of heat exchange surface, thus keeping the unit very compact. Furthermore, the burner operates with a positive pressure in the combustion space so that no chimney is required to produce a draft. This minimizes air flow through the flue passages to decrease stand-by losses when the furnace is not operating.

Several thousand Jet-Heet furnace systems were sold and installed in homes for a mass field test, and performance characteristics were sufficiently impressive that the Navy Department specified Jet-Heet furnaces for its Antarctic "Operation Deepfreeze." The same small size ductwork that distributes hot air from the Jet-Heet furnace also is usable for air conditioning. Small quantities of relatively low temperature air are distributed from a high pressure air conditioner and mixed at each room before discharge.

Air Conditioning

Heretofore, utilizing the same furnace ductwork for air conditioning has led to problems of ducts sweating on the outside, because conventional large sheetmetal ducts are costly to insulate. The Jet-Heet concept of distributing a small quantity of much colder air through small prefabricated insulated ducts eliminated this problem. Since the air in the Jet-Heet unit is cooled sufficiently to freeze out practically all water, it has an added advantage of supplying completely dry cold air at the discharge outlets. This is an equally valuable feature in drive-in air conditioning.

The concept of circulating relatively small quantities of air at relatively high temperature for heating and relatively low temperature for cooling represented a major step toward overcoming hot and cold air distribution problems for applications such as that at the drive-in, where long distribution runs are required. Total heat (or cooling) delivered is a combined function of air temperature and air volume, much as with electrical systems where the power delivered is a combined function of current and voltage. Just as a low voltage, high current electric power system requires relatively large wires to transmit a given amount of power, so also a low temperature high air volume heat system requires relatively large ducts to transmit a given amount of heat energy.

Features For The Drive-In

In the Jet-Heet Drive-In System, heated (or cooled) air is distributed through an underground duct to individual parking stations. At each station, branch tubes carry the air to individual diffusers that are placed in the car window.

Among the features of the domestic system that helped bridge the gap to a drive-in system, the following were important: First, a high temperature, low volume air system makes it possible to distribute air long distances (up to 150 feet) through relatively small underground ducts (four to six inch I. D.), thereby to serve up to 31 cars from a single unit. Larger ducts required by a higher volume system would have very high heat losses, adversely affecting operating cost and reducing the number of cars serviceable by a unit of given size. Larger ducts also would be extremely costly to purchase and install.

Second, the furnace unit itself is very compact and can be installed with its major axis parallel to the ground, giving an inconspicuous silhouette, lower than an automobile, that does not block line of sight.

Third, the high pressure burner, requiring no natural draft, eliminates the need for chimneys which could not be tolerated on a drive-in field. For air conditioning, since the Jet-Heet design puts out dryer air than most conventional air conditioners, hot weather in-car comfort is further augmented. Such comfort can be affected both by reducing the water content (humidity) in the air and by lowering the air temperature. In addition, the circulation of air alone will give a feeling of comfort. This can be done with the high-pressure Jet-Heet blower, even without any cooling of the air.

Advantages For The Drive-In

As a drive-in system, the "central" heating and air conditioning concept has many inherent advantages. Perhaps of greatest significance is the air conditioning aspect, as the same distribution system works year around, eliminating all "open window" problems. Operating costs are low; each 100,000 BTU furnace consumes a maximum of 0.9 GPH of Number 2 fuel oil to heat 31 cars in the winter, while a five-ton air conditioner serves the same number of cars in the summer, under most severe conditions. As outdoor temperatures moderate, fuel consumption decreases. Up to 30 cfm of fresh air is brought into the car constantly, to give continuous replacement of stale air and to distribute heat or cold air uniformly. The system is completely safe, as there is no combustion or other energy conversion within the car. There is no incentive to theft, as the air tubes and diffusers have no practical use elsewhere.

The air conditioner companion for the Jet-Heet furnace previously described is a five-ton air cooled unit. It is a generally conventional condenser-compressor type, being unique only in that a deeper than normal coil is used to obtain lower than normal air temperatures. It is powered by 220 volt electric service, and has approximately the same dimensions as the companion furnace.

The furnace unit and/or air conditioner assembly are completely enclosed in a single housing having a top access panel for servicing of the units. Outside air is brought into the housing through a filter panel by a high pressure blower which forces the air across the evaporator coil and then into the inlet pipe leading into the underground main. Heated air from the furnace enters the inlet pipe through a branch connection, so that there is some tempering of the heated air which leaves the furnace at 350° F. When switchover is made in the spring from heating to cooling, a damper on the furnace outlet is closed to prevent backflow through the furnace unit.

At each housing, individual concealed switches are accessible from outside the housing to control the furnace and air conditioner units. Alternatively, a master switch panel can be installed in the projection booth or concession stand to allow selective operation of the units from a central location such as the projection booth or manager's office.

For the furnace units only, 20 ampere service to each unit is adequate, and usually is handled by local electrical contractors. For combination heating and air conditioning, 50 ampere service is needed.

Fuel Type And Cost

Fuel for the furnace units can be either gas or oil, depending on which will give the most favorable combination of initial and operating costs. In the case of gas, the piping (like the electrical work) utilizes mainly the same trench system as the underground ductwork. In the case of fuel oil, several alterna-

tives are available. For areas where above-ground storage is permitted by local codes, a 55 gallon tank for each unit, installed by the unit housing, is most economical on first cost. Where burial is mandatory, tanks from 275 gallons to 1000 gallons or more can be used, each serving up to five furnace units. In most areas the delivered price of fuel oil depends to some extent on the quantity taken by the customer on each delivery. The proper size tank is selected on the basis of the arrangement of furnaces required in the field, which affects the number that can be served per tank, and the applicable fuel oil costs.

Underground Ductwork

The underground ductwork is a major component. It is placed in a trench 12 inches wide and 18 inches deep, opened and back-filled by local general contractors. This main duct must be rugged to withstand abuse in shipping and installation, as well as to resist traffic loads, shifting ground with changing seasons, and different soil conditions. It must be well insulated, completely watertight and lend itself to rapid, economical installation.

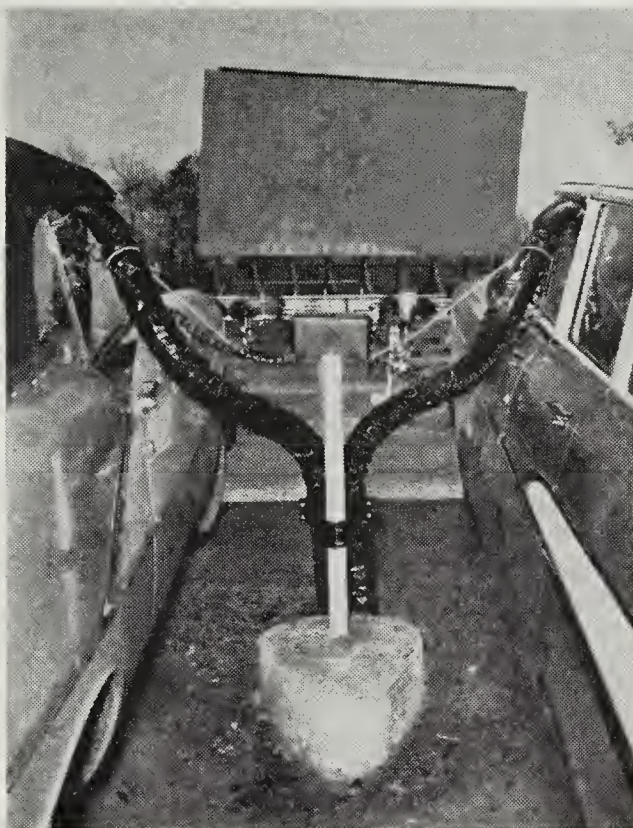
A good combination of these characteristics is found in a structure of urethane foam plastic. This material has exceptional insulation characteristics, with a K factor of 0.23. The material is formed one inch thick over an aluminum foil core. At the outer surface of the foam, a coil of wire is embedded to provide structural rigidity. This complete assembly is covered by a watertight jacket of plastic material, with suitable provision for rapid coupling to adjacent sections of the pipe. Since approximately 18 feet of underground pipe are required for each pair of speakers served, pipe costs are a prime factor in total system cost, and a continuing cost reduction engineering program is directed toward this vital component of the system.

Branch Tubes

The branch tubes which lead upward at each speaker station are detachable at ground level for easy replacement in case of damage by careless drivers. These tubes comprise a two inch diameter lock-seam aluminum core, giving flexibility and durability. A one inch covering of fiberglass insulation over the core is protected by a fiberglass fabric jacket. An outer covering of plastic material provides a waterproof covering. The tubes are attached to the speaker post by a metal bracket. The tubes normally drape over the speaker junction box when not in use. The elastic return cords formerly used to return the tube to the junction box are eliminated by placing the holding bracket more than half way up the tube so that the tube cannot touch the ground even if it is not replaced on the junction box.

Diffusers

The diffuser that distributes air inside the car window also has been the subject of considerable engineering study. The basic structure consists of an aluminum casting with a circular neck portion that fits inside the core of the branch tube. The casting has a coating of urethane foam insulation that will insure a moderate surface temperature for handling (placement in the car window opening), and also to avoid any damage to the glass or window frame. There are four elongated openings in the face of the diffuser. Two of these direct air downward, front and rear. The other two direct air upward, front and rear. This arrangement develops air curtains that sheath the walls, floor, and roof to give uniform distribution throughout the car, without direct air flow on any passenger.



THE FLEXIBLE CONNECTIONS for the Jet-Heat system are a plus factor. They are almost impervious to damage, weather, pilfering or other loss.

The openings at the window on each side of the diffuser serve as discharge vents for stale air which is displaced by the incoming fresh air. Originally, each diffuser included an individual damper control for regulating the air flow. Field use has established that this is an unnecessary complication, as any desired adjustment can be made by varying a window opening either at the inlet window or at any of the others. In one sense, this is an advantage since any passenger can open his or her window to modify the local temperature in that part of the car.

Since there will be some air temperature change along the underground main between the furnace or air conditioner and the outermost station on each line, compensation is needed to assure that all stations will receive equivalent total heating or cooling. This is achieved by a system of balancing dampers

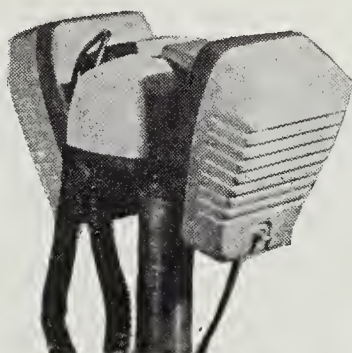
placed in the branch tubes at ground level. When the system is installed and first placed in operation, these dampers are adjusted individually (and then locked permanently in position) to give a progressive increase in airflow at each station further removed from the central unit. Thus, in the case of heating, the outermost stations receive maximum airflow at minimum temperature, while those closest to the furnace receive minimum airflow at maximum temperature. The same applies with relative temperatures reversed, in the case of cooling. The result is a complete balance in total heating and cooling delivered at each station.

Operating Costs

Experience on operating costs for the first installation of this equipment in Eastern Management Corporation's drive-in at Totowa, N.J., has fully substantiated the claims of less than two cents per night per car. On maintenance, the Jet-Heat furnace units themselves have required an average of less than one service call per furnace per year in domestic systems, where the duty cycle is 'round the clock. Operating at drive-ins for an average of less than one-fourth the domestic heating duty cycle, the units should easily surpass this record.

At the present time, all Jet-Heat system sales and installations are handled directly by the manufacturer, to insure proper adaptation of the equipment to local conditions. Quotations are based on a preliminary engineering survey to insure a sound basis for most economical pricing in each theatre. The nominal survey charge is applied to the purchase price if an order is placed. Engineering supervision is provided as part of the installation contract, and arrangements made with local contractors covering electrical work, trenching, and similar standard work required. Service arrangements, including training where needed, also are made through local heating and air conditioning contractors.

It will be interesting, indeed, to see what effect this new application of central heating and, more importantly, the advent of air conditioning, may prove to have on drive-in attendance and operation.



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Heater Voltage Requirements

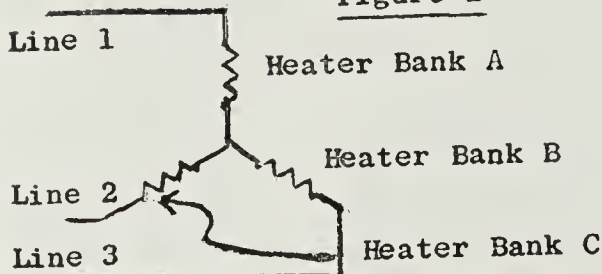
A Manufacturer Clarifies some of the Complex Theories Involved in Electric Car Heating System Installations

■ THERE HAS BEEN considerable misunderstanding regarding voltage and current requirements in heater installations. Although this involves the somewhat complex theory of polyphase electrical systems, the problem can be clarified up to a point.

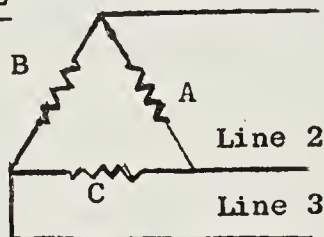
Heater systems are installed in three-phase systems which may be one of two common configurations: (1) the wye (or star) connection, and (2) the delta (or mesh) connection. These connections are shown right:

By AL BOUDOURIS
President
EPRAD Company

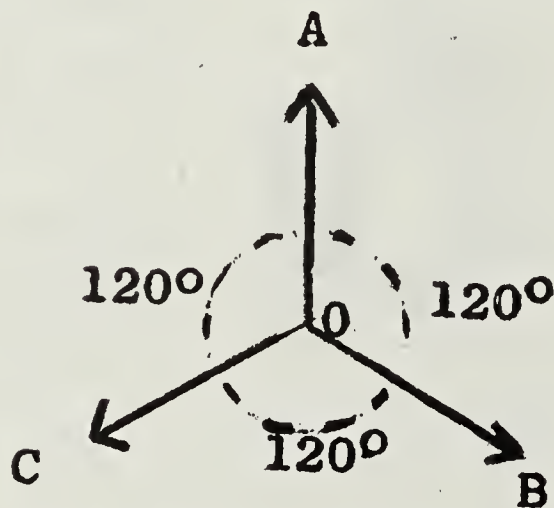
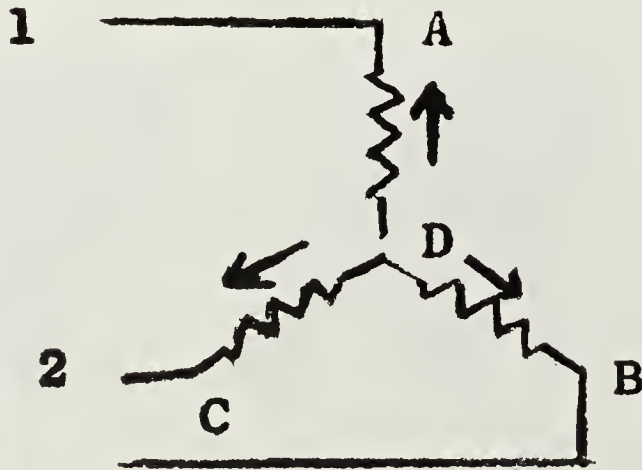
Wye-Connected Heaters
Figure 1



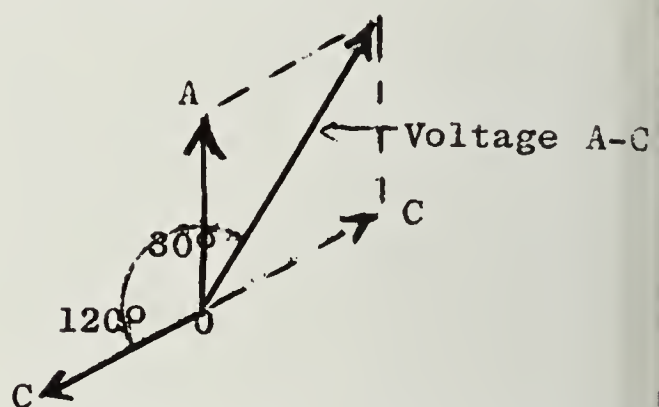
Delta-Connected Heaters
Figure 2



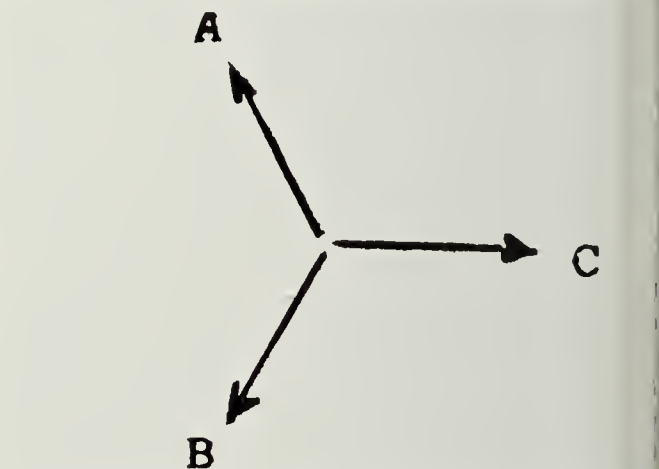
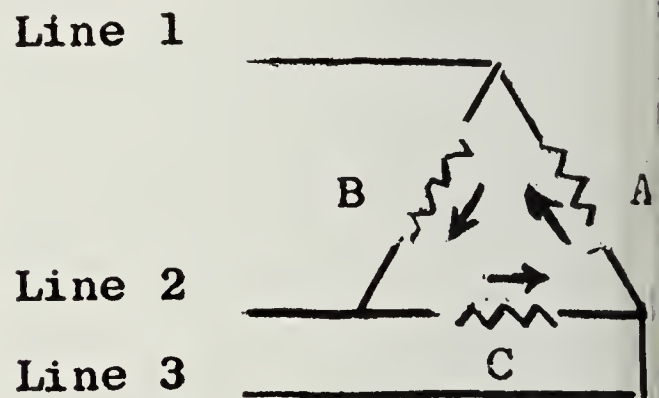
The voltage across the feeder lines are 120° out of phase, and are assumed to be equal. This means that although they have equal measured voltages, the separate voltage alterations occur at different intervals so that no two line voltages are simultaneously maximum or minimum. This requires that we use vectors to determine the current and voltage relationships. Since the heaters are essentially resistive, we can assume that the voltages and corresponding currents are in phase. In this figure, the current through each line is equal to the current through the heater bank in series with it. However, the voltage must be represented vectorially:



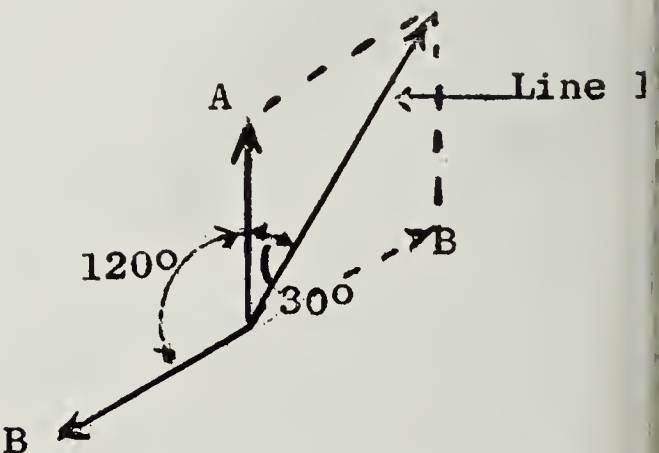
Now if we wish to know the voltage between lines 1 and 2, we find that we must subtract the vector "C" from the vector "A." This is done as follows:



The voltage A-C is the voltage which exists between lines 1 and 2, and may be computed trigonometrically to show that the line voltage is 1.73 times the voltage across the heater bank. Now, consider the Delta connection:



The voltage across each heater bank is now equal to the line voltage (voltage between any two lines). If the heater bank loads are equal (balanced load), the currents A, B, and C are equal in magnitude, but differ in phase by 120°. The current through Line 1 is the vector difference between current "A" and "B." Thus:



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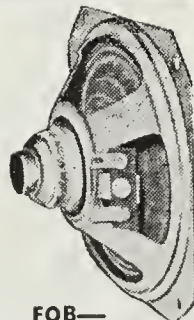
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Get Factory New . . .

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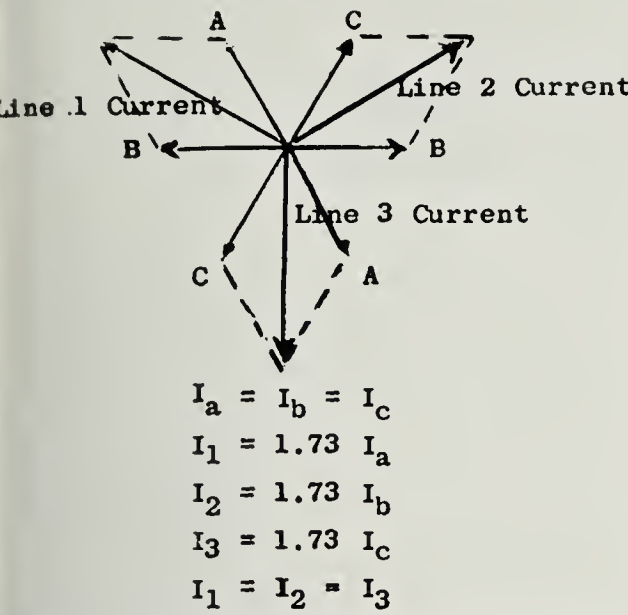
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. . . baked varnish impregnated
voice coils and non-swelling gas-
kets.



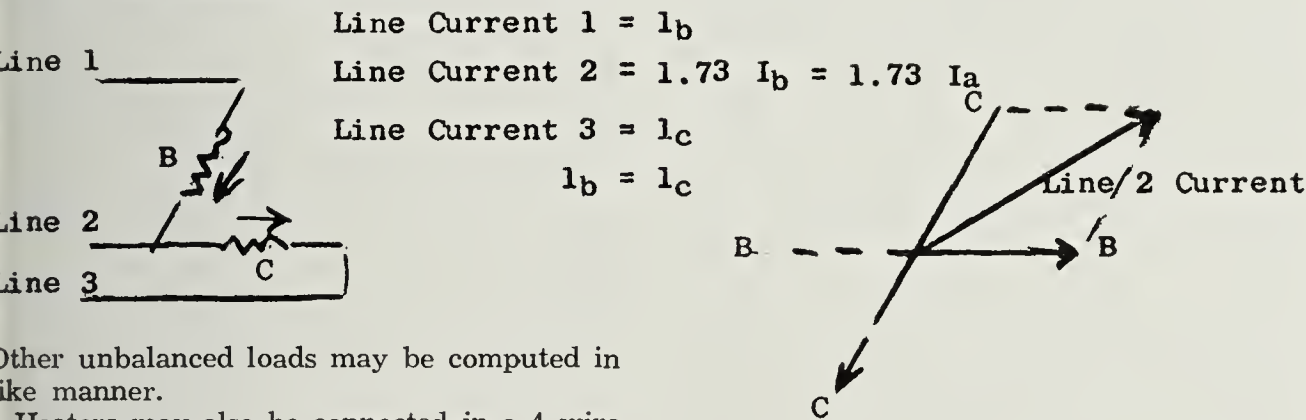
Sizes	3 1/2, 4"	5"	FOB—
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Trade-in Allow70	.95	paid on 100 or
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By trigonometry, we find that the line current is 1.73 times the current through each heater bank. The total solution is as follows:

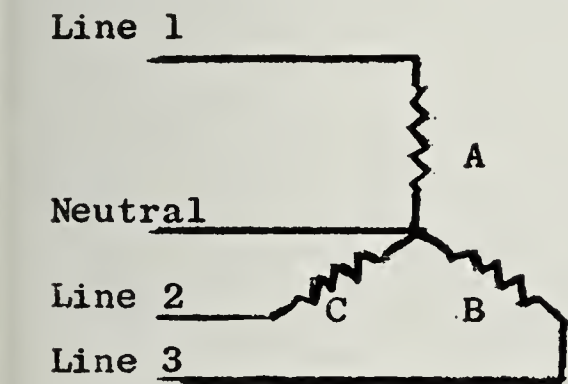


Now, if one heater bank should open, say heater bank "A," the vector "A" would go to zero, and the solution would be as follows:

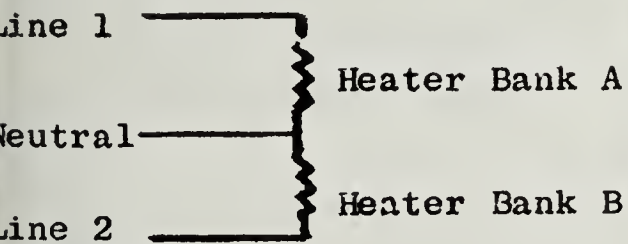


Other unbalanced loads may be computed in like manner.

Heaters may also be connected in a 4-wire wye configuration, where the fourth wire is neutral (common):



In this configuration, the neutral is usually grounded, and carries no current if the loads A, B, and C are equal. If the loads are unbalanced, a current will flow through the neutral wire in proportion to the net unbalance. The line currents are equal to the respective heater bank currents, and the line-to-line voltage is equal to 1.73 times the heater-bank voltage. The line-to-neutral voltage is equal to the heater-bank voltage. Some heater installations may use a single-phase, 3-wire system. In this configuration, one wire is neutral.



The line-to-line voltage is double the line-to-neutral voltage. The line current is equal to the heater-bank current.

Fusing

A fuse is a protective device which is inserted in a line to prevent damaging currents

to flow. Since heater resistances may fluctuate $\pm 10\%$ in manufacture, the fuse size should be approximately 25 percent greater than the computed maximum line current.

Wire Size

Wire size is based upon the safe load current for the particular installation conditions. It is the heating effect of a current passing through a conductor that is the ultimate consideration. The smaller the wire, the greater the resistance, and the greater the power (heat) dissipation in the wire.

For a direct burial installation, a wire size of 500 circular mils per ampere is considered the minimum safe limit, when using insulation of neoprene, polyethylene, or similar quality.

Assume that the computed line current is 160 amperes. The wire size would be $160 \times 500 = 80,000$ circular mils.

Wire size #1 (AWG) would be selected because it has a cross-sectional area of 83,700 circular mils (the next highest wire size). The resistance of this wire would be .118 ohms per

1000 feet at 40°F . When a current of 160 amperes is passed through 1000 feet of this wire (500 ft. run), the voltage drop is 19 volts, and the power loss in the wire is 3,040 watts. The line fuse should be 200 amperes (maximum capacity).

It is to be hoped that the foregoing simplified explanation of some of the principles involved in heater voltages will assist many exhibitors who have been perplexed in this respect while trying to master the problem.

ROOF TOP DRIVE-IN

Continued from Page 32

Development of a model (Figure Three) opened up possibilities of just about any size recreation, entertainment, and trading center. By close examination of the model, one can readily visualize a scaled down version eliminating the mall and the stores at the front. The remaining stores would then all be under the roof deck ramps. Any further reduction in stores would again depend on the potential trading area, financial support, property availability, and other factors peculiar to the specific location.

Trading center developers of today should consult with a drive-in theatre design engineer to implement their ideas and to project their planning into a functional and positive development for the end result of a center truly giving the public maximum service and entertainment facilities.

Such developers should not make the mistake of adding a drive-in theatre as an afterthought, which is what happened, in general, in the case of the Dover Drive-In, with the result that many problems were encountered that could have been avoided through some careful planning.

Through the lesson of the Dover Drive-In, it has been possible to develop such a layout as that in Figure One, in which foreseeable difficulties have been anticipated, although individual tailoring is nonetheless essential at the time of construction.

One way in which we have been able to capitalize on the problems which arose at the Dover is in design of a mall-type layout for future proposed theatres of this kind. Department stores and smaller shops in the mall area would be accessible in various agreeable ways; on the other hand, the stores under the ramp area enjoy such advantages as rear truck delivery under cover, as well as excess storage under cover.

Lighting in the proposed layout has been directed away from the screen tower surface and the ramp area by means of the high department stores and the shops beneath; the problem would be further reduced, of course, by shielding parking lot lights properly.

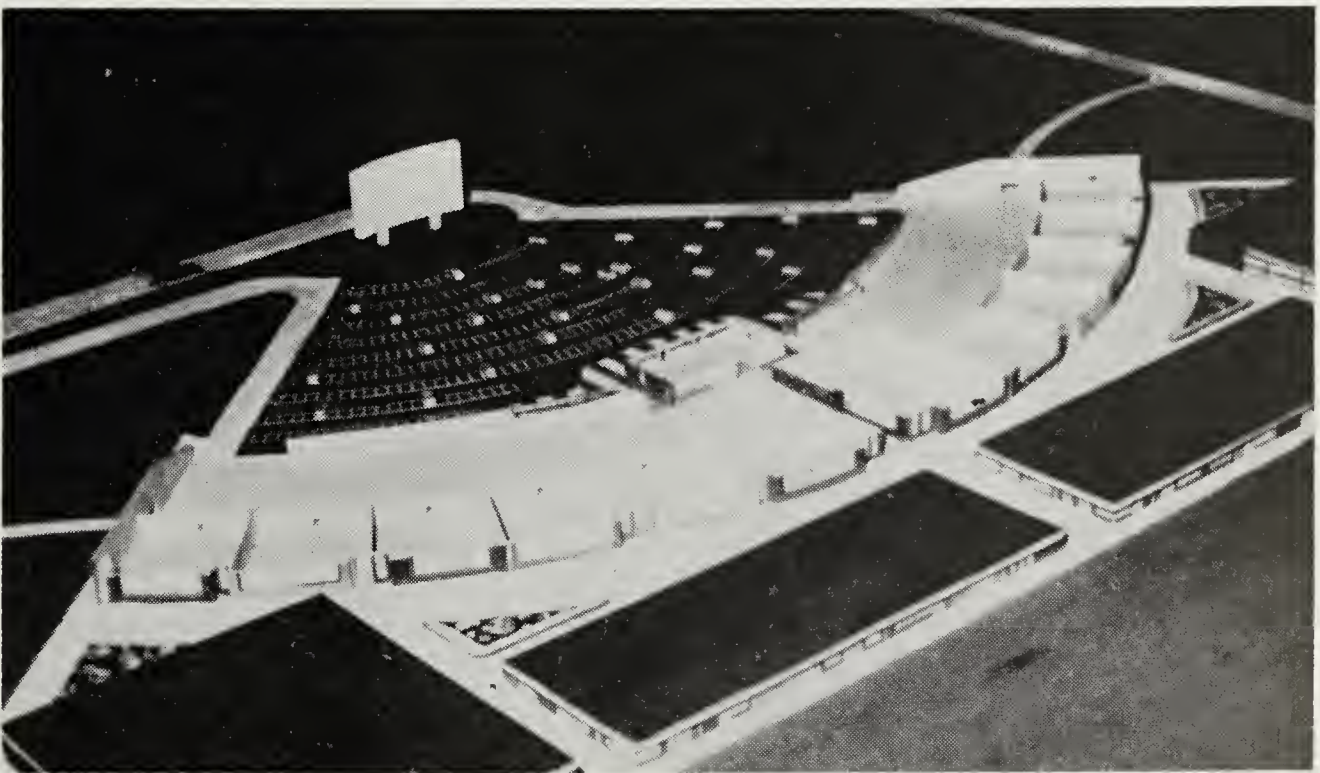


FIGURE THREE: A model layout of Mr. Vogel's roof top drive-in, which has been displayed at an industry convention and has attracted wide interest both in and out of the industry.

Stereophonic Sound For Theatres

A Detailed Review of Stereophonic Sound Principles, Equipment, Utilization, Operation, and Maintenance

■ THIS ARTICLE IS PROMPTED by the thought that the exhibitor, disturbed by current events, may welcome a review of the principles of stereophonic sound and the necessary theatre equipments, so that he may intelligently assess his position in the business.

Looking Back

The motion picture industry was introduced to stereophonic sound in release print form in 1953 with the beginning of CinemaScope. In the following two or three years, approximately 4,000 theatres in the United States and Canada purchased and installed the equipment for exhibition of the CinemaScope type picture and the accompanying magnetic multiple-track stereophonic sound. Partly due to the exhibition innovations, those theatres which purchased the new equipments early, mostly paid off their initial investment with the increased business. Subsequently, principally due to exhibitor pressure, CinemaScope features were also released with single track photographic (optical) sound; as a result, 14,000 more theatres acquired the apparatus for presenting the picture portion but ignored completely the improved reproduction features of magnetic stereophonic sound and the chain reaction was triggered. Producers, with the exception of 20th Century-Fox, ceased making stereophonic sound prints, or made them in such small quantity that they were available only to a few first-run houses on certain types of pictures.

Experience and observation have disclosed that many theatres equipped with magnetic sound reproducing equipment do not bother to maintain their investment in operating condition and, therefore, exhibit the photo-

By LORIN D. GRIGNON
Development Engineer
20th Century-Fox Studios

graphic sound track versions of features which were also released in stereophonic sound form. Much of theatre management did not consider it advantageous, even over the long term, to spend money for modifications or new equipment in order to keep up with new features, apparently reasoning that the public is not seriously concerned about the quality of the presentation. Theatre managers devoted considerable time to the popcorn and candybar operation probably because the results could be seen in black and white, although house cleanliness became more of a problem. In retrospect, knowing that the customer is initially attracted by the entertainment offered and expects comfortable and pleasant surroundings, one wonders whether the industry might have done better by paying a greater percentage of time to the method and quality of presentation of the product.

Obviously, all the foregoing is history. What about the future?

Looking Ahead

It is now well acknowledged that television is the real competitor of motion picture films in theatres. We must first face the fact that television and the motion picture industry deal with the same commodity—entertainment, education, or escape, in the form of

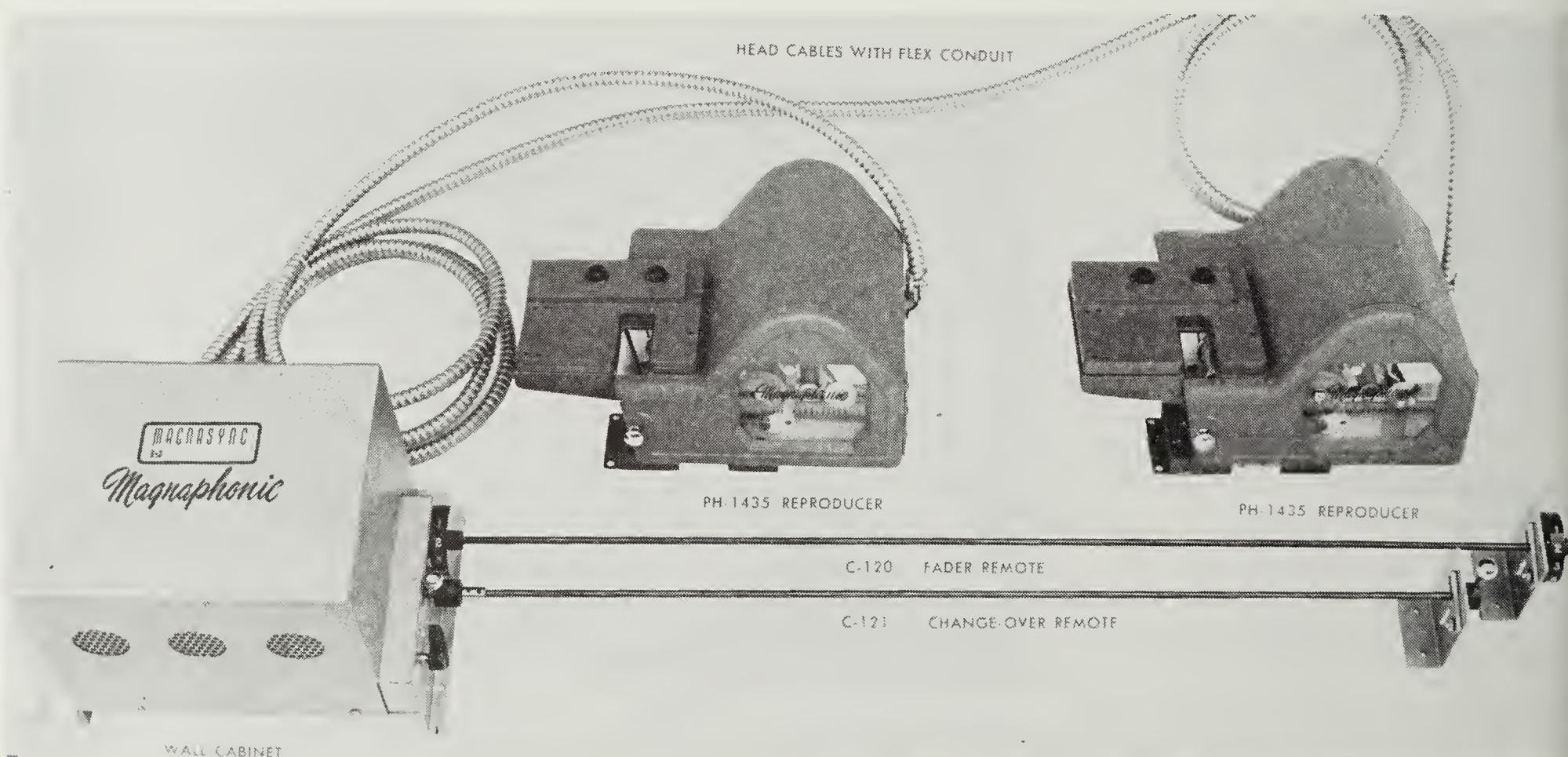
“moving pictures with sound.” The same stories are available to each medium, as are the same artists and settings. The only fundamental differences are *where* the commodity is delivered to the consumer and *how* it is presented; “where” is largely determined by “how.” If we recognize that the principal competitive advantage of the motion picture industry resides in the manner and degree of quality of presentation — story staging; large, clear, bright picture images, free of flicker; realistic, intelligible sound with appropriate music and without foreign noises or distortion; pleasant surroundings — it is manifestly clear that the commodity must be shown in theatres or their equivalent, and that we must always be alert to take advantage of every improvement in presentation and *make this known to our customers.*

In 1953, the industry led all other entertainment media in technical matters; today it is largely behind, with a seeming willingness to “let the other fellow do it first.” There are some who believe that the exhibitor may have misjudged the public’s perception when he said, “The public doesn’t know the difference.”

Stereophonic Era

Today, stereophonic sound is in the home on magnetic tape and on records, it is on radio, and it is on television. The material in trade journals and the extent of advertising in all media, is sufficient to prove that “stereophonic” is a word widely known by non-technical people, even though the principles involved are not generally understood and a great deal of the equipment is executed improperly and installed badly. How much longer shall we wait before we also take full advantage of one of the aspects of su-

BELOW, Magnasync Magnetic Reproducers (Penthouses) for four-track CinemaScope stereophonic sound with wall mounted pre-amplifiers, fader, and changeover devices, and the head cables.



perior presentation, stereophonic sound?

The television industry advertises and exploits program material aggressively, mentioning each feature and novelty. Today, although stereophonic sound is otherwise generally widely publicized, this added feature of motion picture exhibition, when available, is not mentioned, or is relegated to the smallest print in the advertising copy. Some day an enterprising television advertiser may startle us with something like the following: "The John Doe Show with Stereophonic Sound — You can't hear this in your local theatre."

Exhibitor The Pacesetter

Many exhibitors whose theatres are equipped for stereophonic sound complain that they cannot get a sufficient number of prints from the producers to justify the equipment and maintenance cost; exhibitors whose theatres are not equipped state that there is little reason to install stereophonic sound equipment when most producers do not make this kind of product. Manifestly, progress is stalemated when each segment of the industry waits for the other.

The exhibitor is the producer's customer, and it seems reasonable that the latter would provide stereophonic sound prints if theatre management made known their wishes and, further, a sufficient number of additional theatres would equip for stereophonic sound so as to warrant the added cost of release prints. There are manifestations in Hollywood that the producers are now taking the initiative by currently making more pictures with stereophonic sound than in the last year. Exhibitors have been through a bad period in which there were no clear cut signs to guide them but the low point apparently has been passed and theatre management can again feel and display the enthusiasm which is so necessary in show business.

Mag-Optical Prints

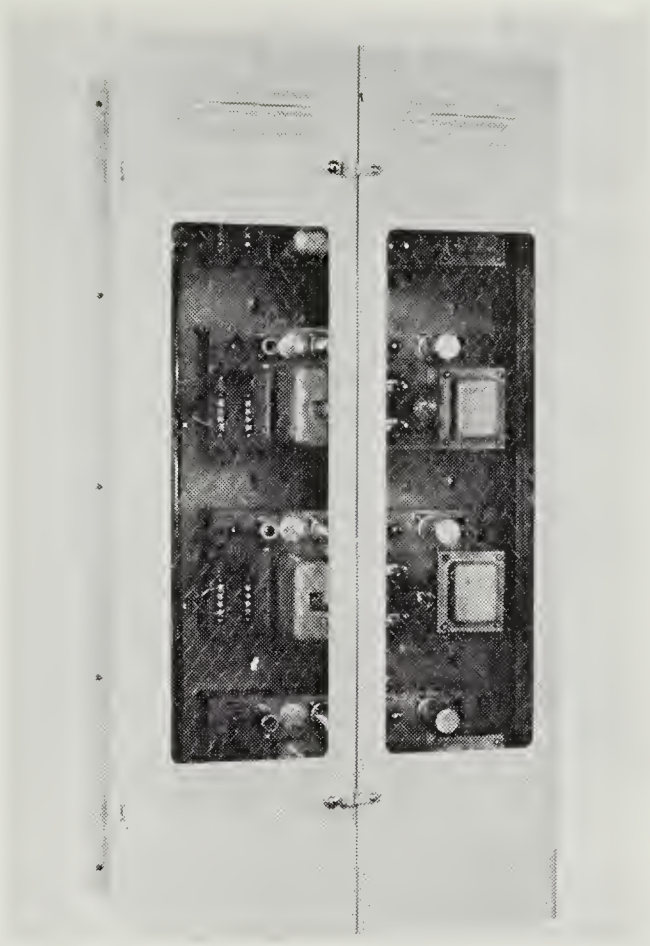
In the past year, the form of release print known as "Mag-optical" has been issued. These prints carry both magnetic stereophonic and optical track sound on CinemaScope film and with a CinemaScope film image. Mag-optical prints, being a combination of stereophonic and single track sound, eliminate the necessity for two kinds of release prints, thereby reducing the cost of manufacture and distribution, making it more feasible, economically, to provide magnetic stereophonic type releases in greater quantity. These prints are useful to the exhibitor in that the photographic sound track provides protection, should the stereophonic equipment become unexpectedly defective and also, since only one kind of release print is needed, copies are more readily available.

PART I:

STEREOPHONIC PRINCIPLES

Monaural Sound

All of the reproduced sounds to which the public has been exposed prior to the commercialization of stereophonic sound are known technically as monaural methods or, more descriptively, one-eared methods. This is true of records, radio, television and motion pictures; the latter uses a single sound track commonly called optical sound but more correctly, photographic sound. The effect of one-eared methods of recording and reproducing sound is as though the listener were transported back to the time of the performance, placed at the position occupied by the microphone and had one ear plugged up. If the microphone happened to be placed



THE MAGNASYNC cabinet equipment, above, and the Ampex amplifier equipment, right, for four-track magnetic reproduction of film sound.

to the right side of the performance, say an orchestra, then the listener would hear in either case predominantly the right side of the performance. The thoughtful reader will recognize that with one-eared recording or reproducing methods, it is impossible to give the same effect to an audience as they would have if they were seated before the actual performance; this analytic conclusion leads us to the concept of stereophonic sound.

Stereophonic Sound

It is the intent of stereophonic sound methods to *recreate the original performance before a new audience at some later time, in true space relationships as though the artists were actually on stage*. In the motion picture case, stereophonic recording is used to reproduce behind the screen all the sounds of the original performance in suitable fashion so that the audience, by two-ear hearing, has the same impression as when seated in the auditorium with the original performance. If the reader wishes he may demonstrate for himself the difference between one-eared and two-eared hearing by alternately covering and uncovering one ear while listening to someone talking, particularly within a group of people. The experimenter will notice that with one-eared hearing it is more difficult to understand what is being said, the quality of the sound is different, and the location of the sound is more difficult to perceive.

Recording and Reproducing

To do an exact job of recording and reproducing sounds with stereophonic methods requires a very great number of microphones placed before the original performance, much like an invisible and sound transparent curtain recording the sounds from each one of the microphones individually on separate sound tracks and reproducing them subsequently with a like number of loud-speakers, arranged in a similar curtain before the new audience. For large screen use it has been found that the minimum number of microphones, recording channels, sound tracks,

reproducing systems, and loud-speakers is three in number. Three recording and reproducing channels cover the screen action quite adequately and recreate the original sounds realistically at the lowest possible cost. It should be understood that more than three channels, such as used in current road show exhibitions, will do a better job, but the expenses of road show presentation are not yet justified in the smaller theatres.

Summary

We may list the features of stereophonic sound as follows:

- (1) Visible position of sound sources on the screen are matched by the direction from which the reproduced sound is heard, rather than all the reproduced sounds coming from one place.
- (2) Changes in sound, as actors or sound sources move about or go more or less distant from the camera, are very similar to our experiences in life. In the case of musical recordings, the musicians seem to be placed as they would be in an orchestra.
- (3) The acoustic effects of a situation in which the action is taking place are well reproduced and life-like.
- (4) The quality, or faithfulness, or the recording and reproduction of the original sound is greatly improved.

To provide stereophonic sound reproduction for the motion picture audience required the use of three sound tracks on the release film. A fourth track has been added to stereophonic sound release prints which is used at appropriate times to enhance the audience participation in the presentation, to increase the illusion of certain scenes, or to create special effects for dramatic purposes. The signals from the three principal tracks on the release film are reproduced by three loud-speakers behind the screen and the signals from the fourth sound track are reproduced by a multiplicity of loud-speakers placed around the auditorium, so arranged

Continued on Page 50

Century's Model J Projector

A Leading American Manufacturer is Introducing Interchangeable 70/35mm Projection and Sound Equipment Having Unique Features

■ THE MOTION PICTURE INDUSTRY has, for some-time, observed other forms of entertainment gradually become more popular than motion pictures. Part of this depreciated popularity may have been caused by lack of foresight to continue aggressive research and development toward overcoming the physical limitations of the camera, film, and projector

BY LARRY DAVEE
Vice-President
Century Projector Corporation

systems. The success of such new and complicated motion picture systems as Cinerama, Cinemiracle, Horizontal Vistavision, 3-D, and similar attempts has pointed the way to a

renewed vigor in the industry portending greater things to come.

Among the more recent developments which has proven its value is the use of 70mm motion picture film with its larger picture area and its expanded six channel sound reproduction. Obviously, larger films and multiple sound channels require larger, heavier equipment to project the picture satisfactorily with optimum brightness and to reproduce the sound with clarity.

To that end, Century Projector Corporation dedicated its every effort and talent to the development and manufacture of projection and sound reproducing equipment to fulfill the most exacting specifications, with the highest quality of picture and sound possible within the limitations of the art itself.

The result is the new Century Model J Projector. This projector has the familiar physical aspect of its predecessors—the well-known and proven Model C, Model CC, Model H, and Model HH 35mm Projectors. The designs are also based upon the experience gained in the design of all of the successful projection systems enumerated above, plus about three years cooperative development on wide film projectors with 20th Century-Fox Film Corporation.

The new Model J 70/35mm Projector is the only American made equipment available and follows the time proven design of having the projector mechanism, optical sound reproducer, magnetic sound reproducer, and upper and lower magazines in separate units, thereby adding strength, stability, ease of installation, simplified servicing, and the possible expansion of presently operating projection and sound equipment through modernization in progressive steps, if that appears feasible as the wider film programs enlarge their operations.

An important consideration which has been carefully thought out is the possible adaptation to other film dimensions and processes. Each part of the Model J has been designed, and conversion units are already available for, film dimensions and processes not as yet ready for theatre presentation. Century has taken a long look forward to analyze possible future requirements for projection equipment. The Model J is the answer to an equipment prepared for almost any foreseeable expansion for the present 70mm and 35mm film dimensions, as well as other possible refinements.

The Model J Mechanism

The Model J mechanism is designed to project either 70mm or standard 35mm film. Special attention has been given to make the changeover from one film dimension to the other simple. The whole change can be made within a minute or so (with experience, within seconds). This means that 35mm standard film can be projected and, from the

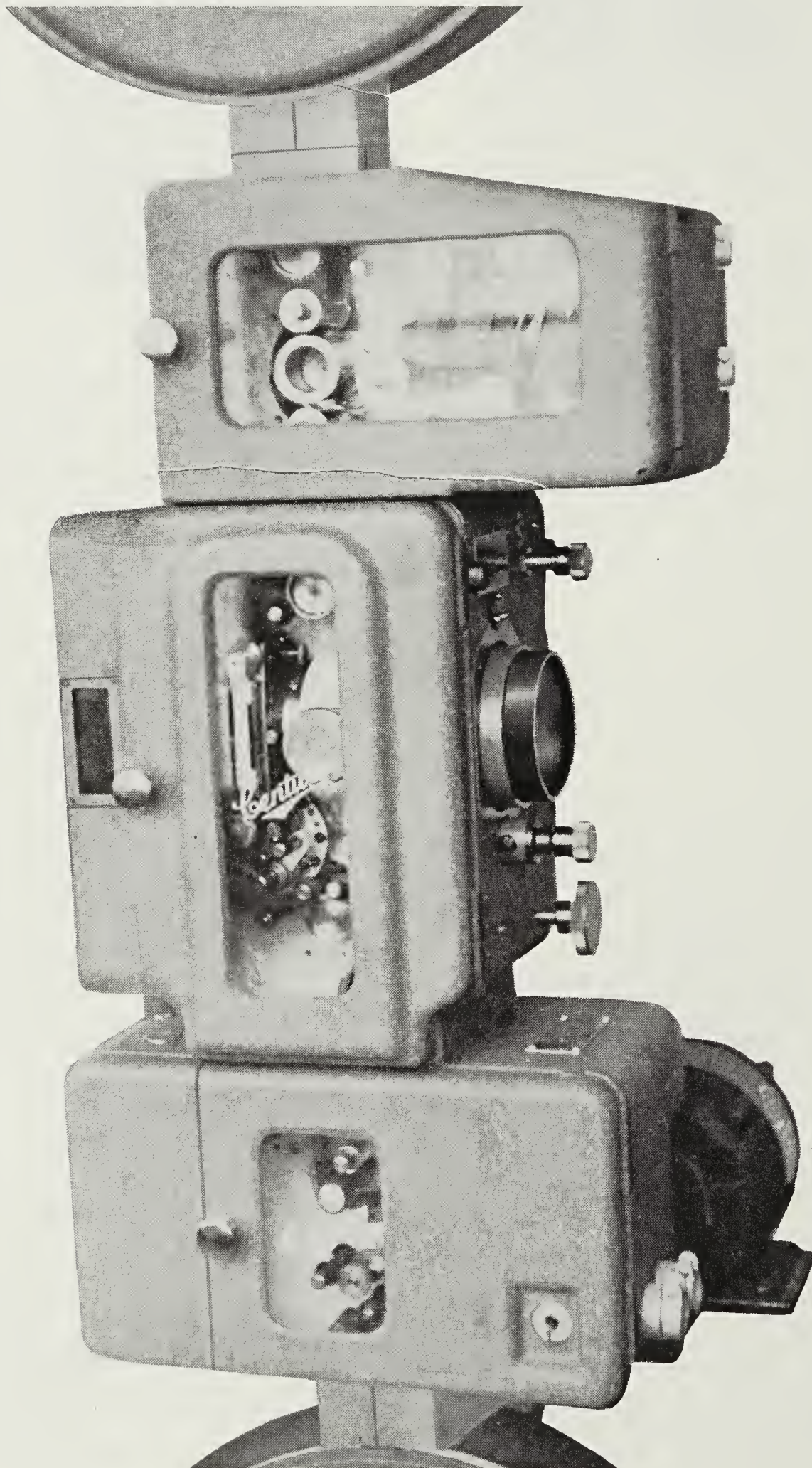


FIGURE ONE: Front view showing a model of the Century 70/35mm projector, including the J1-U-10 upper and J1-W-10 lower 24-inch magazines; R-31 70/35mm magnetic sound reproducer; Model JJ projector mechanism; and Model R-30 optical reproducer. Arc lamps and pedestal are standard.

FIGURE TWO: A front view of the Century Model R-31 70/35mm magnetic sound reproducer, showing the two reproducer heads, hydraulic flutter suppressor, and driven film sprocket.

time the tail end of this film runs out to the time of starting threading 70mm film, only seconds will elapse. It is, therefore, entirely safe and reasonable to run a 70mm feature film with 35mm news and short subjects.

The Intermittent Movement

The intermittent movement, as usual, is the heart of any motion picture projector. The Century 70/35mm intermittent movement has all of the accuracy and stamina of years of experience in the design and manufacture of such units for commercial, as well as specialized, applications.

The standard 70/35mm movement is a geneva starwheel and cam design, but of larger dimensions, larger shafts, larger cam pin, larger starwheel, and larger radii than any known projector for these applications (almost 100 percent heavier). Each part is the result of experimentation to find the right materials, weights, hardness, and finish to give undeviating steadiness to the picture with a reasonably long operating life.

The double intermittent sprocket should receive particular mention because of the exhaustive research and testing it has received. Life tests have been conducted on these sprockets for the past two and half years. They are made of special duraluminum having a hardness at the wearing surfaces harder than the steel of standard sprockets.

The sprockets are easily changed without removing the movement from the mechanism. They can be reversed, also, in the mechanism, and by a unique design of hub contour the concentricity of the rims and the positioning of the teeth are assured. Screen measurements indicate that picture steadiness is equal to, or better, than the best 35mm performance.

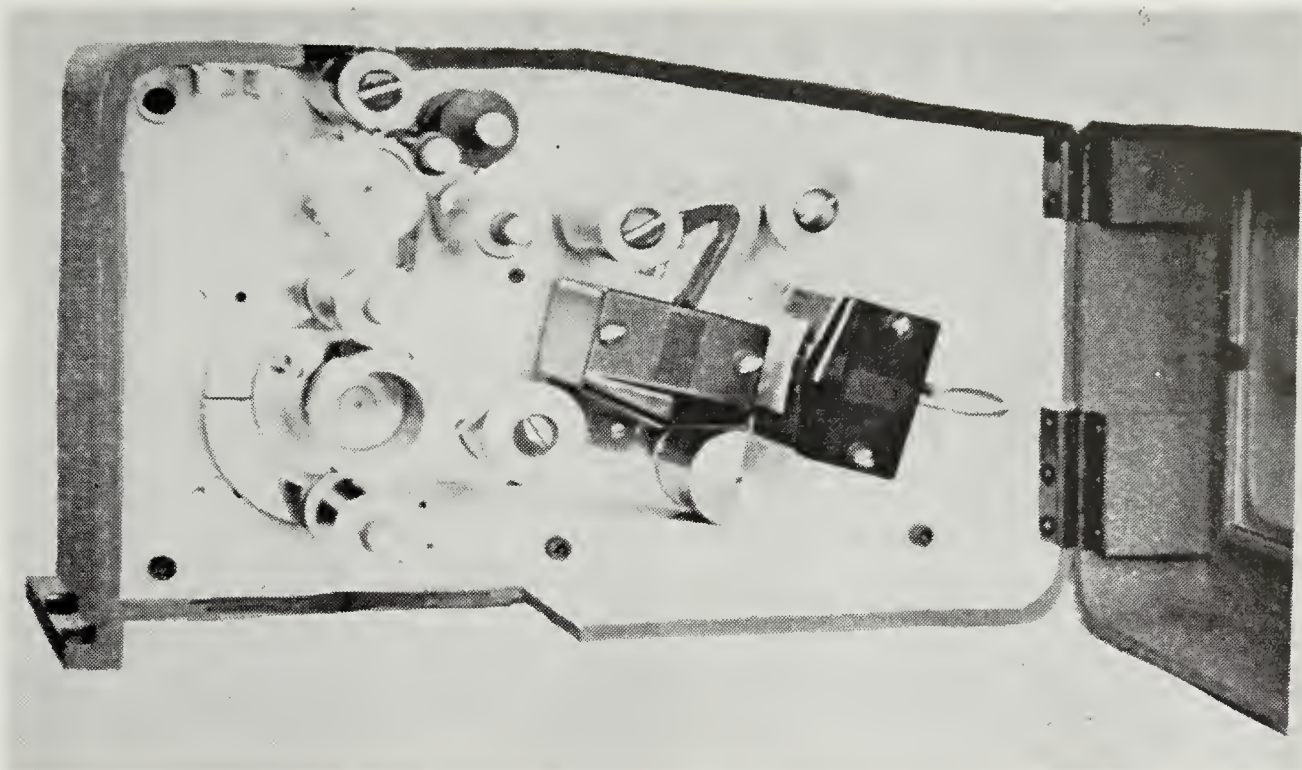
No expense has been spared in making this 70/35mm intermittent out-perform any device of its kind. It is designed specifically for use with larger films at normal and increased film speeds.

All other sprockets in this projector are double (70/35mm) and made of hardened steel. The diameter and tooth shape of each sprocket has been designed for the particular job it has to do. Each sprocket is, therefore, expected to last a long time and to contribute to long film life. There has been much discussion with many pros and cons relative to the "correct" sprocket dimensions for optimum results. Century believes, as it has for a number of years, that there is a fine balance of design practice which dictates the exact size and shape of every sprocket for the most economical service at the highest quality performance. Century sprockets are designed under the strict adherence to these principles, and any deviation from these designs could contribute nothing but depreciated results.

Pad Rollers

Each pad roller associated with each sprocket is of the double roller type, mounted and clearly marked so that the changeover from 70mm to 35mm operation is accom-

FIGURE THREE: The rear view of the Century Model R-31 70/35mm magnetic sound reproducer showing the vertical drive shaft and gear for the film sprocket, two flywheels and arm supports for the hydraulic flutter suppressor, the four-channel and six-channel terminal blocks with two cable connectors for the separate sound systems.



plished by rotating the assembly a half turn. There are three such pad rollers in the complete projector and the change can be made in less than one second per roller. A quick glance (after threading the projector) clearly indicates whether or not each roller is in proper position to run the film selected.

The Film Trap

The film trap shoes are hard polished chromium permanently held in an exact contour insuring the proper curvature of the film. The complete film trap is water cooled down to the mounting of the shoes, which are insulated from the water cell to prevent the condensation of water on any metal part actually touching the film and yet providing for the absorption of all radiant heat transmitted from the arc lamp. To the most minute serration of the film trap, the design prevents unwanted light reflections from the water cell chamber and yet accepts all unwanted radiant heat without interference to the useful light at the aperture.

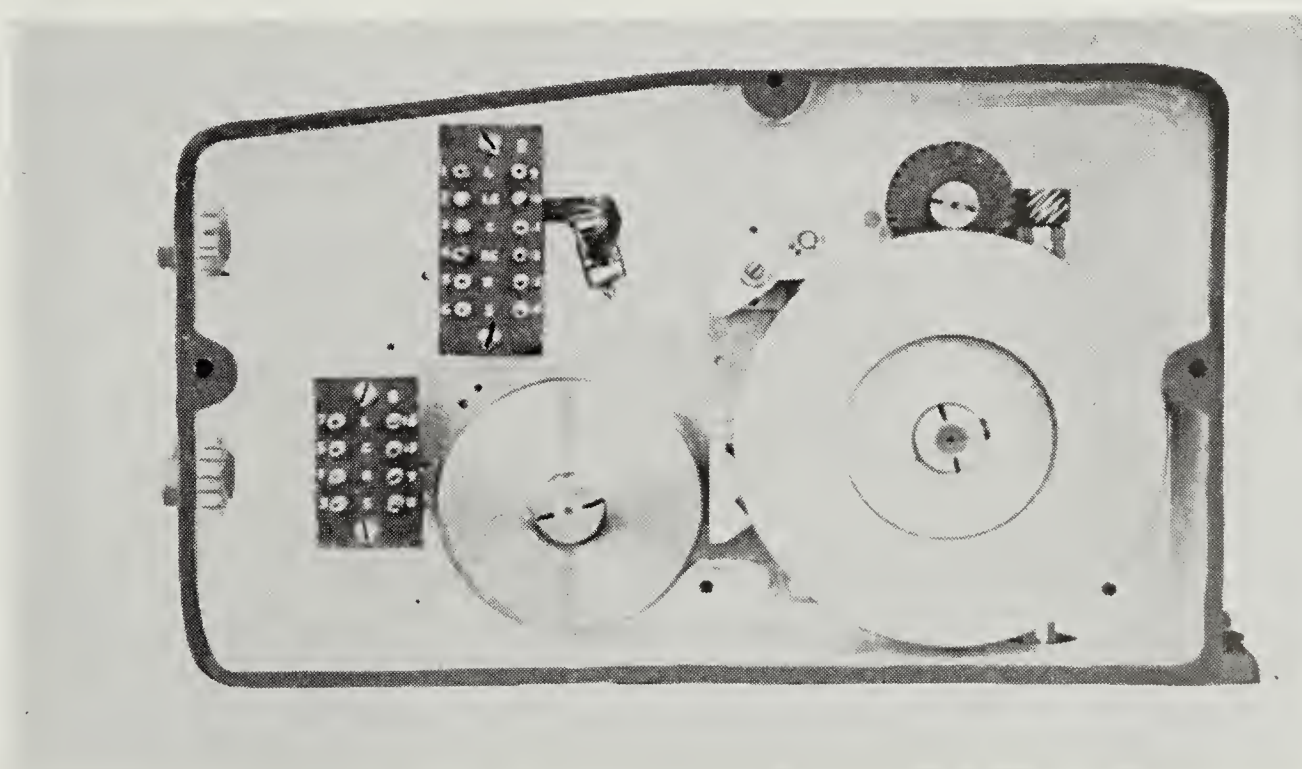
The same careful physical design also applies to either the 70mm or the 35mm film trap. Each film trap with its properly curved shoes slides out of and into the mounting on large accurately positioned gibs and is firmly and accurately held in operating position. An interesting observation of the film trap (and film gate also) discloses that they may be changed easily to operate with almost any

film dimension.

A word regarding water cooled film traps is not amiss in this discussion. There are two kinds of water cooling in prevalent use. These should be classified as water cooled heat shields and water cooled film traps. The object of water cooled heat shields, used on most water cooled projectors, is to absorb most of the stray heat going into the projector. These shields have nothing whatever to do with the heat which destroys the motion picture film nor the operating temperature of the aperture plate.

The Century 70/35mm film traps are designed to take all possible damaging heat away from the film, allowing only that heat which is inseparable from the light to impinge on the projected picture area. Century believes that, within the limits of available air blowers or economical air velocities obtainable for motion picture projectors, that there can not be any advantage in air which may circulate past the film as it is being projected. Instead, it is believed that any air which may circulate past the aperture merely serves the purpose to cool the aperture plate and that an efficient water cooled aperture plate, as incorporated in the standard line of Century water cooled projectors, and this new 70/35mm projector, reduce the damaging heat on the film to an absolute minimum without direct mechanical contact of cooled

Continued on Page 60



A Survey Of Projection Practices

Visiting Nearly 500 Roofed Theatres and Over 200 Drive-Ins, An Industry Organization Recommends Projection Improvements

■ THE THEATRE LIAISON ACTIVITY has gathered facts which make this report important to everyone concerned with the overall health of the industry. However, this summary treats only of the important first-run theatres in large cities.

In 74% of these theatres optimum focus could not be obtained; 63 percent of this number were due to mechanical misalignment (such misalignment also may contribute to shortened print life). These were corrected on the spot. The remainder were due to worn parts or to sub-par optical components. Such conditions were reported to executive management. Management's interest in the reports indicated that these recommendations would not be ignored.

Precision gauges and lens performance test film were used to determine and to correct these conditions. These tools were developed by the Research Council engineering staff and will be made available to theatre technicians at lowest possible cost. It may be expected that conditions causing less than optimum picture sharpness will be corrected in other theatres throughout the world as these tools are put to use.

Screen Brightness

In 69 percent of the theatres visited, recommendations were made to correct undesirable screen brightness levels and undesirable brightness distribution to the various seating areas. The harm this condition is doing to

By MOTION PICTURE RESEARCH COUNCIL, INC.

• The information contained herein has been assembled by the MPRC Theatre Liaison Staff as its Second Report, issued a few months ago, on the Theatre Liaison Program. The first report was issued in December, 1957, and, in the interim, over 700 theatres have been visited in over 100 localities. The percentage of large city, first run theatres contacted has increased over that in the First Report as emphasis again has been placed on these situations because of their revenue importance. Figures represent conditions "as found" at the time that the theatre was surveyed.

proper presentation of product cannot be exaggerated. These conditions would not exist if the proper type screen were properly installed, and adequate arc lamp equipment used.

In all these cases, facts about screen characteristics and proper installation were discussed with technical personnel and with owners and executive management. Articles and charts, emphasizing the importance of these considerations have been widely circulated by the Council theatre staff.

Wrong Size Lenses

In 43 percent of these theatres, recommendations were made to procure lenses of a

different focal length than that being used in order to show either anamorphic or regular product to better advantage. In most cases where wrong size lenses were used, intended picture information was being eliminated (sometimes drastically) by use of undersize apertures which compensated the error in lens focal length for a given picture size.

Owners and executive management were very interested to learn of these conditions. As a means of focusing attention on this problem, a scaled chart was incorporated in an all purpose projector alignment film developed by the Council. This chart indicates at a glance precisely how much of the intended picture information is being lost in projection. The widespread use of this film will be encouraged in every way possible.

Print Life

One of the important causes of shortened print life is attributed to the use of relatively small diameter sprockets. The use of sprockets of this type is greatly affecting print life. The Council theatre staff has urged replacement of undersize sprockets wherever they were found.

Another important cause of shortened print life was found to be improper alignment of the projector film path. Gauges to facilitate this alignment will be made available to theatre technicians. They will be described in articles, and technical personnel in large theatre circuits will be advised of their availability.

Sound

Many of the more enterprising exhibitors complained that too few stereophonic sound prints were being made available. Some expressed the opinion that the increasing public interest in stereo sound used in home sound systems, radio, and some TV programs, should be considered seriously by both producers and exhibitors.

Conditions of Prints

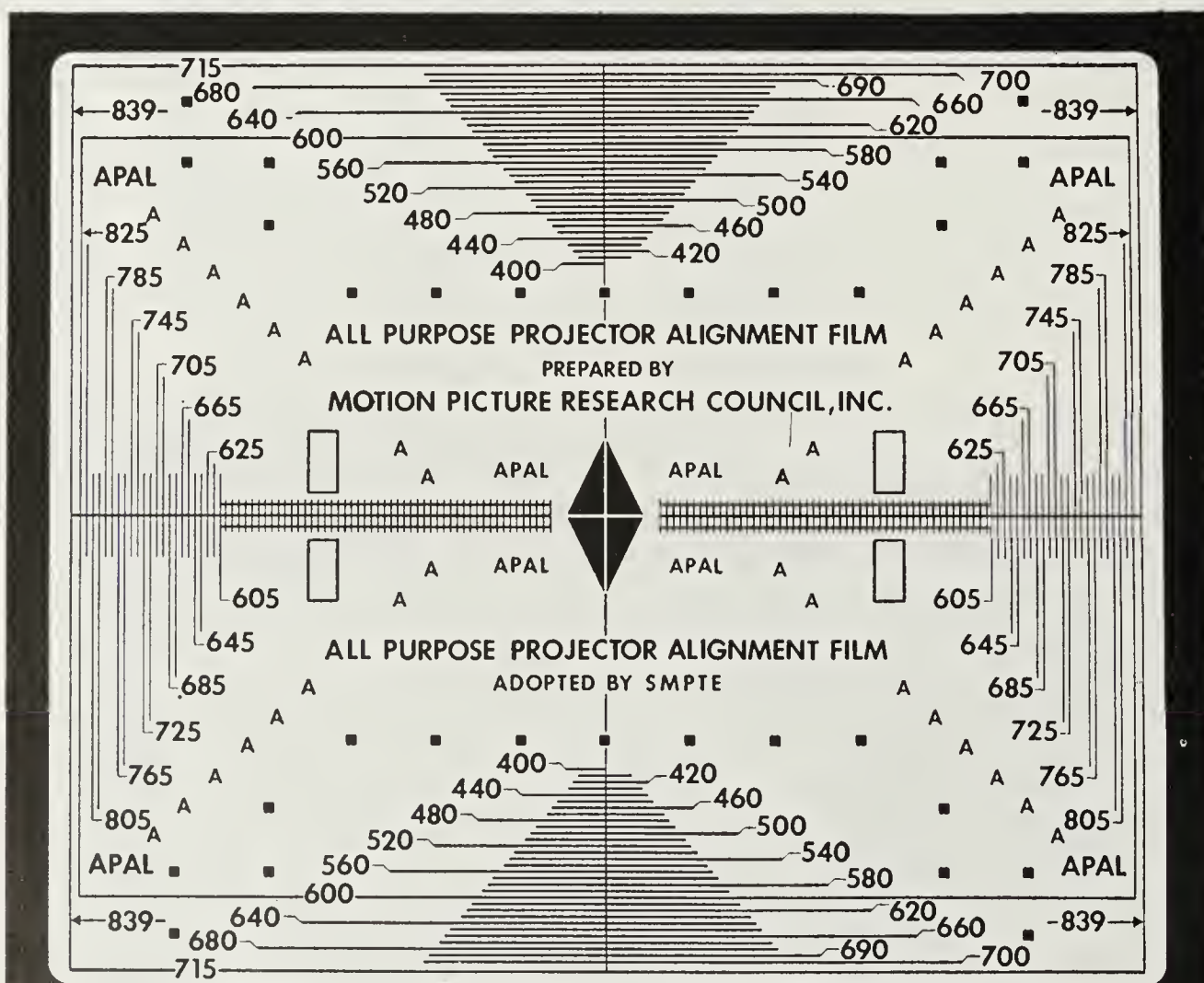
Many complaints have been made to the Council theatre staff by theatre management and projectionists about the condition of prints delivered to the theatre. These have been especially common among subsequent run theatres and drive-ins. Most common complaints are:

1. Scratched prints
2. Unrepaired damaged splices
3. Damaged leaders, leaders of improper length (footage missing) leaders not spliced to reel, and on some occasions, missing leaders
4. Damaged, bent reels
5. Damaged containers (especially the cardboard type recently put in use)

These widespread complaints point to improper handling and inadequate inspection in the exchanges, and necessitate extra booth time in the theatre for inspection and repair.

Drive-In Screen Brightness

Screen brightness is the principal concern of this type of exhibition. Fifty-seven percent



FOR CHECKING aperture measurements, side weave, travel ghost, focus, breathing, buckling, and squeeze ratio, this alignment film has been developed by the Motion Picture Research Council. It can be used for anamorphic (CinemaScope 2.35: 1) and wide screen projection inspection.

Continued on Page 56

WHY Blown Arcs Are Being Installed by Large Theatres

They are

**THE ONLY LAMPS WHICH PROJECT
AMPLE LIGHT FOR EVEN THE MOST
MAMMOTH SCREENS!**

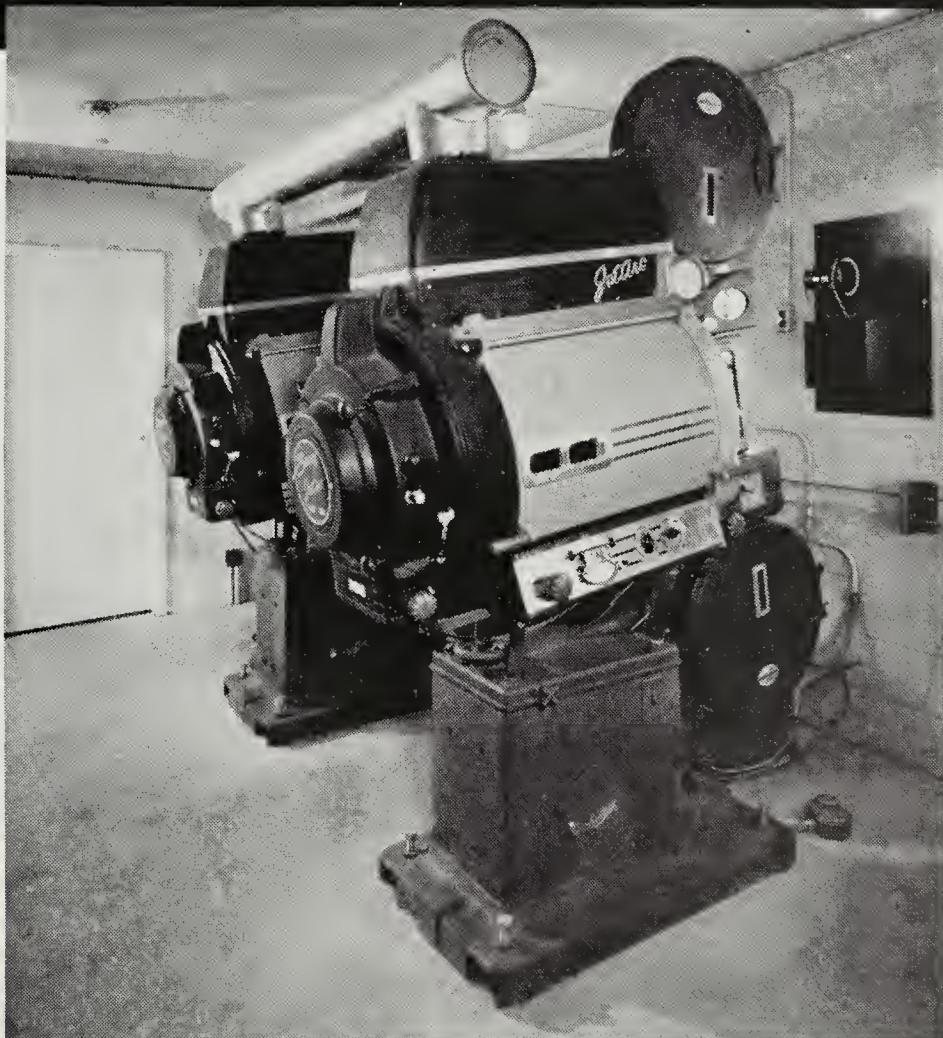
**They Bring Indoor Quality Projection to the Largest Drive-Ins, with Perfect
Distribution of Screen Light of Constant Intensity and Color.**

THE *Strong* **JETARC**

Proved throughout America AGAINST ALL MAKES to be the most powerful. Delivers up to 65,000 lumens—double any 16-1/2" reflector lamp—51% more than any using an f 1.7 / f 1.8 lens.

The only lamp with the constricted, three-dimensional, cylindrically shaped light source.

Projects ALL film widths by any process without changing the 21-inch cold type reflector—the largest ever employed. Easy control of aperture spot size. Automatic accurate arc positioning.



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Theatre _____

Street _____

City & State _____

Projection And Sound In Australia

Westrex Australia Has Installed Numerous Interesting Devices In Some of the Largest Outdoor Theatres in the Commonwealth

■ AUSTRALIA, next to the United States and Canada, has more drive-in theatres per head population than any other country in the world. Over 50 units are in operation to date, and a number are under construction. The majority of the drive-ins are operated by circuits, but independents have good representation. Generally speaking, the service offered by Australian drive-ins is of the highest standard. Most are well constructed and represent a high capital outlay.

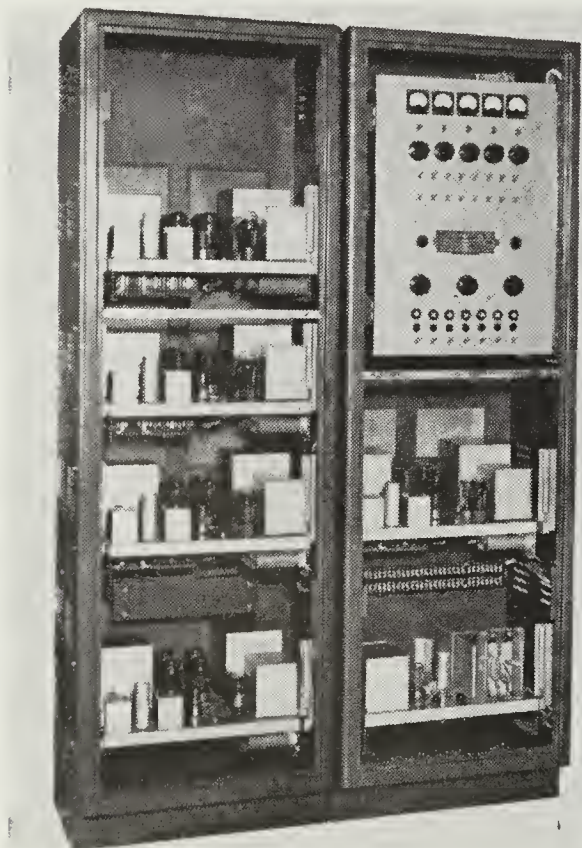
The largest drive-in, the Metro Twin at Clayton, Victoria, accommodates 1,500 cars. Next in line is the 1,320-car sister Metro situated at Chullora, New South Wales.

Setting the standard for drive-in sound and projection in Australia, Westrex Australia has installed equipment in many of the outdoor theatres, among them all the Metro units in four states. Screen sizes are standard for each Metro, 115 feet by 50 feet with projection distance of approximately 440 feet.

The twin units are actually two separate drive-ins on the one lot. A complete duplication of projection booth equipment, screen, speakers, etc., serves the second field. In this way, programs can be staggered, with four sessions conducted each evening for a total of over 3,000 cars.

The Australian made Westrex AE326 In-Car Speaker Units are used in each Westrex equipped drive-in. The number of Westrex 75 watt unit amplifiers in appropriate cabinets used is dependent on the number of cars to service. Projection, arc lamp, and arc supply equipment is selected to suit the various screen sizes and other factors.

BELOW, a 350 watt unit housed in the Westrex AE299 and AE322 cabinet with power level indicator meters, ramp emergency switching, radio tuner, etc. Right, top and bottom, open view of the AE 326 speaker and the same mounted, on the Westrex two-way drive-in junction box.



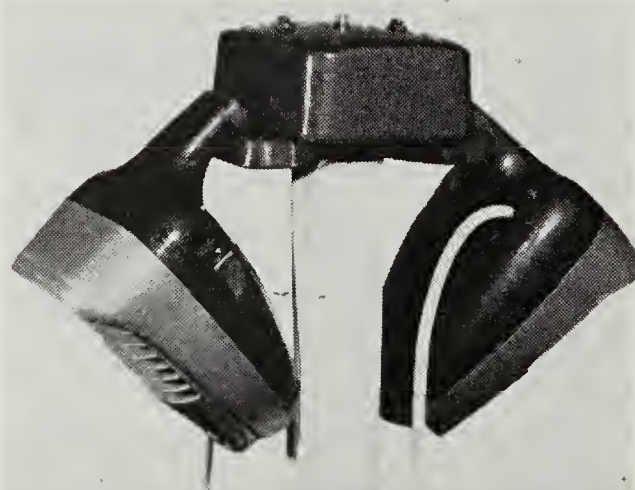
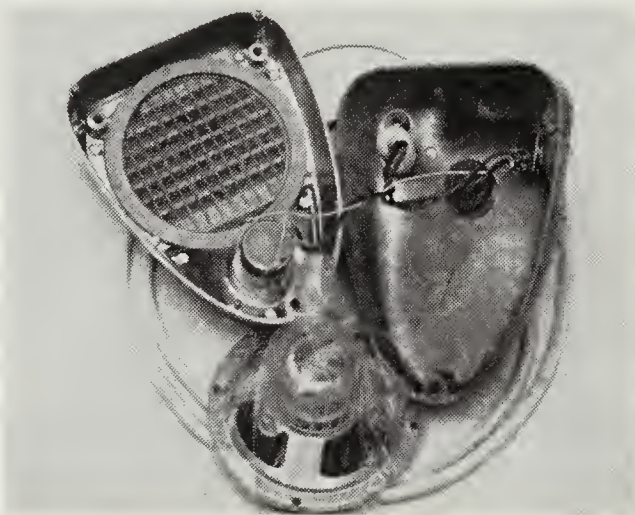
Sound System

Westrex AE326 photo pre-amplifiers are used in each case and mounted in their associated AE261 cabinets, one for each machine to allow individual volume control. The AE236 Cathode follower output is fed to the main power amplifiers via the film, non-sync. announce switching unit.

Each power amplifier delivers 75 watts of clean audio power to the ramp switching unit incorporated in the main control cabinet. Westrex allows .5 watts per field speaker when calculating power output requirements. One floor mounted cabinet, the AE324 or AE322, incorporates the entire switching and monitoring system. Each power amplifier output is fed into this panel and a power output meter meters each amplifier. In the event of failure of any one power amplifier, emergency switching is provided to allow the then inoperative ramps to be switched on to any one of the remaining amplifiers without apparent drop in sound level. Up to 16 ramps may be controlled and switched in this way.

A continuous audio sound source is provided also in the main cabinet. This available audio signal is used when testing field speaker units during non-screening testing. As the number of speakers vary, Westrex incorporates impedance balance controls in the main speaker distribution panel to allow any given amplifier to be matched to any given number of speakers.

Three speed non-sync. units have been supplied in each case, plus the added convenience of superimposing facilities, allowing microphone announcements to be superimposed.



Field Speakers

The housing of each Westrex drive-in speaker unit is constructed of shockproof die-cast aluminium in two pieces. They are painted in two-tone baked hammertone finish. The actual speaker unit is enclosed in an alkathene envelope to combat moisture and dust penetration, and it is held in place between the two cast housing units in a pre-aligned position under pressure, with a rubber cushion when two castings are bolted together. This affords easy replacement in the event of failure. The three bolts holding the housing pieces are cadmium plated to eliminate possible chemical action and electrolysis from taking place. The heads are recessed to discourage tampering by patrons. A recessed volume control knob is mounted at the front housing to prevent possible damage. The concession call switch is also mounted as above.

In Australia, much trouble has been experienced with noisy volume controls, but Westrex developed one means of combating this problem. Each volume control is treated before installation and has proved to be entirely noise free.

The Westrex AE327 Speaker Junction Box is mounted on top of the two inch diameter pipe standard. This junction box accommodates the transformer for two speakers, together with concession light equipment and bezels. A single holding bolt is used to hold the cover on the junction box. When this cover is removed, all wiring is accessible. Downpost lighting is efficient and hooded, so that light does not escape to indicate the concession call bezel. Invariably, several "extra" speakers are provided in the drive-in. These range from the concealed diffusion types used in the ceiling of the snack bar to specially adapted modified in-car units for patio and playground areas.

Field Wiring

Each Westrex equipped drive-in is planned thoroughly on the drawing board before the installation is begun. Wiring of the speaker and concession facilities warrants special attention. In Australia, Westrex uses 2-2 pair cables to each ramp and subsequent speaker posts. One provides sound, the other lighting.

Arc Lamp and Supply Equipment

The smaller drive-ins with CinemaScope screens measuring up to 40 feet wide, use the standard Westrex 14 inch Arc Lamp at an arc current of approximately 80 amps, supplied by Westrex 752 type selenium rectifiers. The average 500-car units, generally with a screen 80 feet wide, invariably use the BTH Supra Arc Lamp, supplied with up to 120 amps from either selenium rectifiers or motor generators.

The giant screens, measuring up to 120 feet wide, demand the finest in lighting and projection equipment. Ashcraft Super Cinex Arc Lamps used in conjunction with Westrex multi phase 180 amp per unit rectifiers operating at 165 amps, together with Century CC4W Water Cooled Special Curved Gate Drive-In Projectors, attain a light speed of F1.6. The screen results compare very favourably with fine indoor theatres.

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must features
...don't settle
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Cinemeccanica Victoria X Equipment

A Leading European Manufacturer is Marketing 70/35mm All Purpose Projection and Sound Units

Introduction

CINEMECCANICA OF MILAN, ITALY is, and has long been, recognized as one of the leading manufacturers of motion picture equipment in Europe, as well as one of the oldest concerns in the field, having been formed before the advent of sound pictures. When the first talking picture was introduced in this country, Cinemeccanica promptly undertook the manufacture of sound equipment covering the complete line of electronics and all associated components.

The products of Cinemeccanica include 35mm professional and portable motion picture equipment, as well as all types of lighting equipment from Mazda lamphouses to high-intensity reflector arc lamphouses. The firm also markets sound screens to fit all requirements and all accessory items used by theatres throughout the world.

The firm has world wide sales and service coverage through progressive distributors. With the recent appointment of Cinematograph International to this roster, it can now render representation and service in this country.

The Victoria X

Cinemeccanica's new combination Victoria X 70/35mm projector has been time tested in Europe in many installations. The unit required many years of research, engineering, common sense "know-how," and endurance trials to achieve acceptable end results. The basic engineering principles in its design represent the conclusions drawn from an extensive study by leading European projector design engineers to meet present day standards of the various recognized technical societies throughout the world.

The Victoria X projector head is designed with both magnetic and optical sound integrally built-in. The magnetic sound head contains a ten track magnetic pick up for reproducing either 70mm six-track or 35mm four-track recording. A unique feature permits a very rapid change from 70mm to 35mm

BY GEORGE HORNSTEIN
President
Cinematograph International, Inc.

in one minute, without removal of sprocket pad rollers.

All feed sprockets are large in diameter giving a large wrap to the film with ample sprocket hole engagement. Oil pressure is fed by a pump located in the base of the projector head, which pressure feeds oil to every moving part and eliminates hazards of splash system.

Special aluminum alloy intermittent sprockets are favorable for rapid acceleration and

deceleration of same. The aperture is cooled by both water and air, thus preventing any possible chance of the film buckling through the heat.

The film gate and runner plate is of very rugged construction, specially designed with a gradual bend in the film track before the aperture, in order to maintain a perfectly flat film surface and a rock steady picture.

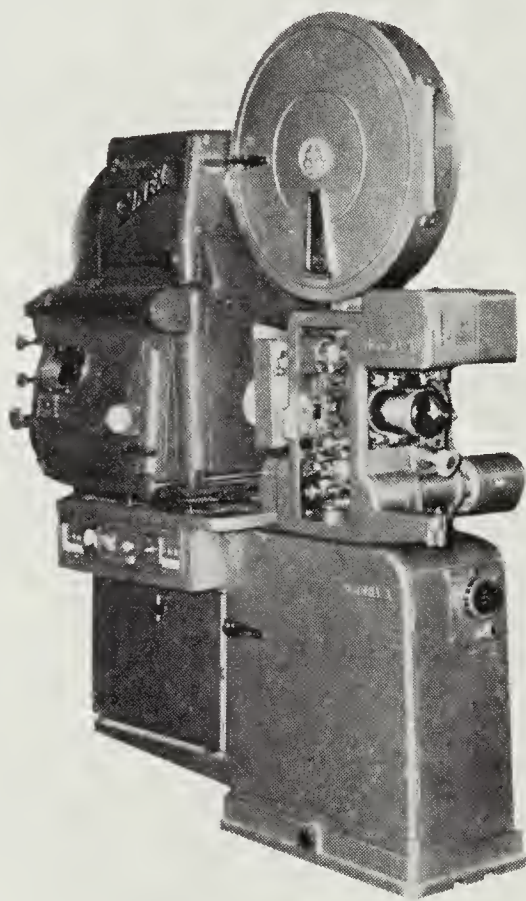
The Victoria X projector head is driven by a single rugged three phase motor through a specially designed clutch which permits a speed change from 30 frames to 24 frames whenever required. The take up is driven by a separate three-phase motor situated in the projector base, while a third motor drives a filtered air blower which circulates air around and past the aperture. All gears and shafts are designed with parallel axis to run smoothly and quietly.

The projector is mounted on a specially designed base which permits a projection angle tilt of from five degrees up to 20 degrees down.

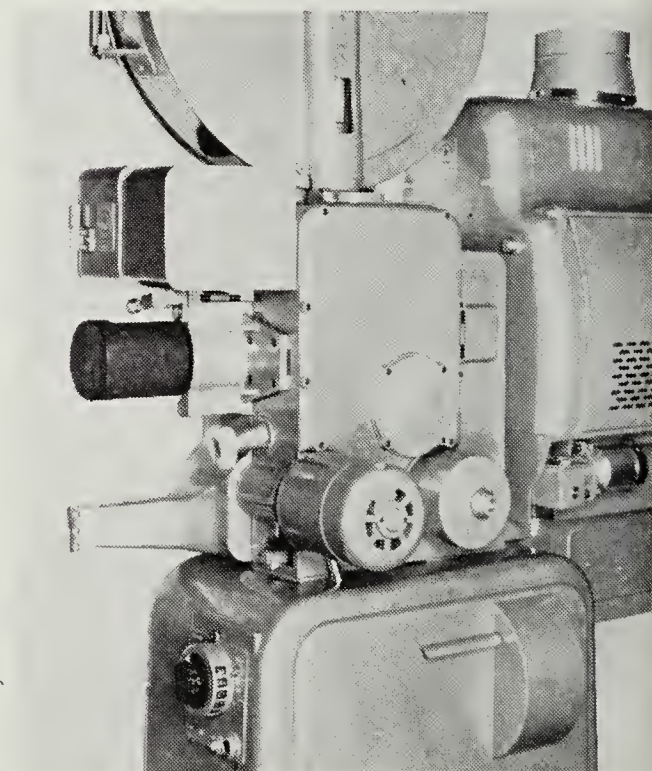
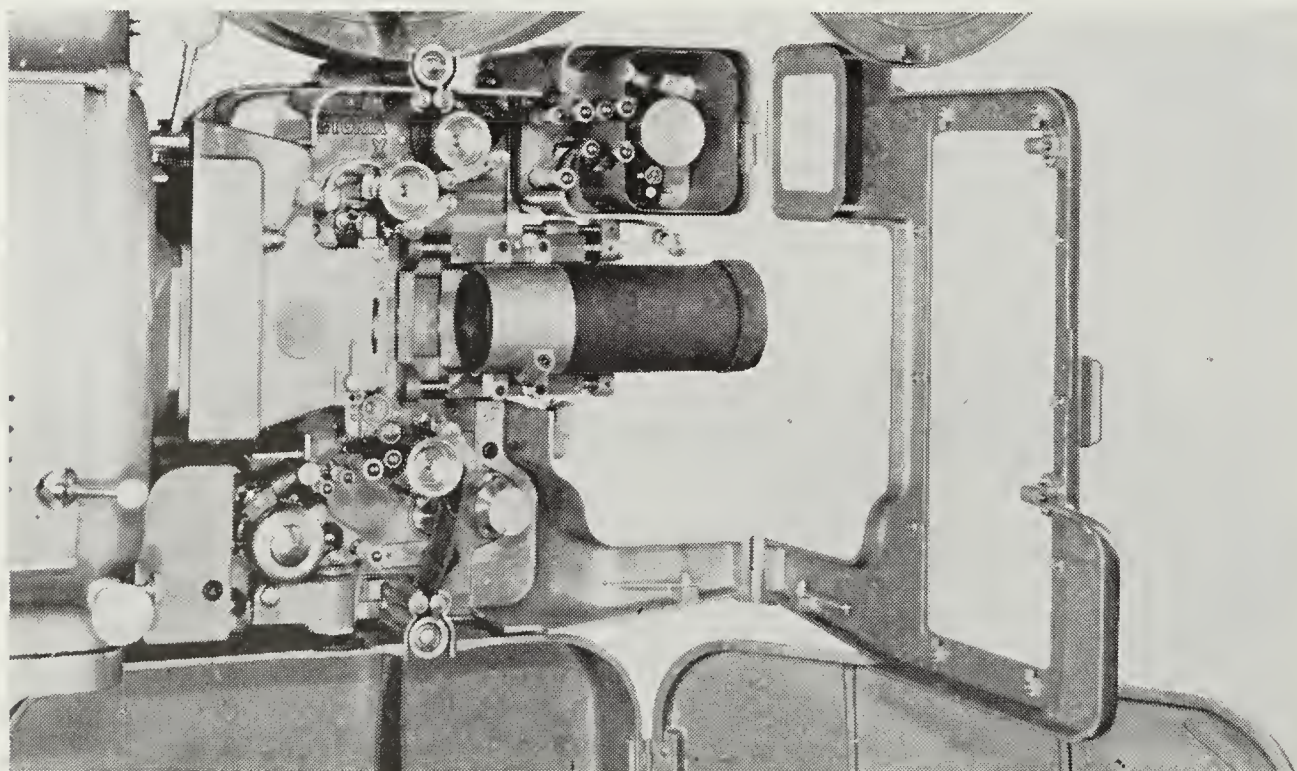
The optical sound system incorporates an eddy current stabilizing flywheel with a dashpot damper. The flutter content does not exceed one tenth of one percent, is considerably better than established standards. The optical preamplifier is mounted in the front of the projector base, which provides a very short cable run from the photo cell. A large one piece glass door encloses the entire projector mechanism, giving the unit a streamlined and attractive appearance.

The Victoria X, with the complete 10 track magnetic and optical sound system and the Cinemeccanica Zenith #450 high intensity 18 inch reflector arc lamp, also offers flexibility of the projector which will permit its use with standard sound systems and arc lamps of all makes.

This is the smoothest and most quietly running 70mm projector, providing the finest projection and sound, witnessed by this writer, who departed from Milan recently convinced of Cinemeccanica's success in this field.



THE VICTORIA X 70/35mm All-Purpose Projector, above, is seen below with operating side exposed and non-operating side showing projector drive.



SNAPLITE PROJECTION LENSES

SUPER SNAPLITE

f/1.7

f/1.7... in focal lengths from 2½" through 4".

6 ELEMENTS... high magnification, wire sharp projection, superb definition, high light uniformity.

COATED OPTICS... throughout. For high contrast and less light loss.

ONE-PIECE MOUNT... aluminum, sealed against dirt, dust, oil or moisture.

ANODIZED FINISH... a part of the aluminum barrel itself, never wears off. No rusting, chipping or peeling.



Catalog No. BX 290
2½" through 4" E. F.

SUPER SNAPLITE

f/1.7X

An extended barrel lens for use on projectors where the lens mount interferes with the light path of standard short focal length lenses.

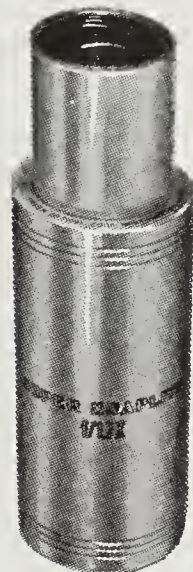
f/1.7X... in focal lengths from 2" through 3".

MULTIPLE ELEMENTS... high magnification, wire sharp projection, superb definition, high light uniformity.

COATED OPTICS... throughout for high contrast and less light loss.

ONE-PIECE MOUNT... aluminum, sealed against dirt, dust, oil or moisture.

ANODIZED FINISH... a part of the aluminum barrel itself, never wears off. No rusting, chipping or peeling.



Catalog No. BX 294
2" through 3"

SUPER SNAPLITE

f/1.9

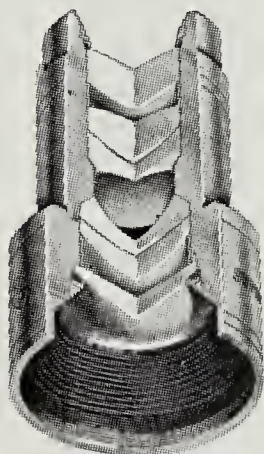
ANASTIGMAT... six elements for wide-angle, high magnification, wire-sharp projection.

f/1.9... magnificent screen brilliance.

COATED OPTICS... give greater light, sparkling contrast.

SEALED LENSES... keep out light-robbing dust and oil.

ANODIZED FINISH... cannot flake or peel off.



Catalog No. BX 241
2" through
4¾"—f/1.9
5"—f/2.0

4 INCH DIAMETER SUPER SNAPLITE

f/1.9

f/1.9... in focal lengths from five up to and including seven inches.

COATED OPTICS... far higher contrast and even brighter pictures.

SIX ELEMENTS... for the sharpest pictures ever projected with long focal length lenses.

ONE-PIECE MOUNT... no threaded joint to admit moisture, dust or oil.

SEALED CONSTRUCTION... under normal use, does not need to be taken apart for cleaning.

ANODIZED FINISH... no flaking, chipping or peeling to impair performance.



Catalog No. BX 265
5" through 7"—f/1.9
over 7" slightly slower

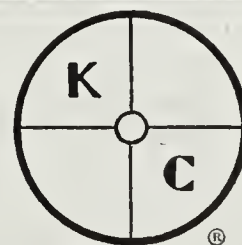
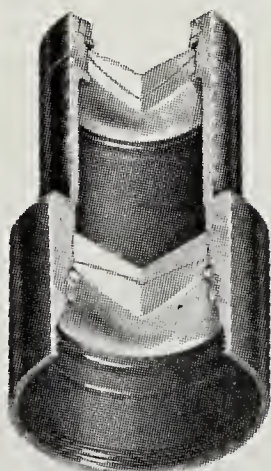
NOTE: Four inch diameter Super Snaplite projection lenses are available on special order only. Make and model of projector **MUST** be specified on each order.

SNAPLITE SERIES II

f/2.0

f/2.0... BLACK ANODIZED FINISH
COATED OPTICS
SEALED CONSTRUCTION

Catalog No. BX 163
3½" through 5"—f/2.0
5¼" through 7"—
slightly slower
Above 7"—on special
order.



KOLLMORGEN
Optical
CORPORATION

Northampton, Massachusetts

STEREOPHONIC SOUND

Continued from Page 41

that the audience is surrounded, or encompassed with sound.

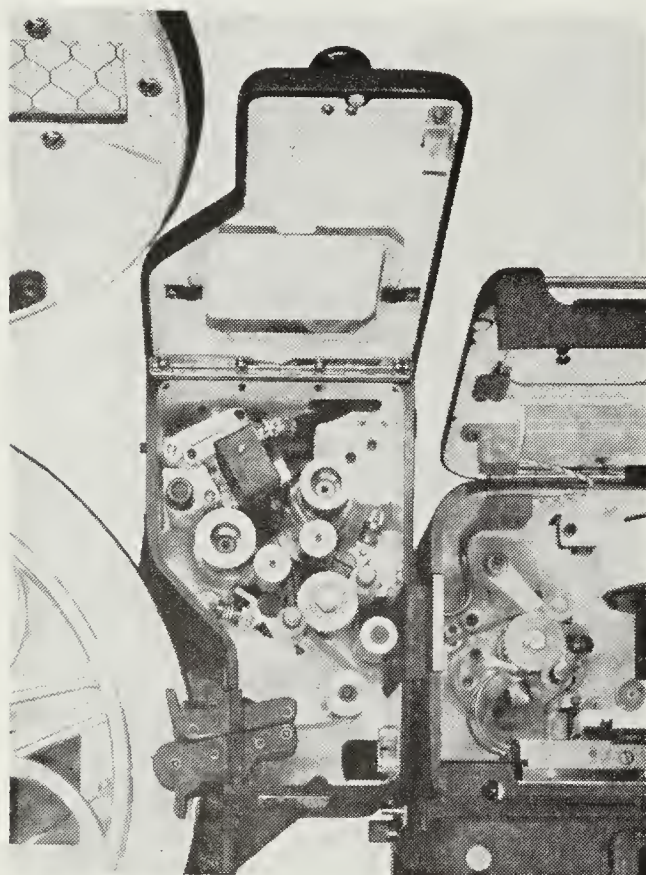
Production Problems

The technical problems of bringing four-track stereophonic sound to the theatre on a single piece of 35mm were many. The solution was found in the use of magnetic recording methods and a change in the film perforation location and dimension. The use of magnetic tracks in theatres has been attacked in some trade magazines implying serious distortion characteristics and frightful handling problems; most of these have been half truths written by well intentioned but misinformed individuals. The published aspersions cannot be reconciled with the fact that magnetic recordings on tapes and stripes are used for all original recordings in the record industry, most program material used on radio, the best professional recordings available for home reproduction, machine tool control in industrial plants, the storage of important information in computers and business offices, all original recordings and re-recordings in major motion picture studios, dictating machines, and television pictures.

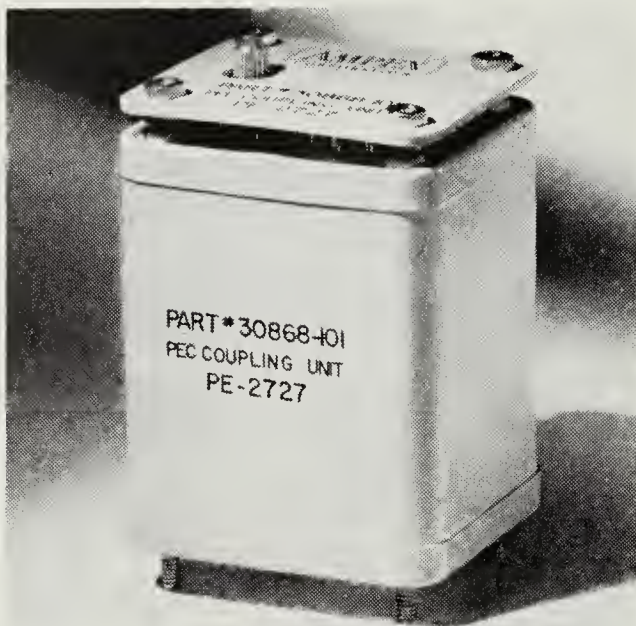
Exhibition's Failure

Motion picture exhibition is the only entertainment medium, other than live performances, which does not use magnetically recorded and reproduced sound to its fullest extent.

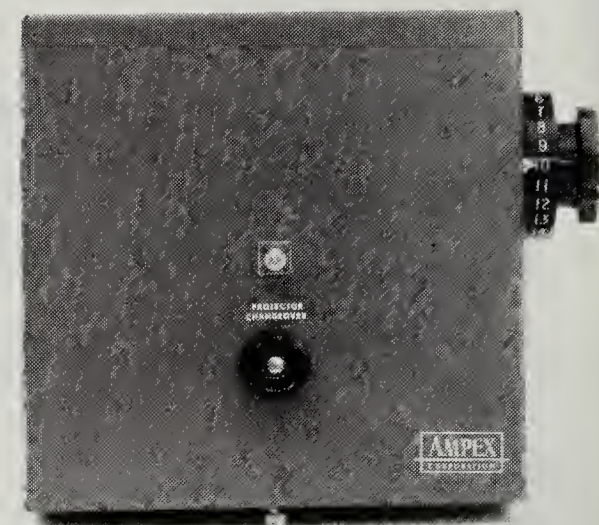
What has been described in this Part is legitimate stereophonic sound recording, properly executed for reproduction in the theatre, and should not be confused with what is known as "Perspecta Sound" which is an artificial, or synthetic, method of stereophonic sound. Stereophonic sound is, of course, another thing entirely.



ABOVE, left, is the Simplex XL stereophonic sound mechanism; above, right, Ampex magnetic reproducer (Penthouse) for use on projectors for four-track CinemaScope stereophonic sound; right, the Motiograph AAA penthouse reproducer.



THIS is the Ampex coupling unit to replace optical amplifiers, reproducing optical sound track through a magnetic sound system.



THE AMPEX wall mounted projector changeover and fader cabinet, above, is another part of the stereophonic sound system's important elements.

PART II: STEREOPHONIC EQUIPMENT

In the following it is assumed that the theatre is now equipped with the auxiliary anamorphic lens systems, aperture plates, and wide screen.

Aperture Plates

Because of a fairly recent theatre survey, it is appropriate to suggest that the size of the aperture plates be reconsidered. It was found that many plates were grossly undersized to compensate for incorrect lens focal lengths, the combination resulting in the loss of considerable picture on both sides and top and bottom. Another poor practice found in the field is that of using too small an aspect ratio in the aperture plate and on the screen. By aspect ratio is meant the ratio of the width of the picture to the height which, in the case of the CinemaScope release, is 2.35 to 1. In other words, the picture

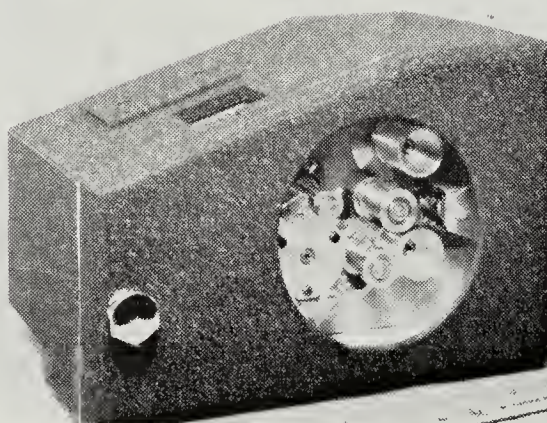
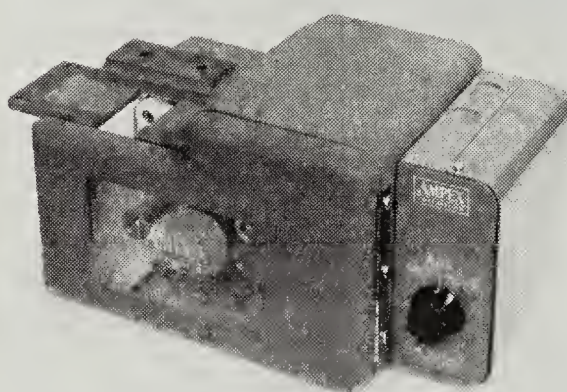
is 2.35 times as wide as the height. There are many instances where, for expediency or lowest cost, the picture aspect ratio is as low as 2 to 1 and it is quite clear that much picture information is lost which the producer intended should be seen.

Whenever possible, the screen height for CinemaScope should remain the same as for the so-called flat picture and the width of the screen increased proportionately to show as much of the CinemaScope width as can be done.

Screen Frame

To obtain the maximum presentation value from wide screen picture, the image should occupy as nearly as possible the entire end of the auditorium but, when this is not practical, the use of side drapings can make it appear as though the screen were the true auditorium limits. Many exhibitors want to hold to the traditional proscenium arch; they should realize that while the proscenium is suitable for stage plays and the like, it is not truly functional for the presentation of motion pictures. Basically, the image on a screen is on one plane in which distance or perspective is implied by various devices; in some regards, as an art form, it may be analytically compared with still photographs or paintings which are mounted or framed in some suitable fashion so as to set them apart from the surroundings, but not to detract from the picture being displayed. The artist knows that he can use a frame of such visual dominance that the frame becomes the center of interest rather than the picture. Analogously, the proscenium arch is a frame for the presentation but the usual shape and decoration is so eye catching as to distract the viewer from the picture being shown. The exhibitor would do better to extend the screen beyond the proscenium arch and drape it in such a fashion that it becomes a part of the theatre enclosure even though they may lose a few rows of the less desirable front seating area. Theatres modernized in this fashion present a wholly new and pleasant face to the customer. To obtain the best possible side-to-side focus and light distribution, a wide screen should be slightly curved. A convenient rule specifies the screen curve by using the projection throw as the radius of a circle of which the screen is one segment. If necessary, for structural reasons, the screen may be installed slightly flatter than the rule suggests, but great care should be exercised in this respect.

With a truly wide screen the advantages



From this 21-Inch Cold Type Mirror Is Reflected the World's Brightest Screen Light!

*Utilizing a totally new and
different technique in producing
light, the new—*

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THE MOST POWERFUL PROJECTION LAMP!

*It delivers 70% more light than
most 18-inch reflector lamps, 51%
more with 35 mm film and an
f1.7 lens. The reflector, largest
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all film widths.*

*If you have a
big screen you have
need of blown arc
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FIGURE A: Magnetization testing with a compass.

and values of stereophonic sound become much more apparent, so that the story presentation is considerably enhanced.

Test Films

Test films are available from the Society of Motion Picture and Television Engineers and the Motion Picture Research Council, which are helpful in adjusting the screen size and in calculating correct screen light.

Sprockets

Stereophonic sound and Mag-optical release prints are on film with perforations different from what has been used in the past. For either kind of release print, the projector must be equipped with certain new sprockets, rollers, and picture gate apparatus available from the various manufacturers. Some theatres have had their old sprockets machined or reworked by local shops so that they would fit the CinemaScope perforations and others have obtained modified sprockets from a variety of sources. Although these reworked sprockets will pull the film and apparently operate satisfactorily, they do damage film more than is necessary.

The best sprockets are those which have been designed specifically for CinemaScope film in which the diameter of the wheel has been chosen larger than previously, which is found to increase the life of prints by reducing perforation damage. Since most of the sprockets in projection machines have been used for a good portion of their useful life, it is best to replace with new, properly designed items.

For those who are interested, the base diameter of the better sprockets is 0.950 to 0.953 inches whereas the older type sprockets did not exceed a diameter of 0.945 inches, and there are many which are smaller. New idlers and rollers are required because the picture image is closer to the perforations on CinemaScope type release prints and the old style parts damage the edges of the image.

Magnetic Advantages

As we have learned, legitimate stereophonic sound reproduction requires a multiplicity of sound tracks; in this case, three or four. To obtain this many tracks on a standard release film of 35mm width, advantage was taken of the benefits of magnetic sound which are: (1) higher quality of reproduction, particularly noticeable in the high frequencies; (2) less background noise during the quiet passages; (3) simplicity of equipment in that the magnetic pick-up head replaces the exciter lamps, optical barrels, photo cells, and coupling devices, all of



FIGURE B: Magnetization test with suspended pin.

which helps toward reliability and reduced maintenance in a more complex system.

Sound Reproducer

The use of magnetic sound tracks does require a new sound reproducer. The reproducer is a simple device which is placed on the projector between the upper magazine and the picture head. This reproducer requires no drive mechanism since the film is pulled through from the upper magazine by the projector sprockets.

With magnetic sound, recordings are printed on release film so that the sound corresponding to the picture in the gate is located at the point of magnetic pick-up in the new sound head. The film distance between the picture and the corresponding sound is 28 frames; the latter being displaced towards the tail of the reel rather than the head, as with optical sound. Each manufacturer supplies spacers or other devices such as movable rollers, by which the mechanical distance may be adjusted to 28 frames or more.

Sound Head Spacing

Although it is the function of the installation engineer to space correctly this sound head, it is appropriate at this point to mention that adjustment can be made for a long throw house. For example, if the picture and sound heads were displaced exactly 28 frames the sound would be in synchronism with the picture at the screen and, if it is desired to have the sound in synchronism somewhere back in the theatre at the most used seating location, then it is necessary to increase the distance between the sound pick-up point and the picture aperture. Each additional frame of spacing added to the 28 frame normal value moves the point of synchronization 46 feet further into the auditorium. Suppose that the best point for synchronization between the picture and the sound in a particular theatre was 100 feet from the screen, then the film should be threaded in the projector so that the distance between the sound take-off point and the projector aperture was 30 frames. In such a case, the installation should be made with a 30 frame displacement so that the projectionist always threads the print correctly.

All magnetic sound heads are arranged so that non-magnetic prints need not be threaded through the magnetic mechanism. It is not possible with all photographic sound heads, but whenever it can be done, magnetic prints should be threaded around the optical parts. Illustrations on Page 50 show some of the kinds of sound heads available from different manufacturers.

Amplifiers

It is quite apparent that now having the means to pull the film and get the sound signals from the sound tracks, we must have the means to amplify these signals and reproduce them in the auditorium. With a multiple track system, we require separate amplifiers to amplify the signals from each one of the tracks. There are a variety of ways in which this has been done.

One of the most common methods provides a group of four amplifiers which are alternately switched by the changeover mechanism from one projector sound head to the other. These are known as pre-amplifiers at the output of which is a fader used to adjust the loudness in the auditorium from all tracks simultaneously, and sometimes a booster amplifier.

Next in the amplifying system are power-amplifiers which supply enough energy to drive three loud-speakers placed behind the screen. An arrangement is usually made by means of which the fourth or special effects track (properly known as surround track) is amplified through the optical sound system already installed and whose output is connected, by a switch, to the surround loud-speakers in the auditorium—those speakers on the sides and rear wall of the auditorium used for special effects and enhancement of the sound coming from the screen. The use of a single set of pre-amplifiers for both machines suffers from one fault in that magnetic reproducing heads are seldom exactly balanced, so that it is almost impossible to adjust the amplifiers to reproduce equally well from both machines. The regular optical sound system is used conventionally for single track optical release prints.

The system just described is the lowest in cost; it will require more adjustment and maintenance as it is used. For these reasons, and to obtain consistently good results with the least amount of time for adjustment during service calls, it is strongly recommended that theatres install a system using a separate set of pre-amplifiers for each projection machine. With such an arrangement, the service engineer always can obtain a loudness and quality balance between the sound tracks with a minimum of fuss and effort.

The reader will have noticed that considerable emphasis was placed on the item of balance between the sound tracks. The producer exercises considerable control during the recording and re-recording of sound in the making of release prints to maintain a uniform performance from all sound tracks and unless the last link in the chain, the theatre equipment, is well adjusted as to loudness and quality, the realistic values of stereophonic sound are considerably degraded.

Optical Equipment

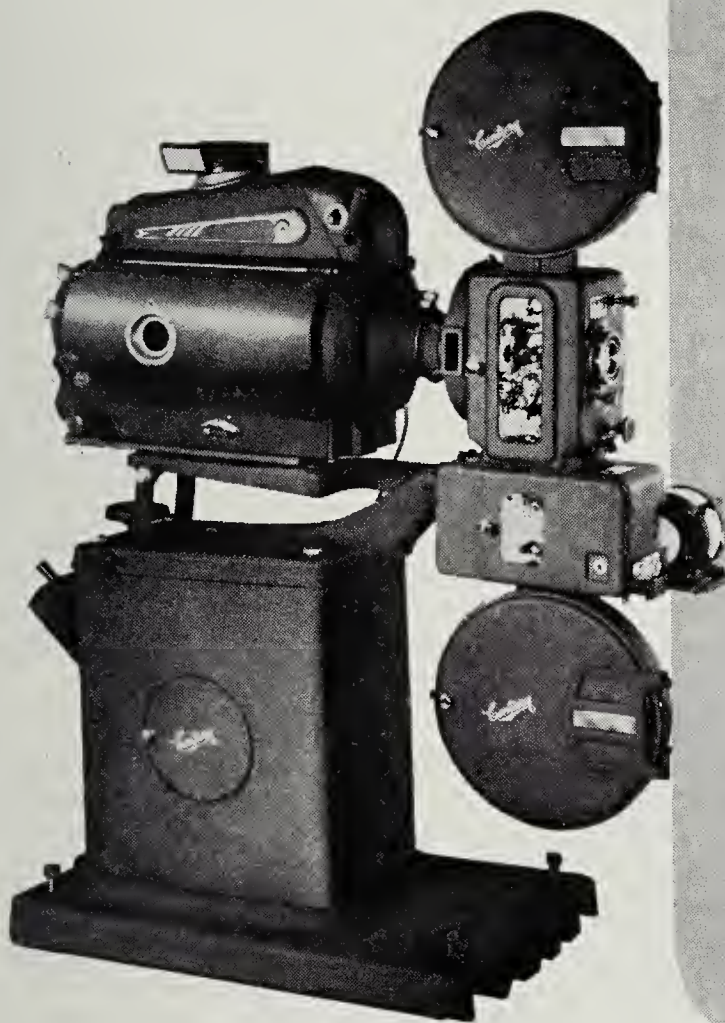
In a great many cases, the optical equipment in use is of old vintage, quite obsolete and probably needing considerable and continual attention and repair. In this connection, the exhibitor has two choices: he may buy a system which includes four completely new amplifier channels, which will reproduce the stereophonic sound properly, or, he may take advantage of a recent development in which one manufacturer has provided a small item which completely replaces the optical system amplifiers, if a four-channel magnetic system is purchased. The device in the projector modifies the electrical signals from the photographic sound reproducer so that they look like signals from a magnetic head reproducer and it is, therefore, perfectly feasible to reproduce the op-

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TRY THE *NEW* CENTURY PROJECTOR

... you will be ahead with CENTURY for years to come!



The NEW CENTURY projectors have more desirable features than any other equipment. You will find no "gadget improvements" on CENTURY equipment—everything is scientifically arrived at—to give you full dimensional reproduction of picture and sound, with trouble-free operation.

HIGH EFFICIENCY MECHANISMS. CENTURY projectors require almost no maintenance. They contain fewer parts (10 gears where others require up to 23) in simple arrangement so that stress and wear are at a minimum. The ingenious design of the main drive shaft eliminates the pinion and stud unit of the soundhead coupling and provides a more positive trouble-free drive. Fewer gears and shafts mean less trouble, lower maintenance, less vibration, sharper pictures ... finer projection.

CLEAN, TROUBLE-FREE OPERATION. CENTURY has reduced lubrication headaches. There are no oil sprays or oil baths to mess up film and projection room. Oil-less bearings and glass-hard steel gears rule out bindups.

MAXIMUM LIGHT PROJECTION. The mechanism is designed for f/1.5 optical system and 4" diameter lenses and will accommodate the latest high-intensity arc lamps.

WATER-COOLED PROJECTOR APERTURE. Another CENTURY-introduced design, now widely used. CENTURY'S non-condensing, slide-in, water-cooled aperture is a model of simplicity to use but it will pay big dividends in improved projection.

CURVED FILM TRAPS & GATES. CENTURY curved gates are patterned after the well known CENTURY film trap and gate. The new curved film trap features solid fixed shoes. This sturdy precision design, provides positive positioning of the film—therefore positive focus. The aperture plate was designed as an integral part of the film trap which serves to maintain the correct focus.

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ENGINEERED SOUND SYSTEMS - STANDARD AND STEREOPHONIC

... designed to meet your needs—present and future.
They give you the best that modern science can offer.

UNIT PRINCIPLE DESIGN. Each CENTURY installation can be selected to meet the physical or financial requirements of any theatre or drive-in.

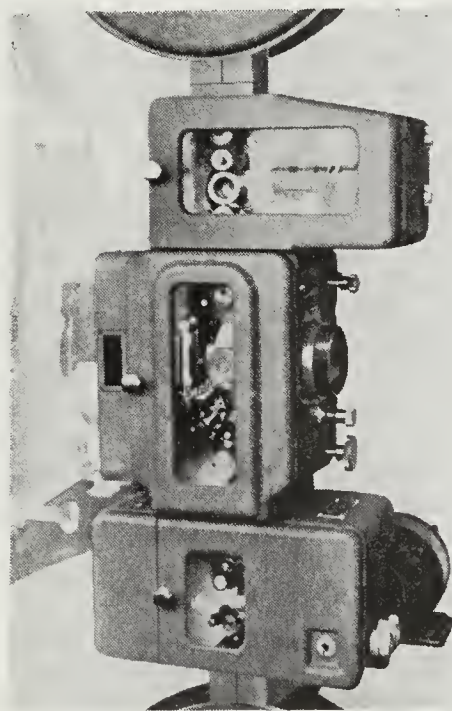
AWARD-WINNING SOUND QUALITY. CENTURY sound reproducers feature the famous *hydro-flutter suppressor*, exclusively—winner of an Academy Award because it is a "fundamental improvement in film drive" and "results in improved quality in the theatre". (Citation of the Academy of Motion Picture Arts and Sciences). CENTURY sound has unusually high fidelity due to the low flutter obtainable with CENTURY sound reproducers.

SIMPLIFIED OPTICAL SYSTEM. CENTURY sound reproducers employ a high-efficiency straight-through optical system. No mirrors or prisms to fog or tarnish. Amplification requirements and noise interference are reduced.

MECHANICAL ADVANTAGES. Quick threading; oil-less bearings; interchangeable unit construction, simplified service; standardized design for use with any standard make of projector or pedestal.

CENTURY STEREOPHONIC SOUND—another brilliant new design achievement by CENTURY. The whole system except for penthouse reproducers and stage speakers is contained within one medium sized permanently wired enclosure. It is simple to install, operate and service. This system possesses wide flexibility for any magnetic sound presentation and contains ample facilities for conversion to future needs. Single or multiple-track reproduction.

See your CENTURY dealer or write:



CENTURY'S new 35-70mm projector, instantly convertible to either film width

Century**CENTURY PROJECTOR CORPORATION**

NEW YORK, N. Y.

tical sound tracks through the magnetic system. A scheme such as described may be attractive to many exhibitors because they can dispose of obsolete optical sound equipment, obtain all new amplifier apparatus, and be required to provide maintenance and service for only one new system rather than one old and one new.

It must be made clear that the amplifiers and loud-speakers which are used should all be of the same kind and model. It is impossible to mix loud-speakers or amplifiers of different manufacture or type and obtain satisfactory results.

Loud Speakers

The loud speakers should be placed behind the screen with one at the screen center and the other two one-sixth of the screen width in from each side. The height of the loud-speakers should be such that the high-frequency reproducing unit is about one half to two-thirds of the screen height. All too frequently, the loud-speakers have been placed too far back from the screen, which gives a reproduced sound with some echo and loss of intelligibility.

There is a quality of sound reproduction called "presence" which is difficult to describe but which approximately means that the sound appears to be radiating from the screen surface rather than some place behind; when speakers are placed too far from the screen there is a very distinct and marked decrease in this quality of presence. It is, therefore, important that the loud-speakers be located within six inches of the screen surface, which may require some modifications to the screen frame, but it is far better to do this at the time of the installation.

Even though the electrical output of the amplifier system from test films is alike, the quality is greatly influenced by the adjustment of the loudspeaker, such as shelving, placement, phasing, and distribution in the auditorium. These are all matters which the engineer will handle, and when done correctly, each loud-speaker will sound alike as to volume and quality when reproducing the same sound track. Once the loud-speakers conform to performance standards, the work will not need doing again, except as loud-speaking units may become defective.

Special "Effects" Track

In the early days of the introduction of CinemaScope with stereophonic sound, there was some debate regarding the value and importance of the fourth track for special effects purposes, but this has been largely settled with the experience of those exhibitors who did make the complete installation and, having found that their customers are aware of this feature, always ask that stereophonic release films contain as much material in the surround track as possible. The producer recognizes that the fourth track effects can be overdone, and should only be used when they enhance the presentation or create some special mood or circumstance appropriate to the picture being exhibited.

Surround Loudspeakers

The placement of the surround loud-speakers is difficult to specify since it depends to such a great extent upon the particular theatre, the size of the auditorium, location of the seats, the decoration, etc., but there are some general rules which apply.

If the ceiling is not too high, the surround speakers may be located at the junction of the ceiling and the side walls and rear wall. When placed correctly on the walls they should be 12 to 20 feet above the audience

so that the person sitting nearest to the loud-speaker does not hear it at substantially greater loudness than someone further in from the side. There should be enough loud-speakers and the volume of each so adjusted that the sound, when reproduced over the surround speakers, is uniform throughout the auditorium without any one loud-speaker being evident as a single source.

The installing engineer has means for regulating the volume from the various loud-speakers to achieve good distribution of sound. Often, surround speakers must be placed underneath balconies to service the first floor audience seated in that area and, because of this, are usually too close to the audience. In such circumstances, better results can be obtained by using loud-speakers with tilted, or angled baffles or fronts, and install them in such a way that the loud-speaker points towards the underside of the balcony; in this way the audience then hears the sound after it has been reflected from the underside of the balcony and diffused so it no longer sounds as though it were coming from a single source. Usually, it is also necessary to reduce the volume from loud-speakers under balconies.

Another point, often overlooked, is that the surround loud-speakers should have reasonably good reproduction of all the frequencies used in sound, because many of the special effects which are put on the surround track contain low as well as high tones.

The surround loud-speakers may be used as an auxiliary means to reproduce intermission music throughout the auditorium by providing simple switching arrangements. This usage should only be considered if the loud-speakers are of good quality, but the small added cost of better speakers for the surround effects is more easily justified when there is more than one use for the system.

Auxiliary Equipment

The booth should be equipped with a simple demagnetizing tool and a means to test for magnetization, as described in Part IV. Additionally, a splicing block for CinemaScope film should be provided.

Any of the automatic rewinds are suitable for use with magnetic sound tracks.

PART III: UTILIZATION AND OPERATION

To get full utilization and benefit from magnetic stereophonic sound in the theatre there should be a sufficiently wide screen (Part II), correctly located surround speakers, a properly installed system without foreign noises, and intelligent adjustment of the sound loudness in the auditorium. Additionally, the equipment should be maintained in good condition—a subject which will be treated briefly later.

Sound Adjustment

Adjustment of the sound in the auditorium is a very important matter and, although the products from different producers are not very far apart, there are differences. The manager, or projectionist, should check the sound loudness in the auditorium for each new picture which is played, using dialogue as the best test. If the house is a large one, the volume should be adjusted so that the dialogue is just nicely audible and intelligible at the farther seats, otherwise it might be excessively loud at the seats closer to the screen.

Fader Settings

Nearly all theatres require a change in fader settings with the number of people in the theatre; as the theatre fills up, it will

generally be found that the fader should be raised one or two steps. The manager should make it part of his job to periodically check the sound loudness and quality throughout the auditorium. The fader setting for the surround loud-speakers should be carefully determined for each picture. The surround signal channel is equipped with a device which makes the surround system active only when there is material to be reproduced. This is done by a special signal applied to the track when the print is made and used only for control purposes. This technical point is mentioned because it is necessary to know where there are sounds recorded on the fourth track before it is possible to make an adjustment for the loudness. Obviously, if the control signal system was defective, no sounds would be heard and no one would know that there was material intended for reproduction on this part of the film, and no way to adjust the loudness. If there is any question about there being signals on the fourth track, the control system can usually be disabled easily and then, by running a few reels, it can be determined whether there are surrounds or special effects signals and adjustment or corrections made as indicated. The service engineer can suggest ways to disable the control circuit. Twentieth Century-Fox includes with each stereophonic sound print, a cue sheet which indicates where there are surround recordings for reproduction. If the indicated signals are not heard it means that the control system is in need of attention. Also, knowing where the sound should be heard, a suitable reel can be chosen for adjustment of the surround loudness for each film.

Sample Procedure

One procedure by which to adjust the surround loudness is as follows: seated in a position two-thirds of the distance from the screen and approximately in the center of the theatre, adjust the volume from the screen horns for correct loudness; then, raise the gain of the surround channel until the signal from the auditorium speakers is just audible. Note the fader setting. Next, further raise the gain of the surround channel until the volume from the surround speakers approximately equals that from the screen and note this fader setting. Set the surround fader control to a position approximately one half between the two settings which were determined.

With the conditions described, the surround speaker loudness will not interfere with the sounds from the screen, but will be just sufficient to make the whole performance seem more realistic and enhance the presentation. If, for any reason, the loudness of the screen horns should be changed, the surround horns should be changed a like amount.

Dirty Film

Dirty film always looks badly on the screen and will cause excessive wear of the magnetic reproducing head. Film cleanliness may seem to be an obvious item, but too frequently it is taken for granted and carelessness in handling becomes the rule rather than the accidental exception. Film should always be handled in a clean place and not allowed to lie or rub on tables or floors. Occasional checks of the projection room by management will usually be beneficial.

Splicing Magnetic Film

There is no problem in the splicing of magnetic sound film. Using a splicing block

Continued on Page 56

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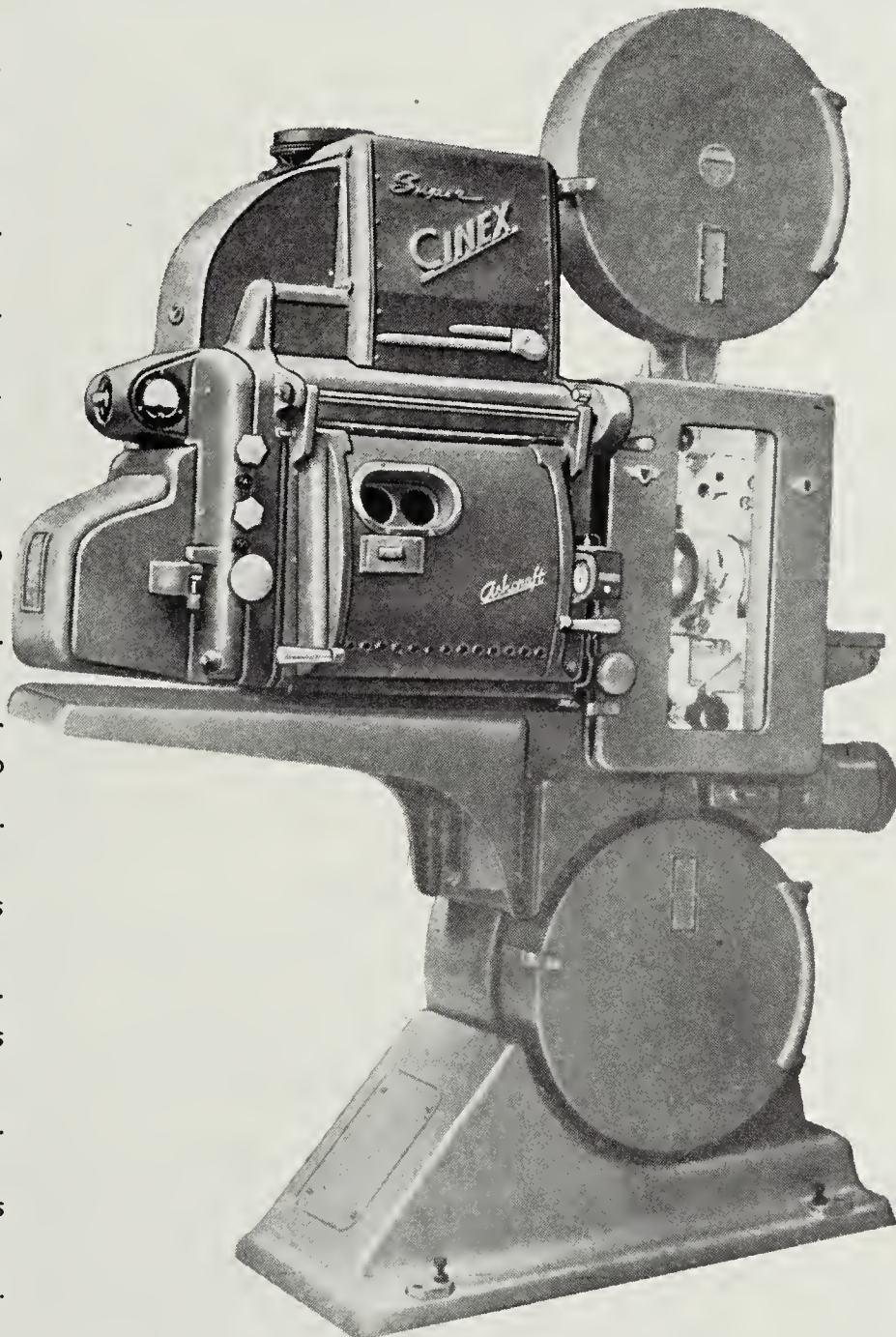
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of all drive-in theatres visited this year (1958) have screen brightness levels under three feet lamberts when showing regular product, and in only five percent were brightness levels over five feet lamberts measured. Brightness levels such as these greatly detract from good presentation.

Increasing the efficiency of drive-in screens is, of course, the most desirable solution to this problem. There are no screen brightness problems where the excellent aluminum drive-in screen developed by the Research Council has been installed. In most cases, the installation of this screen requires comparatively costly modification of the screen tower. The result has been that only some 50 of these screens are in use. Recently, the manufacturer inaugurated a direct sales policy which lowers the cost of the screen 30 percent.

The development of another type of drive-in screen which uses the same optical principles is now being studied by the Research Council engineering staff. The goal of this study is the perfection of a screen that, in the great majority of installations, will not require expensive tower modification. The major goal, of course, is an installed price that will assure wide use of these screens.

General Observations

The Council theatre staff has had an unusual opportunity to meet and to exchange ideas with many people in all activities and all categories of authority in motion picture exhibition.

After visiting some 700 theatres in more than 100 cities, in 12 states, they have become firmly convinced that theatres which are well run are doing better business. Few technical deficiencies are found in such theatres. The presentation is pleasing and smooth. The picture is sharp, the screen brightness is right, the picture is properly masked. Attendants are courteous, there is adequate air turnover, the sound is clear, and the overall condition of the theatres is good; the only complaints heard about product were that there should be more of it. Such theatres were observed to be well attended when showing average good product, and turned people away on weekends when showing pictures which happen to click and get to be more talked about.

It seems logical to hope that improving presentation practices in our theatres will result in a healthier industry. If this is true, the more room for improvement found, the more benefit may derive from stimulation action in the proper direction.

Solutions To Common Problems

From expressed reaction, and from the many letters received by the Research Council from exhibitors in areas visited by the Council theatre field staff, this program has been fruitful in promoting good will within the industry. It has been effective in carrying forward its intended objectives. This has been done, not only directly in the theatres which have been visited, but also on a broader scope in the study of problems common to theatre presentation everywhere.

Solutions to such problems as heat on film, focal drift, excessive print wear, the design of practical, inexpensive gauges for accurate film path alignment, and a long needed new all-purpose projector alignment film have resulted.

modified for CinemaScope, a good splice is made as follows:

- (a) Scrape off the emulsion, as usual, on one side of the splice and scrape off the magnetic sound tracks on the other side of the splice to achieve base to base contact over the whole splice area.
- (b) Apply only a sufficient amount of fresh cement; an excessive amount squeezes out and softens the sound tracks. With the careful application of cement, a good mechanical splice can be made without damage to the magnetic tracks.
- (c) Do not rub or press on the sound track side until 10 to 15 seconds have elapsed to allow the track to dry, particularly if too much cement was used accidentally.

Scraping should be such as to provide as little as possible open space between the ends of the magnetic tracks which are joined. Spaces between tracks are points of no signal and usually make very little noise. However, if the space is unduly large, the splices will be audible.

The splicing block must be demagnetized; otherwise a "pop" in the sound will be heard.

Magnetic sound, of course, has its own peculiar field problems but these are easy to overcome when there is an understanding of the process. In general, it can be said that with reasonable care and in the usual projection booth circumstances, the use of magnetic tracks need cause no alarm. If the handling of magnetic films is confined to the usual rewinds, carrying cases, and projection apparatus, avoiding intimate exposure to transformers, motors, generators, and rectifiers, no more difficulties will be experienced than with the use of photographic sound tracks.

Sometimes theatres splice trailers or other items onto the last reel of the feature. When this is done, the splice must be made at least 28 frames from the last picture frame; otherwise, sound will be cut off, obviously leaving the screen dark for an instant, but this cannot be avoided.

PART IV: MAINTENANCE

Only a few important points will be discussed under this heading, since there have been previous articles published and much of the maintenance in the theatres is done by service organizations under specific contract with the theatre.

The exhibitor should take the advice of the service engineer and not decide upon his maintenance requirements for stereophonic sound equipment on the basis of past experience with photographic sound apparatus, because the latter uses fewer components and has had the benefit of 25 years of development and improvement. To obtain the full value from a stereophonic sound system, the amplification in each one of the principal tracks should be very little different from each other, and quality differences from the three loud speakers during reproduction should be hardly discernable.

Variations from the proper conditions can result from a large variety of causes, principal of which are defective vacuum tubes, variations due to wear of the magnetic

pick-up head, and defective loud-speaker units. Very often, these distracting variations occur gradually over a period of time and are not always apparent to the projectionist or the exhibitor until they have reached serious proportions.

SMPTE Test Film

The Society of Motion Picture and Television Engineers has available a test film which is very useful as an overall check on stereophonic sound systems. The film runs only three minutes and contains recorded material so arranged that loudness and quality of each one of the channels can be readily compared individually by listening to reproduction in the theatre. The nature of the material is such that differences between channels are easily detected by an untrained ear.

Also included in this test film is some recording on the number four track which will show whether the surround loud-speaker system is working properly. This film is not expensive and, by its use, exhibitors can easily tell when their system is in need of service.

Recording Heads

Magnetic recording heads do wear and, if service is delayed too long, the reproduced quality will be degraded seriously by a readily apparent loss in the high frequencies of speech and music. Life of magnetic sound reproducing heads is determined by many factors, but generally it can be said that two to three thousand hours of theatre operation may be expected, which is five to eight million feet of film per machine.

Damper

Every sound head includes in the mechanism a device known as a "damper," whose operation usually depends upon a special medium thick oil. Unless monthly service is purchased, the projectionist should check this unit regularly to assure that there is sufficient oil for satisfactory operation; lack of oil removes most of the damping action resulting in "wows" in the reproduced sound. Another source of "wow" in the sound reproduction is the upper feed spindle and roll, which require regular attention for good performance. The holdback clutch should be adjusted and maintained for minimum tension and smooth operation, only good reels should be used, and the film path correctly aligned for uniform film pull.

Magnetization Problem

Magnetization of the parts of the projector which contact the magnetic sound tracks will degrade the recordings thereon and may increase the reproduced noise. Once a projector has been thoroughly demagnetized, or degaussed, at the time of the installation, it does not require much attention unless it has been worked upon with magnetized tools or new parts have been installed.

Experience has shown that it is not necessary to demagnetize projectors every day or every other day and sometimes not even as often as once a month, but what is indicated, is that at regular intervals, the projectionist make a simple check of the magnetization of the critical parts of the projector and if these are found to be magnetized corrections should be effected.

The most critical parts in projectors are the gate rails and guides, the pressure shoe, and the intermittent sprocket shoes; less critical parts are the sprockets, rollers, and fire-trap rollers. If the magnetic films must be threaded through the optical sound head,

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the sound gate or impedance drum are also of importance. With a new installation of magnetic sound equipment and after the projector has been properly demagnetized, it is suggested that tests for magnetization be made each two weeks for the first six weeks and, if no difficulties arise during this test period, the test procedure can be reduced to one per month for the following three months; if no magnetization problem arises in the first four and one half months it is quite safe to test for magnetization only once every two months thereafter.

If service is purchased on a regular basis calling for attention every other month, or oftener, the service engineer can check for magnetization and apply corrective measures when needed provided, that he is allowed sufficient time.

Magnetization Tests

The Third Revision of the CinemaScope Handbook "Information for the Theatre" contains an excellent and detailed description of satisfactory demagnetizing procedures. It will be sufficient to describe simple tests.

Compass

The most common indicator of magnetic fields is a compass. A small unit, not over three-quarter inch in diameter, of such shape that a brass, plastic or wooden handle may be attached, is most useful. Although not available everywhere, a compass with jeweled bearings is by far the best as it is more sensitive, will not stick and lasts longer. When parts can be readily removed from the machine, lay the compass on a flat surface and move the part around as in Figure A, Page 52. Sprocket wheels should

be checked at several places around the circumference and at both sides of the teeth. With other parts, pay special attention to points or sharp corners of the part. Detrimental magnetic fields of a part being tested will swing the compass needle violently when brought near one or the other ends of the needle.

Magnetic fields low enough to be just barely safe will promptly reverse the needle pointing when the part is brought close to the end of polarity which causes the needle to be repelled. If the other end of the compass needle is subjected to the same part the needle will promptly be attracted to it. Safe magnetic fields will move a sensitive compass needle about 30 degrees, or the equivalent of one-third the distance between each of the points of the compass. A less sensitive compass may only move 15 degrees. A thoroughly demagnetized part, within one-quarter inch of the needle, will just barely move it. It is sometimes desirable lightly to tap the surface upon which the compass is resting to avoid sticky bearings.

For testing those parts of the projector not readily removed, the compass must be moved about the machine, close to the parts being inspected, being careful to hold the compass level and to move smoothly, otherwise the needle jiggles so much that the needle indication of magnetic fields might be inconspicuous.

Steel Pins

The second kind of test is best done with the part removed from the machine but it is a test which is more sensitive, is not dependent upon the action of different kinds of compasses and the results are indicative of actual field strength and reproducible. Obtain from the notion section of a department store or from F. W. Woolworth and Company, or any five and 10 cent store the following items.

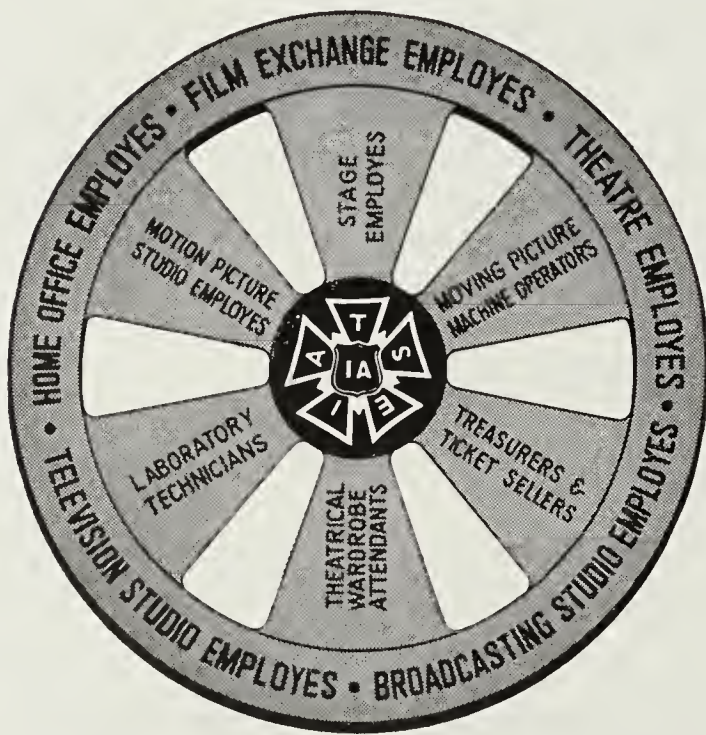
- (1) A small quantity of common pins three-quarter inch long (these are shorter than the most common variety and are usually found in the dress-making department. These pins must be of steel or iron; if there is a question, test them with any ordinary magnet.
- (2) A spool of silk thread, size A or #50. Alternatively size 60, mercerized, may be used.
- (3) Scotch Tape.

Bend the pin in the middle slightly to form a flat "V" and demagnetize it using a coil type demagnetization tool. The pins may be demagnetized in bulk prior to use. Take a piece of thread 12 to 15 inches long and remove the kinks and bends by pulling through the moistened tips of two fingers until the thread will hang reasonably straight. Tie one end of the thread to the pin at the bendpoint and shift the knot slightly, if necessary, to make the pin hang balanced. Using the Scotch tape as a fastener, suspend the pin by the thread from the projector door or the overhanging edge of a work bench or shelf. Allow about 10 inches of free hanging thread.

After the pin movement has quieted, approach the head end of the pin with the part or surface to be tested, as shown in Figure B, Page 52. Explore many separate points on any surface and all points, ends or edges of the part. The pin will be attracted to the magnetized part and will stick to it as the part is slowly moved away to swing the thread from the vertical position. Finally, when the magnetic attraction is not strong enough to pull the pin, pendulum fashion, any further, the pin will break

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away and hang vertically again. After each test the pin should be demagnetized or erroneous results will be obtained.

The magnetic strength being measured can be evaluated as follows: fields strong enough to be injurious (10 gauss or more) will attract the free-hanging pin from a distance of three-sixteenth inch to one-quarter inch or more and the pin may be pulled two inches to two and one-half inches from the vertical position, if no downward pull is used, before it breaks away.

Fields just barely safe (about five gauss) will attract the pin from a distance of three thirty-seconds inch to one-eighth inch and the pin may be swung about three-quarter inch from the vertical.

Small safe fields (about two gauss) will attract the pin about three-sixty-four inch to one-sixteenth inch and permit a swing of one-quarter inch from the vertical.

Still smaller values of field strength will just barely show attraction of the pin to the part being tested and the pin can be moved from the vertical position very little. In this instance, there is merely a suggestion that the pin is attracted or can be pulled at all.

Thoroughly demagnetized parts have no attraction to the pin whatsoever unless the pin itself is magnetized.

Using a shorter piece of thread and a demagnetized pin, some parts of the projector may be checked while assembled by moving the pin close to the parts and closely watching the pin action. Any part which attracts the pin and tends to hold it from pulling away—an action that might be described as “sticky”—should be demagnetized.

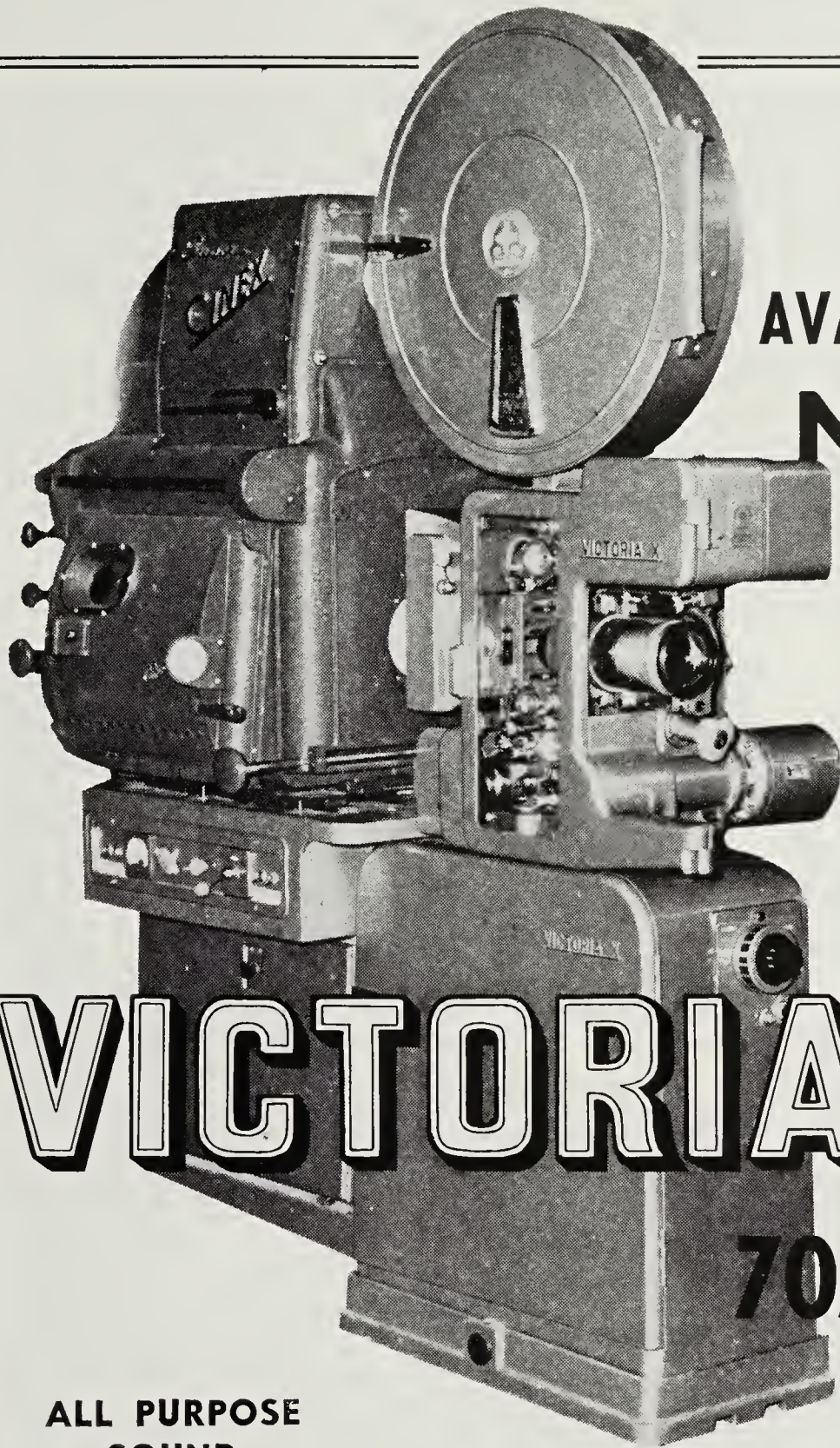
The procedures described above have been given in considerable detail for reasons of clarity and completeness. With a little experience it will be found that the work is not as laborious as it might seem on first reading. If the indicated practices are followed, no damage will be caused to magnetic tracks by magnetization effects.

The projectionist usually can locate noise due to vacuum tubes by successively turning off the pre-amplifiers or the booster amplifiers, if there are any, to localize the trouble in a general way; then, by progressively changing tubes, the defective ones can be found and eliminated. Most noisy tubes are to be found in the pre-amplifiers.

CONCLUSIONS

No one can deny that the motion picture industry is facing stiff competition. It must, therefore, explore all possible means which will be helpful in maintaining its position in the entertainment field. There are immediately available means by which the commodity can be made more attractive, more pleasant, and more novel, one of which has been described in this article: stereophonic sound. No one suggests that superior presentation or any gimmick can magically transform a poor piece of entertainment into excellent fare, but it is certain that good presentation, different and modern in form goes far in making any production more satisfying and enjoyable. There are many signs that the worst times are past and that a better product is coming, warranting an optimistic attitude towards the future and the taking of the businessman's risk.

Television is going forward technically every day, every week, and every month. Soon it will have a great deal of color available. The motion picture industry similarly must go forward or tolerate a mediocre role in the entertainment field rather than that of a giant. Let's accept the challenge and do something about it.



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Continued from Page 43

surfaces with the film and, more especially, with the film emulsion itself—which, of course, mechanically is not feasible.

It is not the purpose of this presentation to go into the controversial subject of how best to operate motion picture film in a projector with minimum film damage, buckle, in and out of focus, etc. Such discussions are best isolated into technical studies of the individual heat effects on the film and methods of reducing them. Sufficient for the purpose of allowing projectionists and theatre owners to evaluate properly this new projection equipment is the substantiated statement

that Century believes that for the high light transmission obtained, that the heat causing film damage has been handled in a manner to reduce this damage to a minimum.

The curve of the film trap shoes has been designed to obtain a maximum stabilizing effect for the film during the projection cycle and at the same time to reduce the pull on the film as much as possible thus saving sprocket holes. Film stabilizers are used at the upper loop to reduce film noise and damage.

The Film Gate

The film gate follows the fundamental design of previous Century projector mechanisms. These designs give a freedom of movement to the gate shoes, allowing them to self-align with the film trap shoes and at the same time make a rigid, quiet support in the

direction of film travel.

The gate shoes are, of course, curved to fit the film trap shoes. These shoes, like the film trap shoes, are heavy and solid, and have a hard polished chromium plate. Thus the film is supported in a proven design which holds it firmly but gently in position for accurate, stabilized, steady pictures.

The Lens Mount

A new lens mount has been incorporated in this 70/35mm mechanism which is patterned after the Model H mechanism. The lens mount and gate support have been separated so that not only does the gate opening knob open and close the gate smoothly and easily, but also the lens mount itself provides for shifting the center line of the lens to the center line of the film under the control of a calibrated, designated adjustment knob. This knob could, under certain circumstances, be used accurately to position the picture on the screen for certain conditions. This optical center line adjustment is necessary because of the difference in the picture center between standard 35mm film and 70mm film.

The calibrated knob adjustment incorporated into the new lens mount eliminates the need of eccentric adapter bushings which must always be rotated into proper position to compensate for the center line shift. It also places the lens into proper position without introducing "errors" in positioning the picture on the screen from lens "errors" introduced when lenses are turned in their mounts. In other words, with the Century lens mount, the lens is always in the proper position for optimum screen results.

The lens clamp makes contact with the lens barrel over a considerable portion of its length. No longer is the lens clamp merely a strap. The whole mount becomes a complete clamp insuring accurate focusing and exact picture positioning on the screen.

Shutters

The Model J Projector has double rear shutters of the disc design. Comparative measurements disclose that double rear shutters provide the highest possible light efficiency consistent with good mechanical and light practice. The shutters run at a safe, conservative speed absolutely synchronized with the intermittent movement.

Every revolution of the two shutters represents the projection of one frame of the motion picture film. There being two light openings per revolution of the shutters, the frequency of light pulse is 48 per second.

The design of the Century system of intermittent movement and shutter anticipates that development work now in progress may result in even higher efficiency operation, with an increase in the frequency of light pulses reaching the screen. In anticipation of this becoming a reality this new projector has already made provision to accept these new developments as soon as they become commercially available.

All heat shields, shutter guards, etc., are capable of being used with light paths having a speed of F 1.5 to F 1.6. It is believed by the best authorities in the optical companies that such high speed operation of arc lamps and lenses is difficult to attain while maintaining the optimum in light efficiency, resolving power, minimum aberration, and definition. This is especially true when projecting 70mm film. Without reservation, Century claims that the Model J mechanism has provided for the highest transmission of light (screen bright-

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ness) with the minimum amount of flicker possible within the known factors of motion picture engineering at this time.

A unique design of the shutter guard employs the air circulating power of the shutter blades (otherwise thrown away) to circulate a large volume of air around the non water cooled shields and heat absorbing filters to carry away any excess of heat developed by the arc lamp in these units.

The heat shields used in all Century projectors are designed scientifically to allow the full passage of unobstructed light and to prevent unwanted radiant heat being trapped before it reaches the aperture or film.

In considering any problem relating to heat and projector operation it is necessary to recognize the definite difference between the terms heat and temperature. When we say something is hot, we actually mean the temperature is high. Heat on the other hand is a measure of the quantity of that which can make something hot if it is not removed. In analyzing a Century projector, recognition of the devices used to remove the heat will explain why the Model J mechanism, without auxiliary air blowers, remains cool and operates with lower film temperatures. If there is any doubt, a simple test by feeling the take up reel of film after a run is most convincing because its temperature is lower and therefore it feels cooler.

The Optical Reproducer

The optical reproducer is essentially a standard, proven, Century design modified to bypass the 70mm film. The film stabilization used in this reproducer won an Academy of Arts and Sciences Award for "Improved Reproduction for Motion Picture Theatres and Studios." It is the basis of practically every good recording or rerecording system in use in the major studios of Hollywood. Since this Award was made, there has been no sound reproducer designed or built with an improved operating result as to warrant further recognition by any qualified engineering organization such, for example, as the Academy, or the Society of Motion Picture and Television Engineers.

Attention should be called to the universal adaption of the Model J Projector for mounting to existing standard pedestals. When supplied as a complete projector, Century recommends the Model C pedestal or the heavier special Delux pedestal, which is designed for the new special arc lamps now being used in critical locations.

The Magnetic Reproducer

The magnetic reproducer follows the same design methods as the optical reproducer. The film paths are simple and direct and leave plenty of room for handling the wider 70mm film.

There are two magnetic clusters (heads) incorporated in the reproducer. One provides reproduction for 35mm magnetic CinemaScope sound tracks (four channel or single channel), and a second provides for the reproduction from the six channel 70mm film. Century believes that the added cost of providing two pick up heads (one for 35mm and one for 70mm) is justified in the long run because of the probable unequal projection time of 35mm and 70mm films. Thus, when worn heads need to be replaced, only that head which has worn will require replacement.

In addition, there are two separate film paths (one for 35mm and one for 70mm). Thus, the projectionist can easily recognize, by looking at the film, whether it has been threaded correctly past the right pick up



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head. The film stabilization being of the tight loop design, controlled by accurately designed spring tensions, the optimum film pressure against the pick up heads is assured by checking the loop size gauge, which is large and prominently marked with a red line which cannot be missed even in the reduced illumination of the average theatre booth.

This magnetic reproducer is driven from a direct extension of a vertical shaft from the projector mechanism. The film is under no greater tension or pull than in any standard projector and it is under even less than in many 35mm projectors. The driven sprocket in this reproducer insures also that the film is pulled from the feed magazine in a smooth, even manner minimizing variations in film motion which might cause flutter or wows. Two separate solder terminal strips are provided with substantial lugs for the serviceman to connect cables to the 35mm four track and the 70mm six track heads.

Each pick up head has its own plug arrangement so that a head may be easily changed. Each head is pre-aligned and pre-set, so that no additional alignment adjust-

ments need be made if by chance a head is replaced. All of these refinements are necessarily costly, but have been included because they contribute to ease of installation and service.

Magazines

The film magazines are 24 inches in diameter to take 22 or 23 inch reels. The spindles are one-half inch in diameter and drive the reels through pins. Both 35mm and 70mm reels may be used in the magazines. If one-half inch spindles are used for the 70mm reels, then special 35mm reels are required, providing fast changes (30 seconds) are to be made from one film dimension to the other.

If a decision is made to operate for a period of time running only 35mm film, a simple change of the operating side spindle can be made. Thereafter, standard 35mm film reels can be used until the next 70mm show is scheduled. The spindle can then be changed to one-half inch. It is recommended that whenever 70mm film is projected that the one-half inch spindles are used.

The new and larger magazines contain ball

bearings throughout and a new proven system of tension devices. The take-up has been designed to handle the increased size and weight of the 70mm reels, at the same time being entirely satisfactory for the 35mm film. At no time while the film is in motion is the entire pulling tension of the upper magazine plus the reproducer or the hold back tension of the lower magazine plus its reproducer assumed by the sprocket holes of the film. Part of this load is compensated for by the tight loop tension of the film stabilizer. Because of this feature, film breakage is practically eliminated and longer film life assured.

The Gear Drive

The gear drive, except for the extension of the vertical shaft to the magnetic reproducer, is the same heavy construction which has been used for years in the standard 35mm equipment, modified where necessary for the running of 70mm film. By using these designs, replacement parts are assured at every servicing depot handling Century equipment. Naturally, the availability of such items applies to the gear train and drive shafts only, and not to the expanded sprockets, etc., pertaining to direct contact with the 70mm film.

Film Traps and Rollers

The 35mm fire traps are removable when running 70mm film. Both the upper fire trap and lower fire trap are interchangeable so that there is no chance of a mixup when making a fast change to 35mm operation.

Film Speeds

At one time it was thought desirable to run film at 30 frames per second. Since then, however, the industry has accepted a standard 24 frames per second as the most economical and feasible. The standard Century 70mm/35mm projector will run at 24 frames per second. If, by chance, a picture having 30 frames per second speed is programmed, the projector easily can be changed to the now obsolete speed.

Changeover Operation

Turn over three pad rollers from 70 to 35mm designation, slide out the film trap and gate; slide in the 35mm film trap and gate, and the projectionist is ready to thread 35mm film. To change from 35mm back to 70mm, the same operation is followed, sliding in 35mm film traps and gates. The whole operation should not take longer than 30 seconds.

Installation

The installation of the Model J projector is not unlike that of a standard 35mm projector. Each unit may be shipped and installed separately. Each unit is replaceable for servicing and/or repair. As a matter of fact, the projector mechanism itself can be installed and operated on a standard 35mm optical reproducer and with a standard 35mm penthouse reproducer with standard 35mm magazines, pending full modernization to 70mm operation. Thus, only a fraction of an original investment need be made until such time as a 70mm program is actually scheduled; then further investment can be made to prepare fully for running large film widths.

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Food and Refreshment Merchandising

In Self Operation or Concession, the Theatre's Welfare Is the Paramount Consideration; Here are Two Viewpoints

INDEPENDENT OPERATION

Basic Truths

■ WHETHER THE THEATRE FOOD and refreshment operation is conducted in a conventional house or at a drive-in, certain basic truths must be understood before a merchandising analysis has any meaning. These truths are as indispensable to the concession operation, which we will examine later, as they are to the independent operation.

To begin with, it is essential that the theatre itself do good business if the refreshment stand is to profit. The theatre's gross is the basic thing with which the exhibitor-stand operator (and the concessionaire, when there is one) must be concerned.

At the same time, the exhibitor must ask himself whether the refreshment stand actively contributes to the profitable operation of the theatre or whether it is a detriment.

Second, the theatreman must know that the refreshment facility is the best he can economically afford. It is necessary to realize here that it would not be sound business practice to equip a large stand in a small theatre. But the stand that belongs in the small theatre should be well equipped, well designed, appealing, and kept up-to-date. Although you cannot afford first run film costs in a small neighborhood house, you should at least operate the theatre, regardless of run, with an intelligent policy of booking and exploitation. The refreshment business is no different.

Third, whether large or small, drive-in or roofed, you need make no compromise with quality in the theatre food and refreshment operation. All your items can be "National Release Date," all socheroo, all can have "star" appeal. You don't have to take a back seat to anyone here. So take advantage of it!

Food and Entertainment

In subscribing to the theory that food and entertainment cannot be divorced—which the vast majority of theatremen now do—it must

BY PHILIP L. LOWE
Lowe Merchandising Service, Inc.

• Mr. Lowe, recently elected president of the National Association of Concessionaires, has long been active in exhibition and in the theatre food and refreshment field. He is in a position to look at theatre food and refreshment merchandising with a unique, dual point of view because he is currently both a concessionaire (Lowe Merchandising Service, Inc.) and an exhibitor, associated in the operation and ownership of a number of New England drive-ins.

be recognized that over 23 percent of all personal income in this country is spent on food, while only five percent is earmarked for entertainment. Therefore, it is obvious that the food market is almost five times as large.

Theatres, we believe who provide edibles in them, are a perfect setting for food and drink, which should not and cannot be divorced from entertainment.

In the case of two theatres playing the same picture, at the same price, and in the same neighborhood, we are convinced that the one with the best refreshments is going to get the patronage. While food is not the selling factor when the film is no good, it very certainly is the plus factor when the picture is superior and all other things are equal, with respect to the physical theatre.

Food and Management

Top management and the location management of the theatre cannot be aloof from the food operation, whether independent or concession. It is extremely important, no matter what the circumstances of the operation, that the exhibitor on every level retain some

supervision of, and active interest in, the refreshment stand.

Basic Merchandising Rules

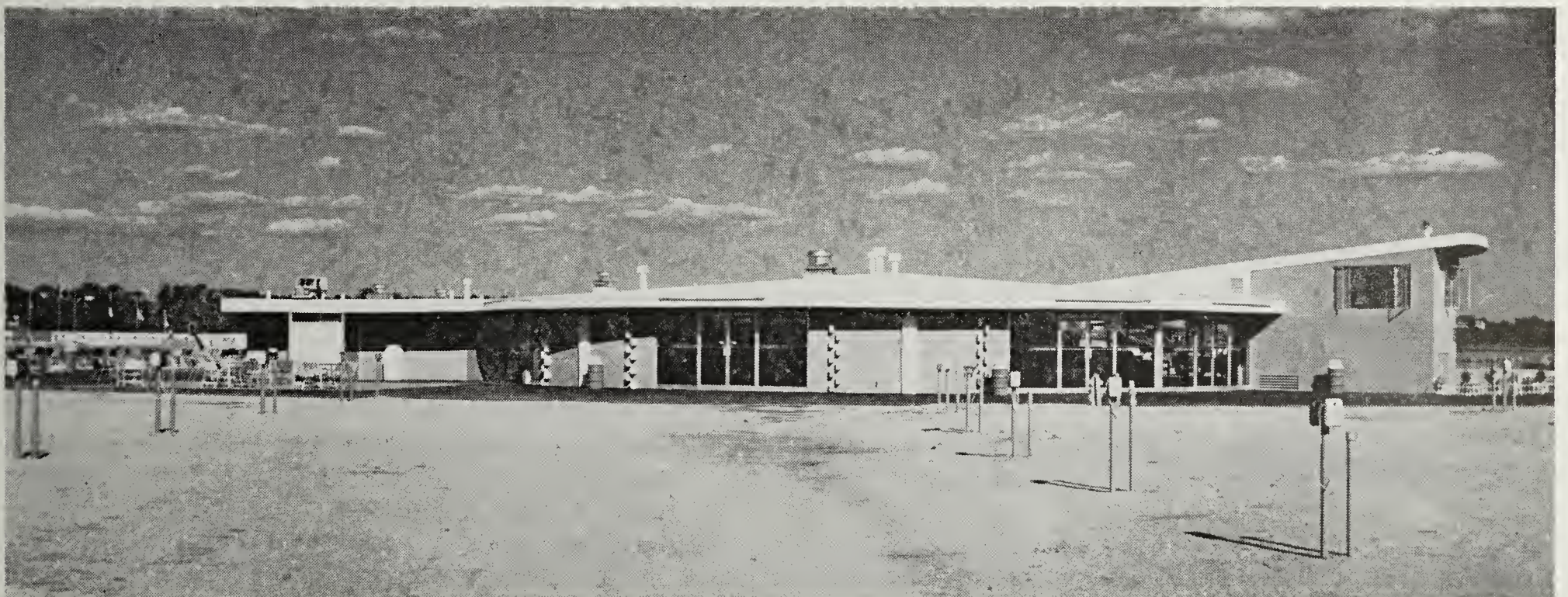
There are a number of things the exhibitor can and must do to insure that his self-operated adjunct to the theatre really means something toward its welfare. This means, again, top and local management sharing in operational policies of the facilities. One of the most important considerations is to make sure that the basic rules of good merchandising are followed.

Some of these rules are:

- 1) Absolute cleanliness of the physical plant and the personnel. In our own situations, we endeavor to have all attendants in uniform.
- 2) Patrons of the theatre must be sold what they want at a fair price. For instance, it should go without saying that we would not undertake selling tamales in New England, any more than we would try to move chowder or pancakes in Texas.
- 3) What is sold must be of good quality, properly prepared, and properly served.
- 4) Standard and proven merchandising procedures should be followed.

These are two proven methods:

- a. Offer drinks in more than one size.
 - b. Use color schemes which have been found conducive to buying food and drink. Red and green, for example, have been found unfavorable for food merchandising. Light pastels of yellow, blue, coral and other shades are better when color must be used.
- 5) The operation should be slanted to all elements of the theatre's patronage. It is just as important to offer a 10 cent ice cream package for children as it is to offer one at 25 cents for adults. Also, it is important to offer low profit items, like milk, for which there is a demand.



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SIGN OF GOOD TASTE



6) Maintain an open mind toward unproven merchandising methods and toward new items which can offer increased profits when handled properly. With respect to this last point, the exhibitor operating his own facility should do certain very definite things to keep abreast of the field:

- a. He should read as many dependable and informative trade papers as possible, analyzing what they have to say in the light of what he is trying to do.
- b. He should attend every convention accessible to him, whether or not he is affiliated with the group which is meeting.

THE CAFERAMA INTERIOR is laid out in the cafeteria style, the author's preferred system.

- c. He should devote as much time as possible to trade shows, giving the show exhibitors an opportunity to sell him new ideas. When he knows food equipment and products, he is on his way to a profitable operation.

Merchandising Gimmicks

A gimmick which has proven itself a definite contribution to the theatre operation is one concerning the merchandising of milk. Low on profit, milk can serve you in other ways. We have tried successfully to move it

at 15 cents with the pitch that we will fill a baby's bottle for nothing. "If you must buy milk, we give it to you; if you want it, you pay." This is the kind of approach to the theatre's general well being that all refreshment stands must aim for.

Another example of this is based on our conviction that customers want to be entertained from the time they enter the theatre until the time that they leave. At drive-ins, especially, running taped music and refreshment stand plugs over the sound system entertains patrons and reminds them at the same time of merchandise which can please them. An hour before the show, a disc jockey takes over—in theatres where interest can be maintained in this way—who plays more music, cracks jokes, and, most important, for certain pre-announced activities, awards prizes. These prizes are almost always food items which have been promoted from suppliers: a six-pack of a soft drink, or a one pound package of hot dogs, or some other item currently being promoted. Or, free slips can be distributed for a specific item which we are introducing, another proven method of bringing the theatre patron to the refreshment stand and, at the same time, establishing an addition to our menu. Any time people receive more than they bargained for, you get what you want: they build attendance.

Another proven gimmick is the occasional or regular instruction to patrons arriving at the theatre to keep their ticket stubs. Later, five numbers are posted at the refreshment stand for a certain amount (\$1.00 or less) of refreshment items. This is certain to get people out of their cars or their seats at intermission which, whether they know it or not, contributes to their overall enjoyment of the entertainment. They are getting more than they bargained for because we are bringing them to the scene of activity. This is particularly important at the lobby-less drive-in. Americans are a gregarious people, fundamentally: they like crowds, they like to go to



ABSOLUTE CLEANLINESS of the physical plant and personnel for the preparation of food are two principal merchandising rules. Shown here are the kitchen facilities of the Shipyard Drive-In Cafeteria.

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Heat Pumps
Humidifiers
Insulation, Thermal, Acoustic

LIGHTING

Aisle Light
Batteries
Color Wheels
Dimmers, Controls
Directional Signs
Emergency Light
Spot & Flood Lights
Switchboards
Transformers

MANAGEMENT

Theatre Forms and
Systems, Personnel Training
Uniforms

PROJECTION

Aperture Plates
Blowers, Lamphouse, Portole
Carbons
Carbon Saver
Changeover
Dowsers
Film Cabinets
Film Cement
Film Coolers
Film Magazines
Film Reels
Film Rewinders
Film Splicers
Lenses
Motor Generator
Projectors
Projection Arc Lamp
Projector Parts
Pedestals
Rectifiers
Reel End Signals
Reflectors
Rewinds
Rheostats
Screens
Sound Equipment
Sprockets
Television, Theatre
Transformers

SAFETY SUPPLIES

Door Hardware
Exit Devices
Fire Alarms
Fire Extinguisher
Fire Hose
Kick-Push Plates
Ladders

SANITARY SUPPLIES

Carpet Cleaners
Deodorants-Disinfectants
Floor Cleaners
Hand Dryers
Mops—Brushes
Soap Dispenser
Upholstery Cleaner
Vacuum Cleaners

SEATING

Auditorium Seats
Drive-In Seating
Seat Covers
Seat Cushion
Seat Reconditioning
Upholstery Material

SOUND EQUIPMENT

Amplifiers
Inter-Coms
Exciter Lamps
Microphones
Pre-Amplifier Cabinet
Public Address System
Sound Equipment, Theatre
Sound Heads
Sound Service Companies

TICKET OFFICE

Admission Signs
Boxoffices
Cash Control Systems
Change Making Machine
Coin Sorters
Tickets
Ticket Boxes
Ticket Machines
Ticket Registers
Turnstiles

DRIVE-INS

Admission Control System
Attraction Lights
Benches
Directional Lights
Dust Control Systems
Fences
Fireworks
Floodlights
Insect Controls
Flares, Light
Heater, In-Car
Miniature Trains
Paint
Picnic Table
Playground Equipment, R
Pools, Swimming
Post Lights
Quarter Midget Racers
Ramp Lights
Screen Facing
Screen Paint
Screen Towers
Seats, Walk-In Patron
Speakers, In-Car
Speaker Cords
Speaker Cover
Speaker Posts
Speaker Repair
Sweepers
Underground Cable

BE SURE TO ADD YOUR NAME AND ADDRESS IN SPACE
PROVIDED ON THE ATTACHED REPLY CARD.



Preferred and Profitable... Pepsi-Cola's 292% gain in syrup sales since 1950 shows that your customers recognize Pepsi quality and prefer this refreshment. Why not select the brand that has more to offer in both prestige and profits? Among those profiting by the big preference for Pepsi are: Interstate Circuit, Inc., Malco Theatres, Inc., Walter Reade Theatres, Inc., Skouras Theatres, Inc., Stanley Warner Management Corp., Crescent Amusement Co., and many other theatre owners. *Get details from your local Pepsi-Cola bottler or write to: National Accounts Dept., Pepsi-Cola Co., 3 West 57th St., New York 19, N. Y.*



THE STATION system layout has been used for the refreshment facility at the new Walter Reade Dover Drive-In, Dover, N.J., which is open to shopping center customers during the daylight hours.

popular places, they like to see neighbors, friends, and strangers. At the drive-in, there is little or no contact between customers unless you can get them to the stand.

CONCESSION OPERATION

Relationship With Exhibitor

When a concessionaire comes in to operate the theatre food and refreshment stand, he is taking the responsibility to exercise authority properly. On the other hand, he must have from the owner and/or manager intelligent cooperation, which should take the form of reasonable selling time during an intermission; however, he should not insist on unreasonable selling time. He must remember at all times that he is operating for the exhibitor's good as well as his own, and that prolonged intermissions cannot have a good effect on the welfare of the theatre.

The concessionaire, in general, should feel that he is getting the same kind of cooperation from the theatremen as he would from a partner although, of course, that contractual obligation is not present. Further, he should expect suggestions from the theatre's management and give them every possible consideration in the light of his more experienced position in the food field. The theatremen should feel obligated to make suggestions, but not to insist that they be carried out. The relationship should be a two way street in which, should increased facilities or the like be mandatory, the theatremen is open minded; the concessionaire must be prepared to meet this cooperation with effort and results which justify it.

With respect to the agreement between concessionaire and theatre owner, the concession business is moving too fast to permit short term contracts, which easily can result in a stagnant situation of no benefit to theatre or concessionaire. The entire concept of a reasonable, working arrangement between



the two is basic to success of both.

As the king pin of this part of the theatre operation, the concessionaire's primary purpose is to sell food and to make money for everyone concerned. The concessionaire operating properly does not "gouge" anyone; least of all the public. He uses good quality food and follows other merchandising practices stated heretofore.

Give And Take

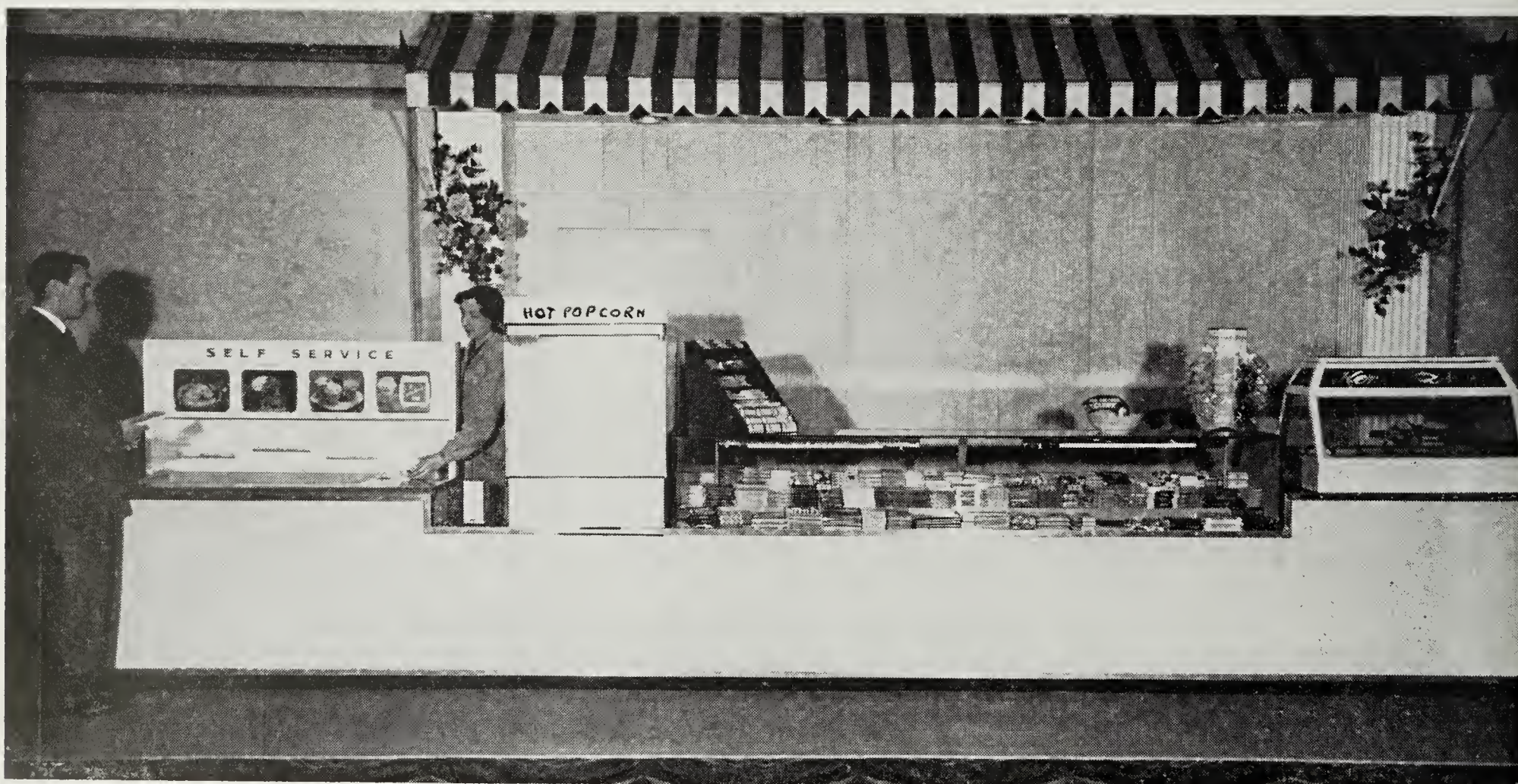
But, owing to the competitive nature of acquiring the concession contract, the owner

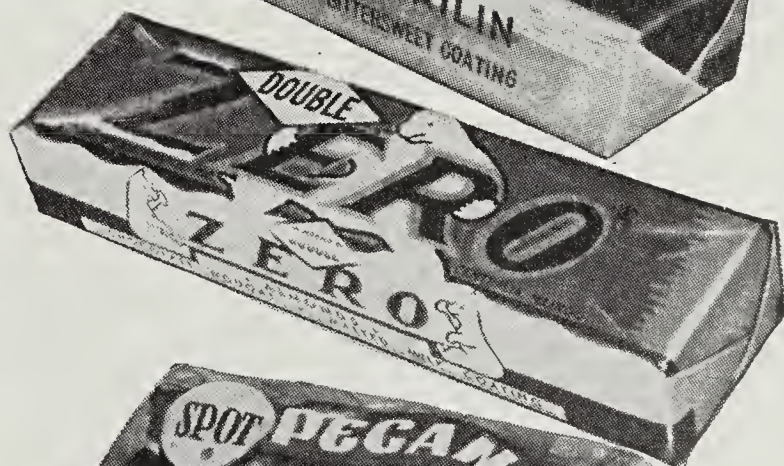
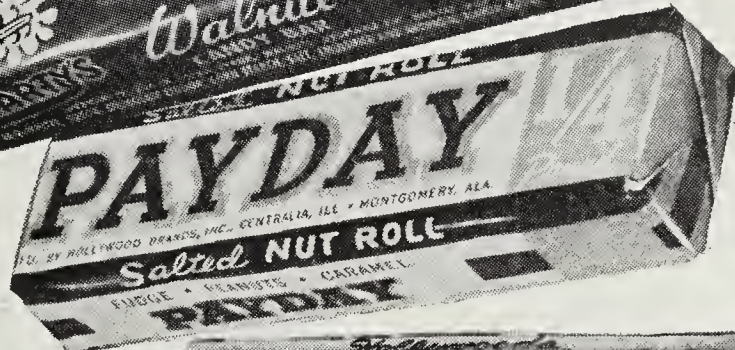
can often push the concessionaire into an agreement which makes it difficult for the latter to do all he might want. The theatremen is obliged, in his own interest actually, to be careful in this respect.

For instance, a concessionaire would lose money, normally, on every five cent candy bar at a drive-in operation. Therefore, if he doesn't want to sell a five cent bar, he is entitled to sell one for 10 cents. Again, there might be a food item an independent operator in different circumstances might sell without profit (and without too much damage to his profit structure), but that the theatre concessionaire could not sell without incurring a serious economic risk.

Continued on Page 78

CONVENTIONAL THEATRE refreshment stands can benefit by following the same basic merchandising rules as drive-ins. Note self service ice cream unit.





THE BEST BUYS IN CANDY BARS

*...For You and
Your Customers*

Here's a great line of top-quality bars in the 10¢ class . . . a balanced line with a bar to satisfy every taste . . . a fast-selling line priced to give you a margin that assures top profits. Packed 60's. *Big new Milk Shake 15¢ size also packed 60's.* And for the "small fry" market Payday, Milk Shake, Butternut, Smooth Sailin' and Zero are also available in the 5¢ class; packed 120's. Investigate!

NOW ADVERTISED COAST TO COAST
on **DICK CLARK'S American Bandstand**

. . . televised from 110 stations of the ABC-TV Network, plus continuous spots on many other key TV stations . . . reaching more than 20,000,000 hungry teen-agers and many millions of flavor-lovin' fans in nearly all other age groups.



Hollywood BRANDS, INC.

Manufacturers of the nationally advertised *Balanced Line of Best Sellers*
CENTRALIA, ILLINOIS

Hot Food For Hungry Patrons

Soup and Other Canned Hot Foods Are Big Profitmakers, Dispensed Quickly By Attendants or Automatic Vendors

■ THEATRE OPERATORS may very well want to consider the installation of automatic hot food facilities as a way of adding extra profits. At the outset, it is admitted that the theatre owner is not a restaurant operator. He's in the business to show moving pictures; to get the biggest box-office attractions he can and to exhibit them with the greatest showmanship at his command. However, automatic hot food facilities may provide the profit edge he's been looking for, may help to make his theatre unique in its area and stir up some free word-of-mouth advertising among his patrons. Certainly, recent developments both in automatic dispensers and in methods of packaging make it an area worth investigating.

Automatic hot food merchandising is a field that has been growing by leaps and bounds. Vending machines—that is, the coin-operated machines—dispensed over \$2 billion worth of products in 1958. According to S. W. Cobourn, Manager, Institutional Sales, Campbell Soup Company, 1959 should be the best year yet, with the greatest proportional gains coming in the hot food vending field.

Quick Attendant Service

Automatic hot soup ovens—those that are operated by an attendant who pushes a button and serves the soup—are finding increased use in counter service and at snack bars. The newest addition to this field is that made by Le Bron of Omaha, Nebraska. The model shown here handles 54 cans of eight-ounce soups and comes with a flashing sign that serves as a constant reminder to the theatre patron that hot soup and food is available. The Le Bron automatic oven occupies only one-and-one-half feet of valuable back bar space, and can be easily handled by theatre refreshments stands selling soft drinks, pop corn, candy, and cigarettes.

Loading, care, and maintenance are extremely simple. The eight-ounce cans are dropped into the top of each rack, and then roll into the vending position. A thermostatic control produces cans heated at 150 degrees. The oven needs little lubrication and is easy to clean. The person behind the counter can serve up a can of soup in less than 20 seconds and it eliminates the need of a hot cup dispenser. Such an oven costs in the neighborhood of \$80. Full information is available through local Campbell Soup Company sales representatives.

As in any automatic process, speed is the

essential thing. The customer points to the soup he wants and the operator presses the button. The soup can be eaten out of the can or served in any container the operator or concessionaire cares to provide. The usual price is 25 cents for a can of soup, and this includes the use of containers and plastic spoons. Certainly a case for such an installation is that the sale of hot soup or food available greatly rounds off a theatre concession for the patron who wants more than coffee popcorn and candy, and doesn't want to leave the theatre to get it.

Vending Machine Service

Another area the theatre owner may want to investigate is the coin-operated vending machine. Hot food vending is actually an infant industry. The first machines went into operation early in 1956 and, according to one authority, their use more than doubled in 1957. An idea of their wide application may be obtained from this statement by Mr. Cobourn: "Hot food vending may be the infant of this \$2 billion industry, but it's about as robust and fast a growing an infant as any business man can hope to see. Machines which vend hot soups and other canned foods are today in use in such varied locations as bus terminals, airports, offices, ships, country clubs, ski resorts, and mobile lunch canteens." Besides soups, hot food machines now vend Chili con Carne, Pork and beans; Chinese and Italian foods such as spaghetti and meat balls; and a variety of stews. Vending operators set the prices. Soups usually sell for 15 or 20 cents, other hot foods slightly more.

Merchandising Research

In connection with this last, another point that should be covered for the theatre operator contemplating hot food automatic merchandising is the successful research done by the Campbell Soup Company to lessen the amount of heat felt by a person when he touches a hot can of soup that has just popped out of the oven or vending machine. Campbell has developed an inner liner positioned between the can face and the outside regular label. This liner has insulating properties which reduce the conductivity of the heat from the heated can through to the "touch" of the holder's hand. The new insulating liner is being applied to Campbell's eight-ounce soups and other products—Pork and Beans, Chili con Carne, Beans 'n Franks, and the new Franco American Spaghetti with ground beef.

It is hoped that this survey of the recent developments and innovations will spark the imagination of theatre operators about the possibilities that exist in automatic hot food merchandising. Imagination is certainly the key word here, for a lot will depend on where the machine is located and how intensely the hot food facilities are promoted with moviegoers. In any case, automatic merchandising is here to stay and it's moving in one direction—up. It is the individual theatre operator who must evaluate just how this "infant" may help his profit picture become a brighter one.



ABOVE, the 54-can Le Bron oven for soups; below, Campbell's eight-ounce packages well insulated.



WANT MORE CASH?

**BERLO CAN GIVE IT TO
YOU WITH NATIONAL KNOW-HOW
plus LOCAL SERVICE**

BECAUSE ABC IS THE LARGEST

operator of indoor and outdoor theatre
refreshment services in the nation, you get all
the big-organization advantages of

- A** • tried and tested merchandising techniques
- B** • trained and supervised sales help
- C** • established stock and cash controls

BECAUSE ABC HAS 31 BRANCH WAREHOUSES

... your dealings are strictly on a
local level, with all the advantages of

- A** • fast, on-the-spot service
- B** • personal contact with a man
who knows your market
- C** • efficient local organization

ABC DELIVERS THE HIGHEST PER CAPITA SALES IN THE ENTIRE ENTERTAINMENT FIELD—MAKE IT WORK FOR YOU!

Write or call collect, now . . .
PEnnypacker 5-5966



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DIV. OF A.B.C. VENDING CORP.
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ALLENTOWN, PA.
ALTOONA, PA.
ATLANTIC CITY, N. J.
BALTIMORE, MD.

CHARLESTON, S. C.
CHARLOTTE, N. C.
CHATTANOOGA, TENN.
CINCINNATI, OHIO
CLEVELAND, OHIO
COLUMBUS, OHIO

CUMBERLAND, MD.
DAYTON, OHIO
FAIRMONT, W. VA.
FT. WAYNE, IND.
HAGERSTOWN, MD.
HARRISBURG, PA.

LIMA, OHIO
MIAMI, FLA.
NEW ORLEANS, LA.
NORFOLK, VA.
PHILADELPHIA, PA.
PITTSBURGH, PA.

RICHMOND, VA.
ROANOKE, VA.
SCRANTON, PA.
TAMPA, FLA.
WASHINGTON, D. C.
YOUNGSTOWN, OHIO

Popcorn Merchandising Program

A New Approach To Selling Popcorn In Theatres Is Paying Off With Increased Sales, Better Profits

■ **POPCORN SALES IN THEATRES** have been declining faster than ticket sales ever since 1949. In that period, the sale of popcorn represented 70 per cent of concession stand intake. Now, a recent check shows that popcorn in a majority of theatres grosses a low 40 per cent of stand business. A nine-cent per person average on all stand items in the 1949 period has today in some cases increased as high as 25 cents per person in indoor theatres and one dollar per person at drive-ins.

The popcorn industry has been unable to stop this transfer of sales in the theatre field because there has been no coordinated merchandising program such as that used by candy, soft drink, and other manufacturers.

To help change this decline in popcorn sales, Manley, Inc., has developed a merchandising program in order to furnish the theatre industry with new basic tools needed to sell more popcorn to more people. This is accomplished through the use of new equipment and a co-ordinated merchandising and quality control program.

Eight years of tests in theatres scattered across the country show increases of as much as 60 per cent in popcorn sales. The test locations use Manley popcorn machines, supplies, and point-of-sale promotional material. The Manley formula has increased per ticket sales of popcorn in every theatre in which Manley's Theatre Merchandising Program is in effect. The success of this Program is based on suggestive selling. A nation-wide sales force of Manley promotion supervisors continually trains and stimulates theatre personnel to obtain maximum sales and profits for theatres.

This suggestive selling calls for actual work at the stands by the Manley supervisors, frequent concession personnel training, and the use of pre-tested promotional display material. The result is greater enthusiasm at the stands, higher total concession sales, more efficient use of equipment, less waste, and higher per ticket sales.

Such a profit picture is achieved with new equipment, without investment by the theatre. Manley, Inc., as part of its Popcorn Merchandising Program for theatres, furnishes the following:

1. New popcorn machines and concession equipment at no charge.
2. Provides operating supplies, popcorn, seasoning, salt, and containers to the theatre's specification.
3. The promotional sales force of Manley calls on each theatre regularly, trains concession personnel in preventive maintenance and cleanliness. Concession stand personnel is instructed in popping and sales techniques, merchandising, use of display advertising, related item selling in customer relations, all within the limitations of house policy. They apply their knowledge of theatre concession business to an over-all merchandising effort with emphasis on popcorn rather than on popcorn alone. Tie-in sales are encouraged. Physical inventories are taken and stock properly rotated.
4. Film trailer advertising on both popcorn and general concession merchandise is

BY PATRICIA M. IPPOLITO
Manley, Inc.

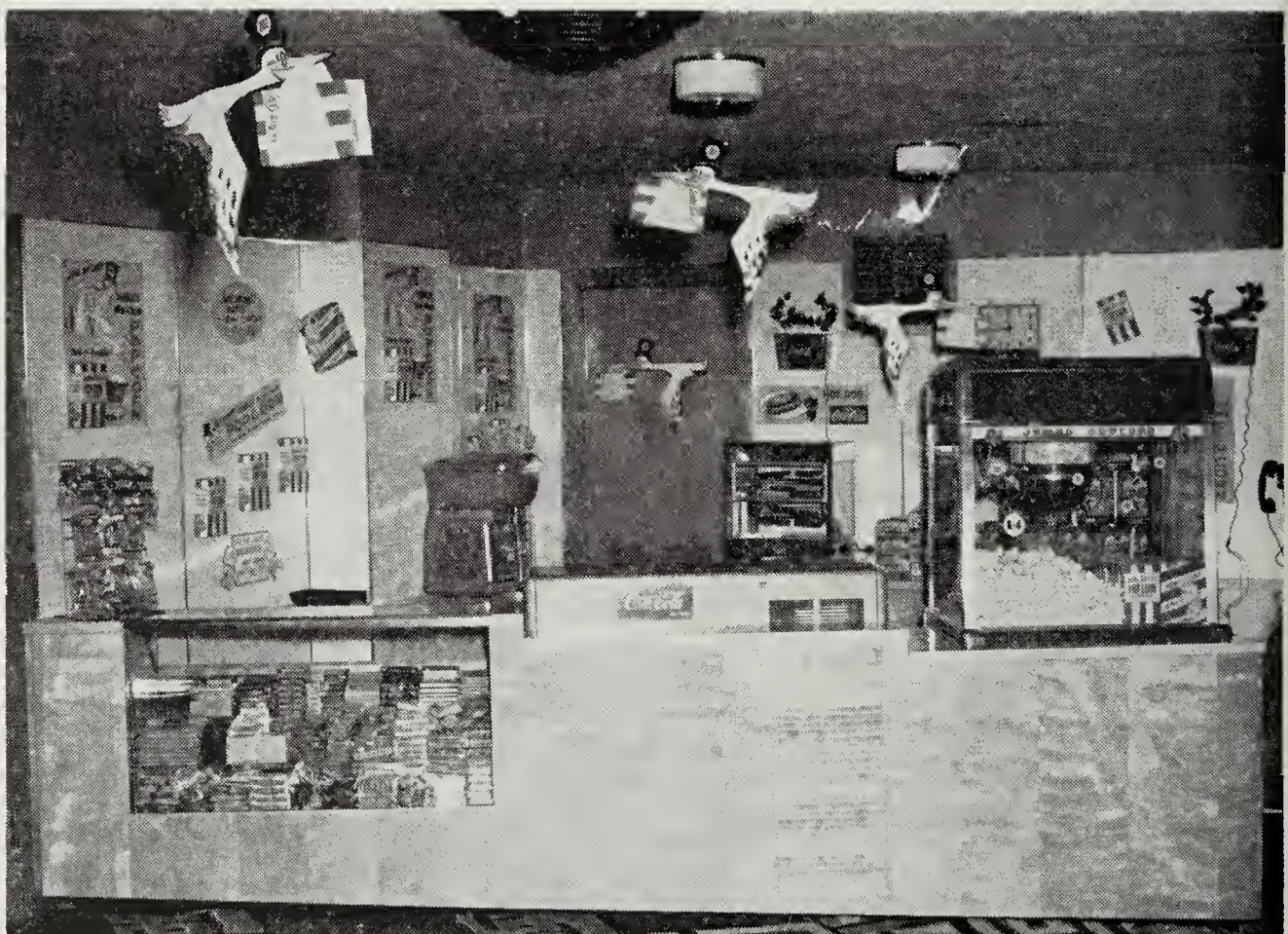
furnished as needed, as well as seasonal point-of-sale advertising. For drive-in concessions, tape recordings are furnished for

use at the manager's discretion.

New equipment and trained concession personnel, stimulated by Manley's merchandising sales force and planned monthly pre-tested promotional campaigns, result in a greatly improved profit to the theatre.



THE MANLEY CONCESSION MERCHANDISING PROGRAM is seen in action at these theatre stands. Monthly, pre-tested point of sale material is designed to increase popcorn and general stand sales.



Promoting Good Coffee

The Coffee Brewing Institute is Conducting a Contest Which Offers Excellent Publicity for Theatre Stands

■ AS THE LARGEST SELLING item in the public feeding industry, coffee occupies a unique position. Properly handled, it can be used to draw customers to ensure their continued patronage. Improperly handled, a poor cup of coffee can spoil the finest meal.

Purpose

Bearing this fact in mind, and knowing also that coffee prices are at their lowest level in eight years, many food operators are endeavoring to improve the quality of the coffee that they serve. One of the difficulties in achieving this aim has been to determine what constitutes a good cup of coffee and to develop a method of objective measurement.

By using a technique developed by The Coffee Brewing Institute, it is now possible to measure coffee served to a customer and know whether the brewing procedure used has produced the most desirable cup of coffee attainable with the blend used. Using this system, a contest has been developed which is designed to provide competition among managers for the distinction of serving the best possible cup of coffee.

Benefits

1. Properly run contests improve employee morale and quality standards.
2. Management will be provided with objective appraisal of the quality and consistency of coffee being served, as well as information for correction and improvement, if that should be necessary.
3. Winning situations receive a "golden cup" symbolic of coffee beverage excellence for display purposes and on-the-spot publicity.
4. Suggestions for advertising, publicity, and promotional tie-ins will be provided.

Golden Cup Contest

The "Golden Cup Contest" is designed to encourage the production and service of the finest coffee beverage possible in feeding establishments throughout the country. This is not a contest in the usual sense of the word, where there is one winner and a number of runners-up.

There is no competition between entrants. Instead, each contestant strives to meet a standard of coffee brewing excellence set up by The Coffee Brewing Institute. All those who do, become winners and are awarded a handsome "Golden Cup" wall trophy. The contest can be entered at any time, or as often as desired.

Contestants will submit samples of the beverage to be judged. Each will be subject to a soluble solids analysis test. To win, the samples submitted must fall within the ideal area established on the Institute Brewing Control Chart. Cleanliness will also be a factor in choosing those eligible for the award.

The Institute will supply contestants with brew sample kits for \$6.00 each. This fee

covers the processing of samples, the plotting of results on a graph, and recommendations for improving brewing procedures, if necessary. Check lists will be provided free of charge.

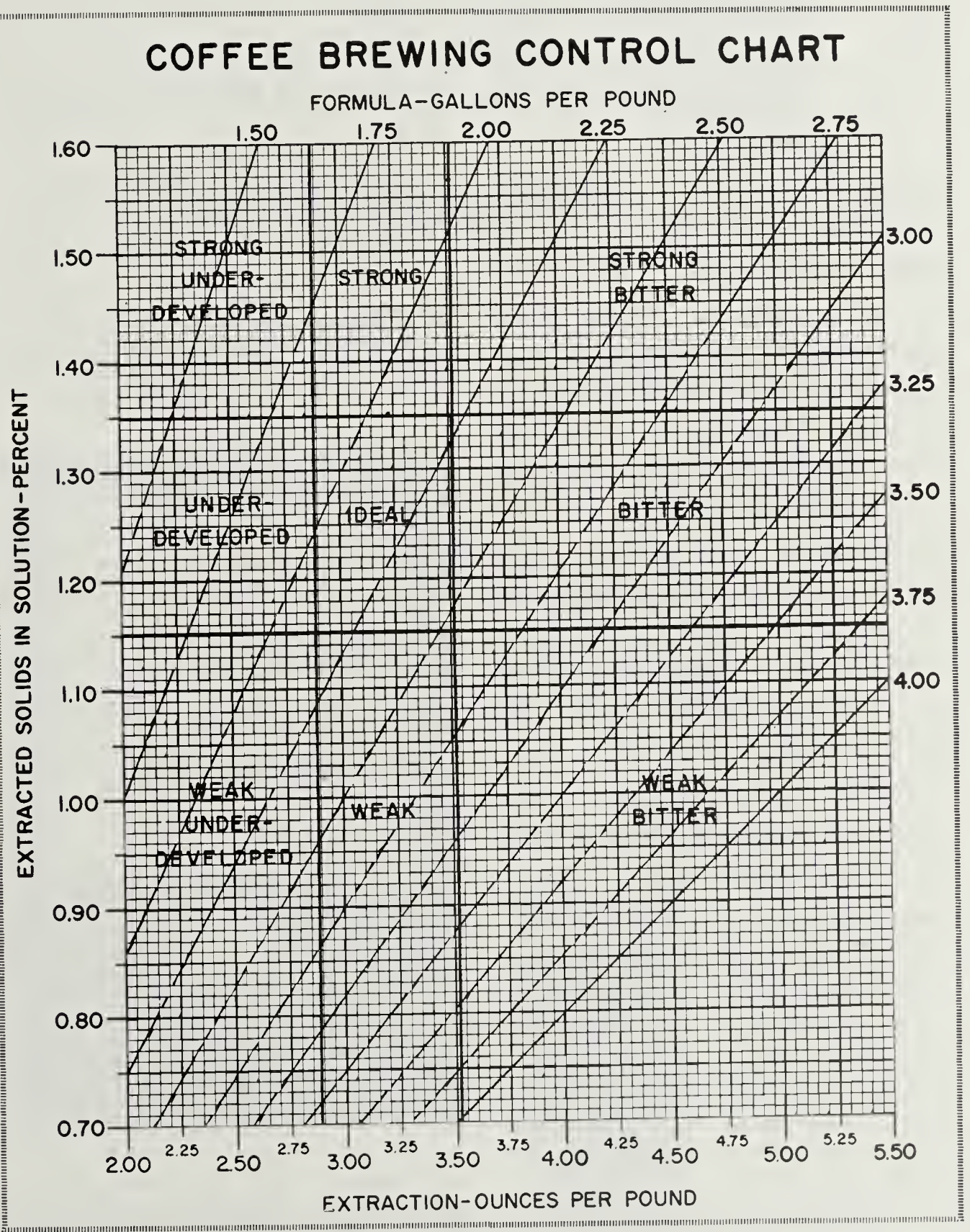
Supervisors of establishments competing will collect samples and check procedures at unannounced times. Samples must be taken from each set of equipment during each shift. Sampling is accomplished by drawing off two ounces of thoroughly mixed, brewed coffee into a bottle, which is forwarded to the Coffee Brewing Institute for processing.

Supplementary materials which have been prepared by the Institute and offered at cost to contestants include an announcement flyer to personnel which can be posted on bulletin boards, table tents for distribution at com-

peting establishment, wallet card certificates for presentation to individual members of brewing staff winning, and "Golden Cup" cigarette lighters, which may also be distributed to individual staff members. Results can be made public or be restricted to those competing, at the contestants discretion.

General Rules

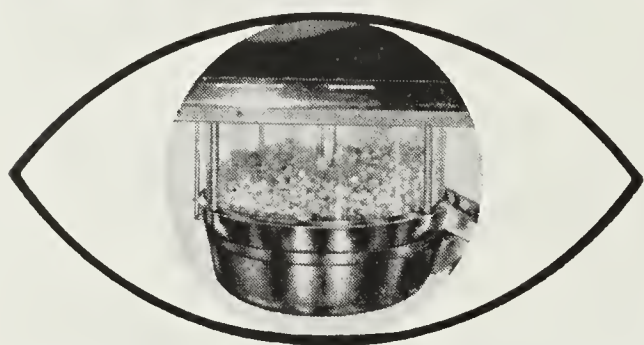
1. In chain operations, the contest should be limited to branches under the supervision of one division manager.
2. Supervisory personnel must be strictly impartial.
3. Before the contest begins, each competing manager should have the opportunity to learn the principles of proper coffee brewing.



THIS is The Coffee Brewing Institute's quality control chart. Golden Cup Award contestants must submit samples in the ideal range of the chart to be eligible to win.

- Contest rules should be prominently displayed.
- If the name of The Coffee Brewing Institute is used, or reference is made to the contest in advertising, publicity or promotional material, copy must be approved by The C.B.I.
- Brew sample kits will consist of a mailing tube, two (2) 2 ounce sample bottles, two (2) information sheets to be filled out when samples are taken, and a C.B.I. addressed sticker for mailing purposes. Kits will be supplied by C.B.I. at \$6 each. This fee covers processing of samples, plotting of results on a graph, and recommendations for methods of improving procedure.

You SELL because they SEE!



Customers see corn popping in the Manley VistaPop Kettle . . . you see sales and profits soar!

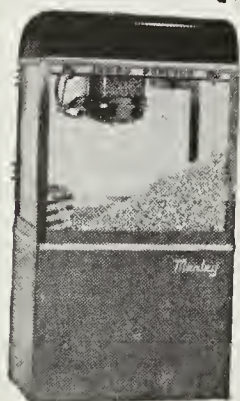
The all new Manley VistaPop Kettle has the new, exclusive "see-through" feature. Customers see their own corn popping. Appetites are stimulated. Impulse buying goes into action. Your sales go up.

What's more, new "hot air-conditioned" warming pan keeps corn fresh, hot, crisp . . . delicious. No more soggy popcorn. You produce a top quality product that pays off in repeat sales!

GET THE FACTS ON HOW YOU CAN INCREASE PROFITS WITH THE MANLEY

Vista Pop

Write Manley today for complete details on how the VistaPop can mean new sales, more repeat sales, greater profits for you. Or ask to have a Manley representative call, without obligation. Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Missouri. Address Dept. EX-459



- Check lists will be provided by C.B.I. at no charge.
- Golden Cup publicity materials may be used by all contestants for the duration of the contest. These can be purchased from C.B.I. at cost. Winners may use them for an additional 60 days.

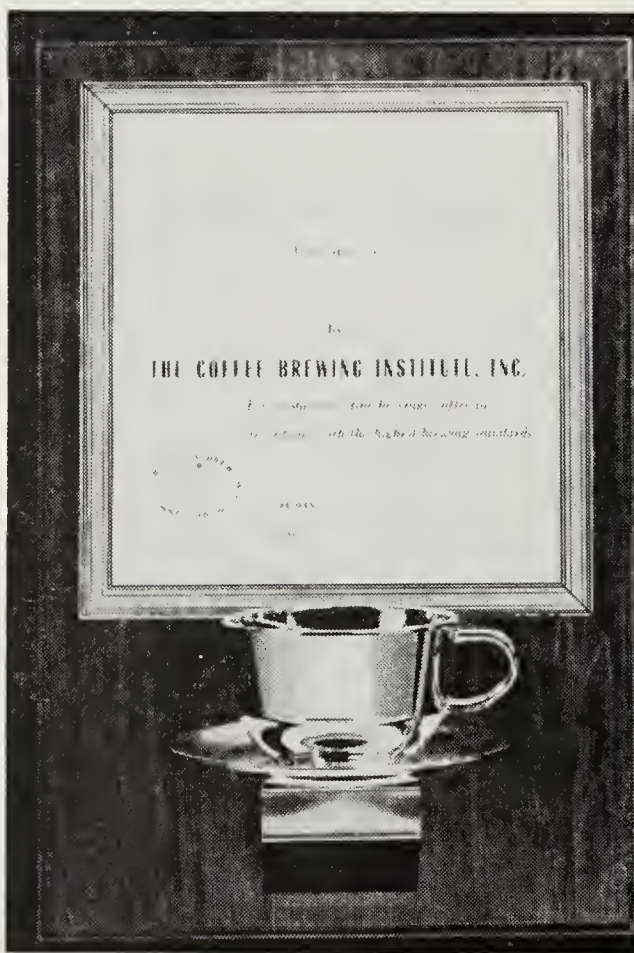
Testing Rules

These rules should be displayed for personnel:

- Contest will run two (2) weeks, (date) to (date).
- Samples will be collected and checking conducted by supervisors at unannounced times.
- Checking will consist of a brief examination of brewing and serving equipment for cleanliness. Results will be reported on a check list. Failure to achieve the proper results will disqualify the contestant.
- Sampling will be done by drawing off two (2) ounces of thoroughly mixed, brewed coffee into a bottle and forwarding it to C.B.I., where it will be processed. To win, all brew samples must register in the "ideal" area of the brewing control chart.
- Samples must be taken from each set of equipment during each shift.
- Samples should not be taken until after at least four (4) cups of coffee have been served from the equipment.
- There can be multiple winners. In case of ties, each winner will receive a trophy.
- Brew sample kits and check lists will be provided by C.B.I.
- When possible, a representative of the C.B.I. will visit the contestant, unannounced, during the contest and take an additional sample or samples for test purposes.

Awards

- Winners will receive "golden cup" trophy from C.B.I. for display.
- Employees who actually brew coffee, will



A HANDSOME PLAQUE is presented to winning establishments for point-of-purchase display, promoting their "ideally" brewed coffee.

receive wallet cards from C.B.I. attesting to their skill in coffee making.

Promotion Suggestions

- Announcement letter should be sent to each manager explaining the purpose of the contest, the rules, and the benefits to be derived from it.
- A flyer has been prepared, suitable for bulletin board posting, giving the rules and prizes.
- Each manager should call a meeting of employees to discuss the contest thoroughly, enthuse the employees, and answer any questions they may have.
- Representatives of coffee supplier and equipment manufacturer should be contacted for assistance before and during contest.

Awarding Prizes

- Prizes will be presented to winner by the C.B.I. This can be done at a general meeting or directly at the winning establishment.
- Local newspapers should be notified of presentation.
- Pictures and stories should be sent to trade newspapers and magazines.
- If there is an advertising program, reference should be made to the contest and the winner.
- Top management should recognize the winning manager and supervisor, by means of an appropriate award. This can be in the form of a congratulatory letter from a top official or whatever is deemed most satisfactory.
- Consideration should be given to having the winner appear on radio and television locally or nationally (if practical).

Follow Up

- Trophy should be prominently displayed where customers may see it.
- Losers should follow the recommendations of C.B.I. and then re-test their coffee to see if proper standards are being met.
- Winners should be encouraged to refer to the "Golden Cup of Coffee" when asking patrons for beverage selection, or offering a second cup.
- Advertising tie-ins may be developed with coffee supplier and equipment manufacturer.
- Distribute questionnaires to customers of winning establishment and those in similar (but losing) one, to see if they are aware of the difference.
- The contest can be repeated in three or six months to determine the amount of improvement in the various branches.

Tips To Contestants

In particular, pay careful attention to the following points:

- Be sure equipment is clean.
- Start with boiling water.
- Spread coffee evenly in filter device.
- Never brew less than 2/3 capacity of the equipment.
- Use between 2 and 2½ gallons of water to each pound (16 oz.) of coffee, or the equivalent in larger or smaller batches.
- Never repour brewed coffee through used coffee grounds.
- Remove grounds as soon as brewing is completed.
- Be sure brew is thoroughly mixed.

Cleanliness Is the First Principle

Profitable Refreshment Selling Calls For Well Groomed Attendants, Spotless Stands

■ ALTHOUGH IT IS ALMOST universally recognized in the industry that cleanliness at the theatre refreshment stand is essential to profitable operation, the cleanliness and the appearance of the attendants too frequently is neglected, especially in that it pertains to everyone connected with the preparation and serving of food and drink.

Turning to the psychology of the customer for a moment, a stand presided over by an attendant attractively groomed, alert, and smiling is often the most effective sales argument that can be presented. To achieve this, the attendant need do nothing more than pay careful attention to generally accepted standards of personal cleanliness.

Personal Cleanliness

Fully realizing the value of this, management should develop a routine which will make attendants' observation of cleanliness automatic. Before going on duty, an attendant should be certain he or she has not overlooked any of the four "musts":

1. **Well Washed Hands**—Thorough soaping and plenty of hot water should be used. The finger nails should be clean and as well manicured as possible. Female attendants should not use nail polish except that of the clear variety.

2. **Neat Hair**—While it is important that attendant, male or female, present an attractive appearance, long hair should be discouraged and ill groomed hair not tolerated. Stray hair in food means lost customers. Loose hairs lose sales.

3. **Spotless Uniform**—Although the uniformed attendant is not regarded as essential, it is recognized more and more often today that the uniform is a highly desirable adjunct to the operation. It imparts a more professional air to your refreshment operation, among many other advantages. However, the uniform is a wasteful expense to you unless it is clean at all times. Dirty, it is nothing better than offensive. Non-uniformed attendants must take even more care of their apparel.

4. **Clean Face**—Regardless of a female attendants' ideas about cosmetics, you must insist on moderation in their use. A well scrubbed, wholesome face on male or female attendant is likely to perk up customers' appetites.

Carelessness or disregard for these simple, elementary, and by no means comprehensive rules usually results in lost profits and prestige. The slovenly appearance of an attendant is a blatant advertisement of mediocre or even poor quality preparation and service, no matter how good your merchandise.

Extra Profits can best be described as "extra efforts." No theatreman has a right to expect his refreshment operation to return its healthy potential without giving careful consideration to every detail. While he must, of necessity, expend much effort in other directions, he cannot afford to neglect the very first principle of his operation: absolute cleanliness, not only of personnel, but of all equipment and the facility itself.

With respect to cleanliness of equipment,

all personnel should be instructed carefully in preferred maintenance procedures, either those provided by the manufacturers, or those developed independently by the operator as the best suited to his particular needs.

The fact that a certain unit for the preparation of food is not on display to the public is

all the more reason for its careful maintenance. Needless to say, those units in the limelight must never be allowed to show anything but absolute cleanliness, in use or not.

In conclusion, cleanliness of the refreshment stand is synonymous with profitable and successful operation, without exception.

try a **FREE**
working **SAMPLE!**

popsit plus!
*will bring
more profit
to the most
profitable
concession
in your
theatre!*



America's finest popcorn seasoning imparts rich butter-like flavor...and color!

PROVE IT NOW!

We'll send you a working sample, free for the asking!

SIMONIN • PHILADELPHIA 34, PA. *popping specialists to the nation*

MERCHANDISING

Continued from Page 70

An example of the foregoing can be found at the Shipyard Drive-In, Providence, R. I. Here, we offer chicken-in-the-basket at 75 cents, a price at which no concessionaire could make money. However, operating this stand as exhibitors, we wish to make this offer to induce patrons to come early for dinner. In this case, the price of the product is feasible for the exhibitor.

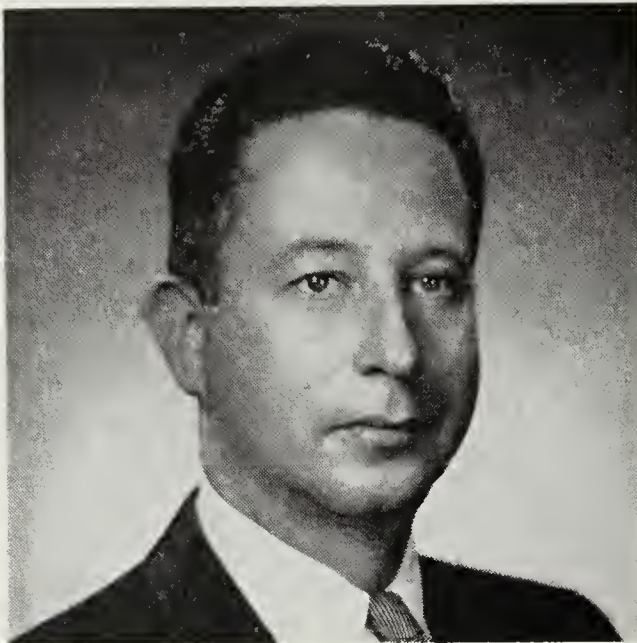
Advantages of Concessionaire

Certain advantages in the concession operation are obvious. The concessionaire has comparative figures on a wide range of operations which the exhibitor can never have. Also, the concessionaire has operating formulae derived from experience specifically in the theatre phase of the concession business. With these, he is likely to be more progressive in the sense that he is quicker to institute advance methods. Generally speaking, the concessionaire has to have better control of the operation than an exhibitor, in order to minimize losses.

Of course, a concessionaire's formulae, if available to the independently operating exhibitor, would be helpful; however, it would be next to impossible to base these formulae, if made available, on the current record. Instead, they would be the result of past performance not necessarily applicable at the present time.

An example is buttered popcorn. It was first merchandised in theatres by the big concession concerns, which proved it a potential success in a few situations. All this while the independent sat back and waited for the outcome.

The concessionaire today has to "spend money to make money." He is quicker to put into operation proven new equipment, ideas, and items. He has to, or he becomes guilty of stagnation. The right concessionaire is never complacent, he never says he is satisfied with either gross or net.



PHILIP L. LOWE

Responsibility

A concessionaire's job is to sell food; the exhibitor's to sell entertainment. The concessionaire's position for the sale of entertainment, it must be recognized, is not one of responsibility, but of cooperation. The direction of the concessionaire's activities in the field of entertainment should come from the theatreman. The concessionaire is obliged to do a good, honest job, but the exhibitor must lead him, not expect him to sell films.

The concessionaire has responsibility also to develop new equipment and new items. He researches the field in a way that the independent, with his other responsibilities, normally does not. It is this phase of the concessionaire's activity which has made his field the tremendous business it is today.

Merchandising New Items

In selecting a new line or item to carry at the theatre stand, both independent and concessionaire should follow the rule-of-thumb that it should have a reasonable initial cost and a reasonable labor cost, the two combined not exceeding the current average for a similar item.

Also, it must be determined whether the new item will create more sales, or whether it will compete with an item presently sold to the detriment of each. Most important, it must fill a need. Although the concessionaire wants to offer maximum variety, it must be a practical, workable variety of the kind that does not burden him with so many individual items that he cannot do a good job of promoting any of them. In addition to creating sales, the new item should be a higher unit sale. "Meatless" frankfurters, for instance, are not a practical stock for the concessionaire because they are normally sold only on Friday. An exhibitor may sell them, however, as an accommodation, even though he may suffer losses through spoilage due to overstocking.

Again, in selecting a new item, it is important to make sure that the existing refreshment stand operation has sufficient facilities for its preparation, sale, and merchandising, and that new equipment, if it must be acquired, is practical from an economic and space standpoint. French fries are an example of this. They are a big seller and a good profit item. They are generally non-competitive with existing items. But, they do require a great deal of preparation and storage equipment, and incur additional labor costs. You may well find in analyzing the introduction of a new item that you have to take the bitter with the sweet, and that the decision cannot always be made on a clear-cut basis.

There are three methods which must be tried in launching a new item at the theatre stand. They are:

- 1) A good trailer, preferably animated and in color.
- 2) Sampling: this is an often-neglected device which can pay off. Offering a sample of some kind is extremely important.
- 3) Verbal and physical merchandising, such as announcements, tapes, signs, and special point-of-purchase display, if possible.

Cafeteria vs. Station System

It seems to be pretty well agreed today that the cafeteria system does not belong at every drive-in and it is, as yet, unproven in the conventional theatre.

The proponents of the station system claim that they can take in as many cents per person as is customary with the cafeteria system, and without investing in costly display and serving equipment. (Both systems require approximately the same investment in food preparation equipment).

Those who favor the cafeteria system grant that this is possible, but only, they say, with an exceptionally well trained personnel who make up in suggestive selling what has been lost through lack of display. Personally, I favor the investment in serving equipment because it is a proven method of achieving success.

For either system, expert advice in design and layout, and in research and development, also are essential. Neither system is a haphazard one. Originality and progressiveness long ago proved that they pay off, and a good case in point in the "Caferama" at the Shipyard Drive-In. Here, the architect came up with the idea of a circular cafeteria building which, through its shape and name, became the focal point of the theatre operation.

It remains to be reemphasized, however, that even with the best setting in the theatre refreshment business, you have nothing without good food at a fair price. The basic premise to be considered, indoors and outdoors, independent or concession, is that the operation be the best possible in conception and kept the best possible in operation.



Four for the show

Best in the house for your thirsty patrons. These 4 Lily* cups make your refreshments a sell-out! 1. Theatre Design Cup. Sells your movies as well as your refreshments. Perfect for all cold drinks. Six sizes . . . 7 to 18 oz. Each size in different color. 2. Popcorn Cup. World's first oversized cup made especially for popcorn vending machines. 24 oz. Leakproof for buttered corn. 3. China-Cote* Cup. Engineered to fit all coffee machines using cold drink type (785) dispensers. Tall shape. 6 oz. Other hot cup sizes: 7 oz. to 16 oz. 4. Red-leaf Design Vending Cup. Perfect for vending all cold drinks. 6, 7, 9 and 10 oz. sizes.

For more information, write: Lily-Tulip Cup Corp., Dept. TC9, 122 East 42nd St., New York 17, N.Y.

*T. M. Reg. U. S. Pat. Off.



New Products Review

Some Thumbnail Descriptions of Selected Products Which Have Interesting Possibilities for Theatres

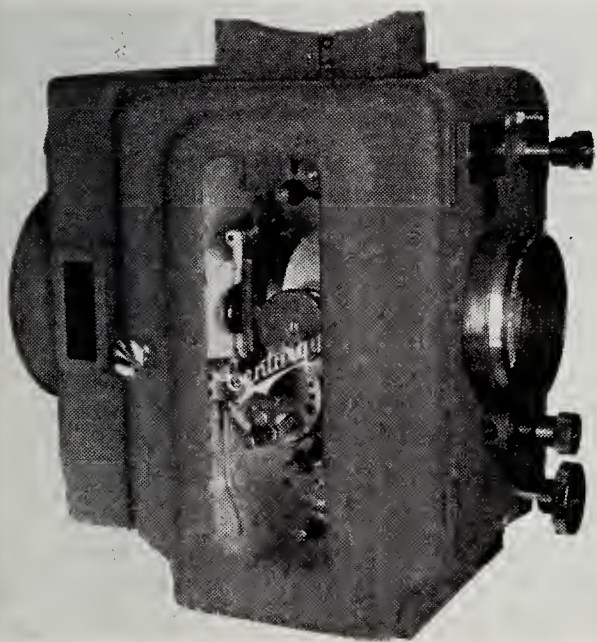
PROJECTION AND SOUND

New Century Mechanisms

Century Projector Corporation has been marketing for the last year a new line of Century projector mechanisms which take the place of the Model C and Model CC units. The new mechanisms are the Model H (single shutter) and Model HH (double shutter).

The simplicity, sturdiness, and long life features of the former Model C and Model CC mechanisms have been retained, it is reported. The new mechanisms include advances and improvements developed for such media as Cinerama, Horizontal VistaVision, and Cinemiracle.

Incorporating as standard equipment many new features, the Models H and HH are patterned on mechanisms designed for non-standard film widths, and can therefore be modified for use with wide films, whenever such films are available commercially, it is said.



CENTURY MODEL H MECHANISM

70 mm Reels

Goldberg Brothers recently introduced 22-inch diameter cast aluminum reels for 70mm projection. These reels have a seven-inch hub, one half inch core, and four holes located on the side of the flange for pin driving. Each reel holds approximately 2,400 feet of film.

Also available is the same cast aluminum reel for 35mm, with 70mm adapter attached solidly. The 35mm reel has a 16⁷/₈ inch diameter, five inch hub, and has four holes located on the side of the adapter for pin driving. This unit holds approximately 2,700 feet of film.

Hertner Transverter

Good screen light is noticed and long remembered by theatre patrons. One means of achieving this is the Hertner "HH-125" Transverter, which is designed to supply the properly corrected direct current for projection arcs operating nominally at 75 to 125

amperes, 42 to 65 arc volts. Built-in close control results in a clear flickerless white light with complete absence of ripple, it is said.

The complete unit consists of motor generator, separate wall mounted control panel ("Type G" illustrated), separate dual ballast rheostat, and separate motor starter for greater installation flexibility.

Micronic Light Control

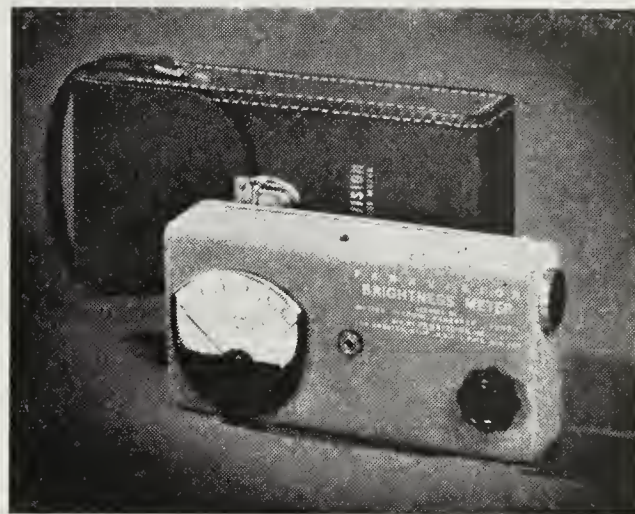
The new Ashcraft Micronic Light Control for the Super Cinex projection lamp is a precise device for exact maintenance of the carbon crater, which is the source of light, at a predetermined position from the elliptical reflector used in the Cinex. It maintains light level and the distribution of light over the screen surface with unvarying accuracy, it is said, yet the values may be changed immediately by the operator. Complete technical details can be secured from the

C. S. Ashcraft Manufacturing Company.

Screen Brightness Meter

The Panavision Brightness Meter, licensed for manufacture by the Motion Picture Research Council, Inc., is said to represent a new high in versatile and foolproof design in light-measuring instruments. Its small size, light weight, and attractive price put it within reach of all exhibitors to test theatre screens regularly for brightness, gain, and brightness distribution.

The meter's primary function is the measurement of brightness as expressed in "foot-Lamberts," but by plugging in a photo-electric attachment, incident light may be



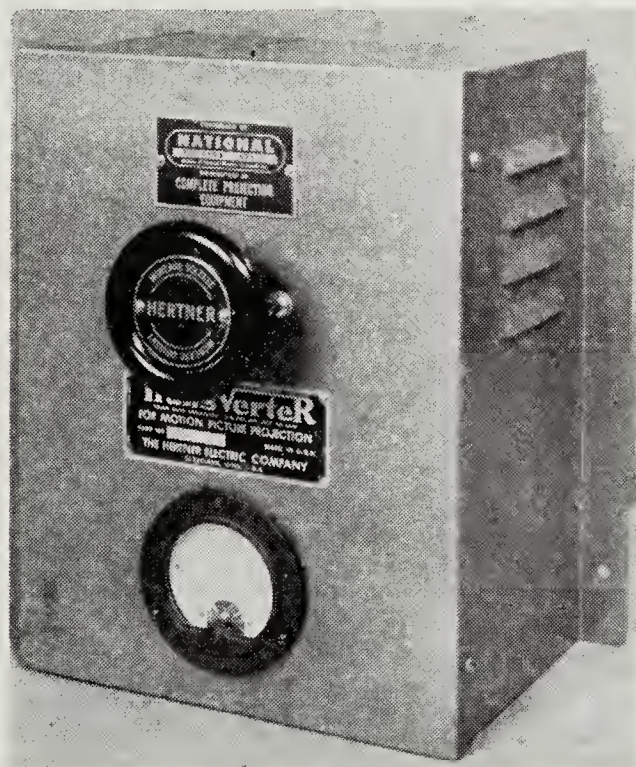
PANAVISION BRIGHTNESS METER

measured directly in "foot-candles." The use of the Panavision unit provides an objective analysis of conditions which can be determined only with a brightness instrument.

Kneisley Sil-Tubes

The Kneisley Electric Company, in extending its comprehensive line of Sel-Tube (selenium) and Sil-Tube (silicon) Conversions, has announced the addition of Sil-Tubes for Exciter Lamp Supplies which now employ five and six ampere, half-wave, gas-filled tubes.

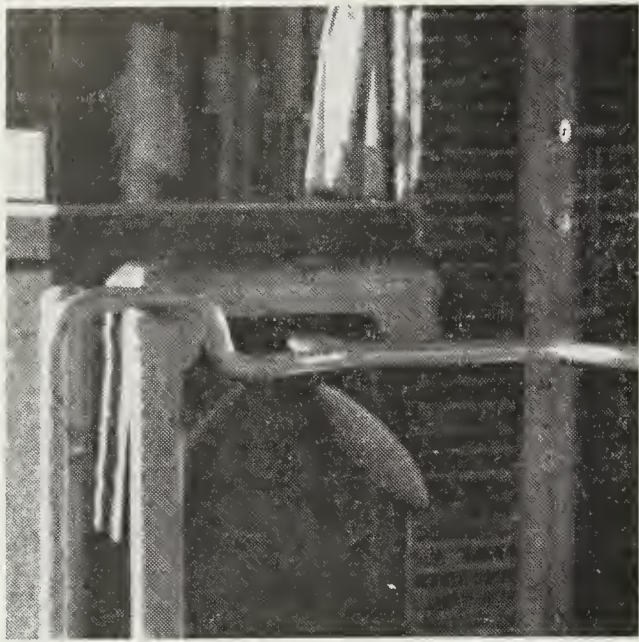
These units are designed in such a manner that you simply remove the gas-filled tubes and screw the Sil-Tubes into the same sockets. A minor adjustment in the voltage connections is required due to the increased efficiency of



HERNER TRANSVERTER CONTROL PANEL



GOLDBERG 70mm REEL



PEREY TURNSTILE SYSTEM

silicon over gas-filled rectifier tubes.

The manufacturer states this to be an excellent application for silicon as the load is a straight resistance load, not subject to voltage transients or current surges.

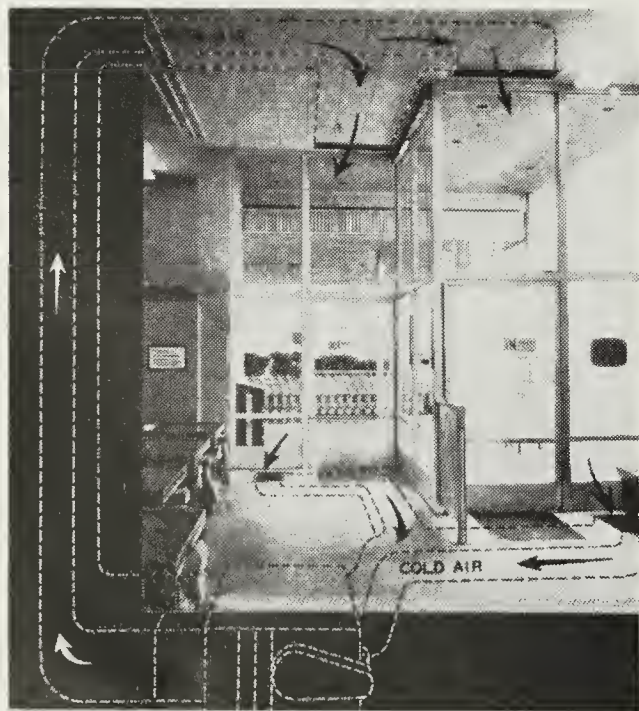
Silicon has the advantages of lower power consumption with efficiencies upward of 98 per cent, is guaranteed to be non-aging, and is hermetically sealed against moisture. It is expected that silicon will have an almost unlimited life in this application, it is said.

MANAGEMENT

Economy For Suburban Theatres

Suburban and neighborhood exhibitors seeking new ways to reduce overhead have incorporated successfully a turnstile system of admissions which eliminates the expense of a doorman-ticket taker. This system handles peak crowds efficiently, automatically records transactions, and is said to be so accurate that it is acceptable to the Internal Revenue Service for tax purposes.

A separate register is used to record children's admissions; thus, adult admissions can be calculated exactly by deducting the total of children's admissions from the total figure on the register. Changes in admissions are simply handled by taking a reading of the number of admissions at the time of the rate change. The Perey Turnstile is always a two-way type for exit in case of emergency.



"DOOR BLANKET" SYSTEM

Theatres adopting the Perey system, in addition to cutting doorman payroll, also eliminate ticket manipulations and pilfering by the cashier and the cost of ticket machines and ticket boxes, assuring a reliable count on admissions even in the event of absentee management, it is said.

Pocket-Size Calculator

A 10-key "personal calculator" that adds, subtracts, multiplies and divides, yet weighing only six pounds and priced modestly, has been introduced by the Bohn Duplicator Corporation.



The BDC Contex is manually-operated, but has no "handle" in the ordinary sense. Its actuating bar is similar to the motor bar on electric machines. It is depressed with the palm of the

hand, without removing the fingers from the keyboard. The patented actuating principle that makes this possible also enables the BDC Contex to attain speeds that equal or exceed those of electric machines, it is said.

It has a capacity of ten digits entered, eleven total. Standard 10-key operation is used. Sub-totals are shown at every step, and subtraction is direct. The BDC Contex was developed to provide calculator convenience and efficiency at a price justifying its use on every desk. With an over-all size of 10 by seven by 3½ inches and its six-pound weight, it can be carried in a briefcase.

Floor Sweeper

A labor-saving, 66 inch floor sweeper for large areas in and around concession stands and other areas of the theatre offers tremendous savings in man hours, according to the manufacturer, Thompson and Sons, Inc.



The frame of the "King Speed Sweeper" is steel tubing plated with copper, nickel, and chrome. The side pieces extend to form two handles at a convenient operating height and cross pieces and side

braces give the unit great strength, it is said. The bottom of the frame is in the shape of a wide, flattened "V" to which is tied the dry mop.

In use, the operator merely pushes the sweeper. The ball bearing wheels do away with all friction or resistance. The weight of both the unit and the operator is supported on the wheels.

New Stair Tread

The development of a long-wearing stair tread with a molded nose has been announced by American Mat Corporation. The tread, which presents an attractive diamond design, is produced of Do-All rubber and cord compound. It will be available with either rounded or square nose. Black in color, the treads are one-quarter inch thick and come in widths up to 36 inches. Maximum depth is 24 inches with a standard depth of 12 inches. A 36 inch by 24 inch landing mat of the same material and design is being distributed for use with the treads.

Sign Rotator

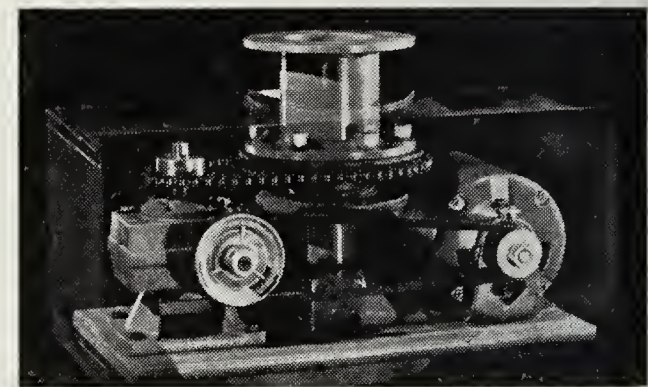
A completely new, low priced rotating assembly called "Roto-Mount" has been introduced that is designed to handle signs up to 45 square feet and can run continuously. In addition to providing a new economical means



SANIBAG AND DISPENSER

for the installation of new rotating signs, conversion of existing stationary signs can be accomplished rapidly through one simple weld, it is said.

Roto-Mount uses a one-quarter horsepower motor with a heavy duty gear box and chain drive. The entire unit is contained in a heavy gauge metal box approximately 19 inches by 10 inches by 10 inches.



ROTO-MOUNT ASSEMBLY

"Door Blanket" System

Dunham-Bush engineers have developed a "door blanket" air system using one of their "HU" heating and ventilating units to eliminate cold drafts where entrance doors must open and close frequently, even in cold weather.

These HU units supply air through a duct to a grille above the door and blanket the door opening with heated air; the air is pulled back to the unit from floor grilles located within the theatre on both sides of the entrance. This flow of air acts as an insulation medium, eliminating cold drafts and maintaining an even temperature inside the theatre.

Since the entire system is designed to be unobtrusive, the entrance is unchanged.

Sanibag Dispensers

A means of eliminating costly plumbing repair bills which frequently result from the disposing of sanitary napkins in theatre toilets is offered by Melro. This concern is marketing the Sanibag, which is supplied in an attractive, self dispensing box. The inexpensive Sanibags are neat and hygienic, and can be disposed of with their contents in the theatre's washroom waste container. Two dispensers and 100 bags are available for a nominal sum as samples. The manufacturer states that for less than three quarters of cent per Sanibag, plumbing bills of as much as \$10 can be saved with this service.

FOR DRIVE-IN THEATRES

Litter Bug, Jr.

A new, lower-priced Litter Bug with narrower pick-up, designed for smaller requirements and tight spaces, has been announced by Mid East Sales Company, manufacturer of the original Litter Bug now widely used in drive-ins. Known as the Litter Bug, Jr., the new model offers the additional feature of rubber-tired casters on the pick-up housing to prevent scraping the surface being cleaned. It has a 24-inch wide pick-up, as compared to 30-inch for the larger model, making it ideal for cost and maneuverability on small premises, where only intermittent use is necessary, or for tight spaces and narrow aisles, it is said.

Accounting Systems

EPRAD, Inc., has announced a completely re-designed and field-proven counting and boxoffice accounting system line. The theatre owner may specify any or all of these EPRAD features: tabulation of the number of cars through each boxoffice; total cars entered through all boxoffices; counter which deducts



EPRAD ACCOUNTING DEVICE

cars leaving theatre, thus providing an actual cars in the theatre count; tabulation of transactions of each boxoffice; and total boxoffice transactions. All counters are key reset so only the supervisor can clear the count. System is sold complete with switch mats made of Neoprene rubber bonded to a Thixon coated steel plate.

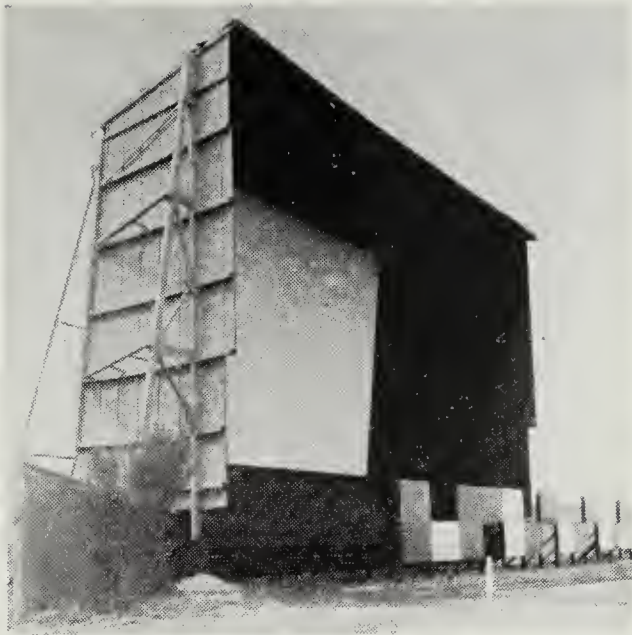
EPRAD Model #22125, illustrated, counts cars that enter a theatre having one boxoffice and two entrance lanes.

Motiograph Speaker

Beauty of design is coupled with high fidelity quality sound in a new high impact plastic in-car speaker introduced by Motiograph, Inc.

The shock-proof construction resists breaking, chipping, and denting of the housing, and assures long service and lasting beauty, it is said. It will withstand rough handling and abuse that would quickly incapacitate and destroy the appearance of a die cast aluminum housing, and the finish is unaffected by sun, rain, snow, or high or low temperatures. The use of high quality components assures faultless performance.

Measuring six and one half inches high by four inches wide, and two and three-quarter inches deep, the speaker is equipped with a convenient handle for ease in handling. The hanger is shaped to fit practically all makes and models of junction boxes.



TWEEDY SCREEN

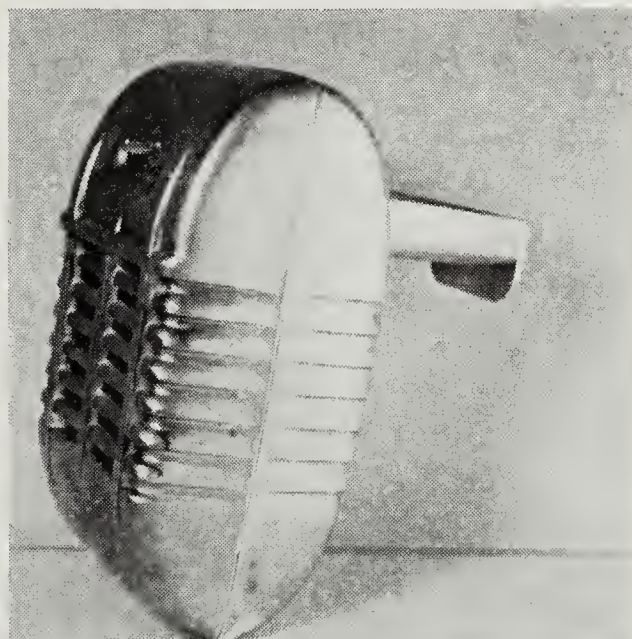
Traffic Paint

A tough new traffic paint said to provide brilliant, long-lasting traffic markings on asphalt, macadam, concrete, cobblestone, and tarred road surfaces common to drive-in areas has been introduced by the Consolidated Chemical and Paint Manufacturing Company, Inc. Tests reveal the new enamel provides markings comparable in brilliance to costly beaded traffic paints and, at the same time, affords far greater resistance to wear and abrasion, it is said.

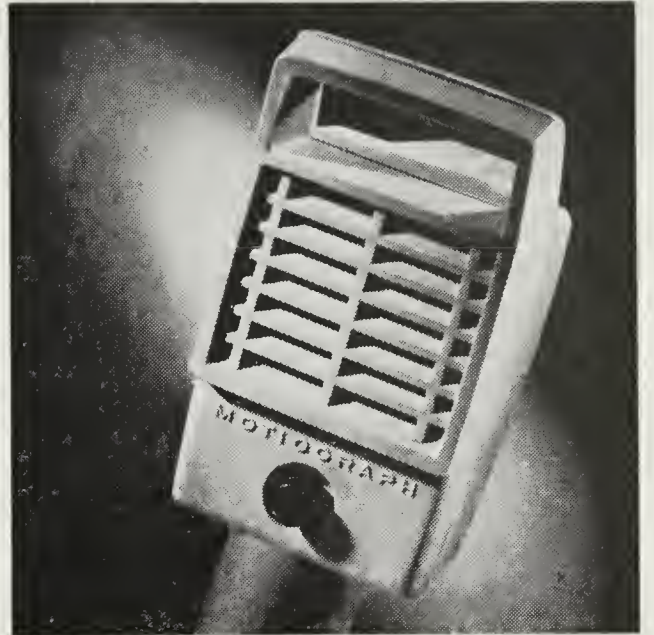
New "Jet-Dri" has been tested for road wear and driver visibility. Applications reveal the product retains its high lustre and bright color under consistently heavy traffic conditions. Unlike conventional traffic paints which require complicated bead mixing procedures, new Jet-Dri is applied in one operation, affording substantial cost and time savings. Because it dries in minutes, truck and auto tires leave no imprint on Jet-Dri surfaces.

"Shadow-Box" Screen

The El Mag Screen System, developed by the Tweedy Screen Corporation, makes it possible for drive-in exhibitors, especially those in daylight saving time areas or those located in the extreme portion of a time zone, to advance program starting times up to one hour. The device also reduces bothersome outside lighting and affords a sharper picture, while eliminating shiny rainspots, saving costly repainting jobs, and is practical anywhere except where the screen faces west. The El Mag System is a combination of



EPRAD SPEAKERS



MOTIOGRAPH SPEAKER

shadow box, electro-magnetic, and hydraulic principles. Inexpensive to operate, it uses electricity and water from existing facilities, and can be installed by job-site methods.

Eprad Speakers

EPRAD, Inc., has announced a new drive-in speaker with features found only in speakers costing dollars more. The "Merit" is made of diecast metal, with a four inch driver unit featuring a heavy 1.47 oz. ALNICO five permanent magnet. Other value features are a silicone treated driver unit, full cork gasket, and quick disconnect terminals.

EPRAD also has introduced the "HiFi," a quality produced speaker at reasonable cost. A new line of fiberglass speakers named the "Mellotone" and the "Humdinger" are molded from Navy crashboat-type fiberglass.

THE REFRESHMENT STAND

Coke Citation Dispenser

The Coca-Cola Company's new Dole Citation Dispenser has been making a gala debut in recent months across the country.

The culmination of 25 years of engineering

ATTENTION MR. THEATREMAN! Eliminate Sanitary Napkin Disposal Problems.



Never again do you need to have Sanitary Napkins cause clogged toilets, customer complaints and EXPENSIVE PLUMBING BILLS.

SANIBAG © is neat, sanitary and very inexpensive! For 1/2 of 1¢ you can save a \$10.00 plumbing bill. Beautiful metal dispensers add to the decor of any powder room.

TRY SANIBAG TODAY
Prices, Sample Bag and Circular Free On Request.
MELRO DISTRIBUTING CO.
DEPT. EX-1, CRAMER ROAD
POUGHKEEPSIE, NEW YORK



NESTLE DISPENSER

development by the Dole Valve Company, the new dispenser is injection-molded of durable, long-life plastic—a boon to the theatre because it can be easily cleaned and will maintain its appearance without repainting.

A piece of carefully thought-out equipment, the Citation's precision perfections guard zealously the quality of the product it serves and, because of its eye-appealing design, it insures the profit of rapid turn-over. The fool-proof non-adjustable gravity syrup system accurately proportions and uniformly mixes syrup and carbonated water for *any size drink*. The internal construction of the ice tank, cold plate, and syrup valve minimizes cleaning problems, it is said.

Summer Candy

Although old in name, Polar, one of Hollywood Candy's long-popular summer bars, is now made from an entirely new recipe. According to F. A. Martoccio, president, it has a center of white vanilla nougat, loaded with fresh toasted almonds, a topping of caramel, and rich dark bittersweet malted milk coating.

Results from test-sampling are very encouraging, the company states. Like the companion bars, Zero and Sno-King, it is made to satisfy summer tastes and stand up under summer heat . . . with no danger of spoilage in transit, no change in color, taste or texture when on display.

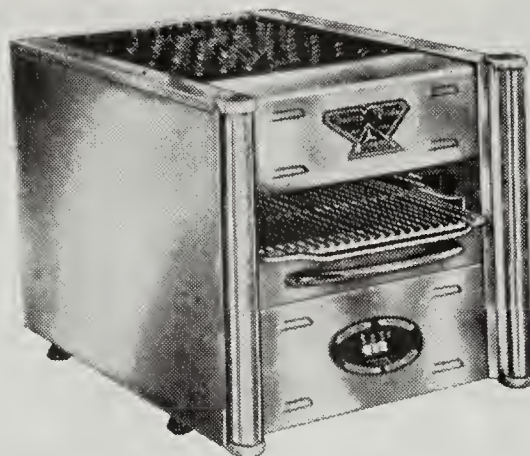
Polar is made in the five cent size only. Shipping started last month and will continue through the summer.

Barrel Dispenser

Selmix Dispensers, Inc., recently announced its new co-polymer high impact styrene two carbonated drink ice cooled barrel dispenser.

This barrel presents a revolutionary concept of drink dispensing from a bright new package. Being of high eye catching color combinations, it attracts additional customers and creates all important impulse-sales, it is said. The merchandising value of the Selmix barrel practically obsoletes its forerunner, the wooden type keg.

An optional feature is a complete carbonator built into the unit, making it self-contained. This innovation simplifies the installation of the barrel, whereby the only connections necessary are water, CO₂ gas, and electricity. It is that simple. The barrel incorporates the Selmix stainless steel valve and gravity syrup system. Cooling is provided by a Cold Plate containing 50'-0" stainless



BAKERS PRIDE UNIT

steel tubing. Two 2-gallon syrup tanks provide syrup for approximately 500 drinks. Its 75 lbs. ice capacity provides continuous cooling of 10-12 six ounce drinks per minute.

Complete Pizza Service

More and more theatres are doing big business with pizza, which lends itself excellently to profit producing beverage-food tie-ins. A high-profit item that can be prepared in a matter of minutes, the refreshment stand operator does not have to take any special course in Italian cooking to produce pizza, which is prepared in advance by manufacturers for cooking in specially designed, compact ovens of several varieties.

The crust, sauce, cheeses, and spices which are part-and-parcel of pizza go naturally with carbonated beverages, and theatres which have installed pizza facilities have found that sales from fountain dispensers and automatic vendors of drinks have increased sharply.

Two pizza sources of supply for theatres are the Original Crispy Pizza Company and Arena Real Pizza Crust, Inc.

Nestlé Dispenser

"Hot Nestle's in a Jiffy!" is now a reality with the new Nestle's Chocolator. At the flick of a button, this dispenser mixes a cup of Nestle's hot chocolate in six seconds. The Nestle Chocolator is designed to greatly increase operators' profits per cup through labor economy and bulk pack savings over envelope service.

The Chocolator holds enough powder for



COCA-COLA CITATION DISPENSER



SELMIX BARREL DISPENSER

eighty drinks. Its serving capacity is sixty drinks per hour. Serving requirements above this figure can be accommodated by the installation of an inexpensive pre-heater on the incoming cold water line.



HOLLYWOOD'S POLAR BAR

Compact Gas Broiler

A new line of Compact Counter Model "Glo-Brick" Charco Gas Broilers (Series 50), manufactured by Bakers Pride Oven Company, Inc., is designed to give meats the true char-broiled flavor, aroma, and appearance, without the use of charcoal. Counter models are manufactured in one to three grate sizes, and are also available in floor models.

The efficiency of these units is assured by exclusive features: new concealed internal grease drain system through the entire length of the unit; new type burners that work more efficiently with all types of gas; new multi-level salamander broiling rack, for toasting buns, braising, and pan broiling seafoods; new convenient gas feed connection arranged on bottom or back of unit, permitting flush installation.

Multi-Purpose Broiler

Clark Industries' infra-red "Vita-lectric" Broiler is a multi-purpose unit especially suited to conventional and drive-in theatre use.

Not only does the Vita-lectric broil hamburgers, hot dogs, cheeseburgers, and hot ham, bacon, and cheese sandwiches without grease and with all juices retained, but it also is adaptable for the preparation of small, individual pizzas, another high profit item. The broiler is said to cook fast and fresh, without fumes, and no vent is needed. A flasher sign mounted on the top attracts patrons' attention.

Theatre Supply Dealers of the United States

Comprehensive Listing of Names, Addresses, Personnel, Products, and the Areas Served

ALABAMA

THE QUEEN FEATURE SERVICE, INC., 1912½ Morris Ave., Birmingham 3. Telephone: ALpine 1-8665. PERSONNEL—Manager: Miss Vivian Harwell. Salesmen: William H. McKenzie, R. L. Tyler. AREA SERVED—Alabama, Tennessee, Mississippi, Georgia, Northern Florida.

ARIZONA

*ARIZONA FILM SUPPLY COMPANY, 33 W. Congress St., Tucson. Telephone: 26272. PERSONNEL—Nick Diamos, George N. Diamos, George O. Diamos. AREA SERVED—Arizona.

ARKANSAS

*ARKANSAS THEATRE SUPPLY, 1015 Division St., North Little Rock. Telephone: FR 2-2632—(Emergency Night) SK 3-2067. PERSONNEL—Owner: H. E. Wortsmith. Manager: Perry H. Kraft. AREA SERVED—Arkansas, Tennessee, Mississippi, Missouri.

CALIFORNIA

MIDSTATE THEATRE SUPPLY, 1906 Thomas, Fresno. Telephone: ADams 3-2455. PERSONNEL—Owner and manager: Paul Wallace. AREA SERVED—Central California.

WESTREX CORPORATION, 6601 Romaine Street, Hollywood 38. Telephone: HOLlywood 7-1171. PERSONNEL—Manager: R. W. Wright.

J. M. BOYD COMPANY, 2032 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 2-0046. Products Sold: Strong Electric Co., Luxtrol Controls. AREA SERVED—Southern California.

JOHN P. FILBERT COMPANY, INC., 2007 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 4-1195. PERSONNEL—President: J. E. Miller. Secretary-Treasurer: John P. Filbert, Jr. Sales Manager: Spero L. Kontos. Office Manager: Ida K. Marshall.

NATIONAL THEATRE SUPPLY COMPANY, 1961 S. Vermont Ave., Los Angeles 7. Telephone: REpublic 1-4193. PERSONNEL—Vice President: L. C. Ownbey. Manager: G. J. Hessick. Salesmen: Al Schuyler, Sam Aspaas, Cal Tyler, Bill Ferrell, S. Lay, E. Sandler. Service Man: J. Denney. Shipper: W. Decuir. Specialty Sales Manager: H. L. Plunkett. AREA SERVED—Southern California, Arizona, Nevada.

PEMBREX THEATRE SUPPLY CORPORATION, 1969 S. Vermont Ave., Los Angeles 7. Used Equipment Division, 1975 S. Vermont Ave., Telephones: REpublic 1-3111—(Emergency Night) DUNKIRK 8-6764, TOPAZ 2-3412. PERSONNEL—President and General Manager: Louis M. Wutke. AREA SERVED—Southern California, Arizona, and Nevada.

B. F. SHEARER COMPANY, 1964 S. Vermont Ave., Los Angeles 7. Telephones: REpublic 3-1145—(Night) BRIGHTON 04901, AXminster 1-3576. PERSONNEL—Manager: Barclay W. Ardell. Salesmen: Ed Budd, Don Grieve, F. T. Lay. Engineer: Henry Grussing. AREA SERVED—Southern California, Arizona, Southern Nevada.

GLENN E. KOROPP, 3600 San Ysidro Way, Sacramento 25. Telephone: IVanhoe 9-0941. PERSONNEL: Glenn E. Koropp, Virginia E. Koropp. Products Sold: In-Car Speakers. AREA SERVED: All Western States.

NATIONAL THEATRE SUPPLY COMPANY, 255 Golden Gate Ave., San Francisco 2. Telephone: MARket 1-4171. PERSONNEL—Manager: Heaton Randall. Assistant Manager: R. H. Woelfl. Salesman: J. C. Dalk. Service Man: M. A. Lewis. Shipper: F. Dilonardo. AREA SERVED—Northern California, Nevada, Southern Oregon.

WALTER G. PREDDEY, 187 Golden Gate Ave., San Francisco 2. Telephones: UNDERhill 1-7571-2—(Emergency Night) JUNiper 6-1038. PERSONNEL—Owners: Walter G. Preddey, Robert O. Bemis (Copartnership). Salesmen: Oscar Barringer, R. L. Mann. AREA SERVED—California, Nevada, Oregon, Arizona, Hawaii, Alaska.

B. F. SHEARER COMPANY OF CALIFORNIA, 243 Golden Gate Ave., San Francisco 2. Telephone: UNDERhill 1-1816. PERSONNEL—Manager: H. I. Tegtmeyer. Salesmen: Wesley Rosenthal, E. R. Bechtel. AREA SERVED—Northern California, Nevada, Southern Oregon, Hawaii.

WESTERN THEATRICAL EQUIPMENT COMPANY, 168 Golden Gate Ave., San Francisco 2. Telephone: PROspect 6-1251. PERSONNEL—General Manager: James R. Barry. AREA SERVED—California, Nevada.

COLORADO

NATIONAL THEATRE SUPPLY COMPANY, 2111 Champa St., Denver 5. Telephones: TABor 5-0201—(Emergency Night) RACE 2-0392. PERSONNEL—Manager: J. B. Stone. Assistant Manager: J. R. Lutz. Salesmen: Bob Tankersley, Morton Dyksterhuis, C. H. Lyman, R. J. Miller, M. Schwaninger. Service Man: A. Daniel. Shipper: J. McKelvey. AREA SERVED—Colorado, New Mexico, Wyoming, Western Nebraska, Eastern Montana, and Black Hills of South Dakota.

SERVICE THEATRE SUPPLY COMPANY, 2054 Broadway, Denver 2. Telephone: AL 5-1597. PERSONNEL—President: Ted Knox. Secretary and Treasurer: Elsie Knox. AREA SERVED—Denver Film Territory.

EDITOR'S COMMENT

While every effort has been made by repeated mailings and even by long distance telephone to achieve a high degree of accuracy and uniformity in the domestic, Canadian, and foreign theatre supply dealer entries which follow, it has been impossible to secure the 100 per cent cooperation of the dealers themselves in confirming, revising, or amplifying the information in these FREE listings.

With the assistance of most of the large concerns with branch offices in the U. S. and affiliates overseas, we have been able to supply up-to-the-minute information on such outlets. Other dealers who have not confirmed, revised, or amplified their listings as requested are indicated by an asterisk (*).

WESTERN SERVICE AND SUPPLY, INC., 2134 Broadway, Denver 5. Telephones: KEystone 4-1979—TABor 5-6312. PERSONNEL—President: S. R. Langwith. Office Manager: Miss Jean Gerbase. Stock Clerk: William Calabrese. AREA SERVED—Colorado, Wyoming, Western Nebraska, Western South Dakota, New Mexico.

CONNECTICUT

NATIONAL THEATRE SUPPLY COMPANY, 1890 Dixwell Avenue, Hamden 14. Telephones: ATwater 8-2547—(Emergency Night) ATwater 8-8063. PERSONNEL—Manager: R. J. Mauro. Salesmen: George M. Peloso, C. E. Cocco. AREA SERVED—Connecticut.

DISTRICT OF COLUMBIA

*ELMER H. BRIENT AND SONS, INC., 925 New Jersey Ave., N.W., Washington, D. C. Telephones: DISTRICT 7-9505-6, OLiver 2-1453. PERSONNEL—General Manager: Elmer H. Brient. Office Manager: Ted C. Brient. Engineers: K. F. Owens, C. L. Rakow. AREA SERVED—District of Columbia, Maryland, Virginia, Northeastern W. Virginia, Delaware, Pennsylvania.

BEN LUST THEATRE SUPPLY COMPANY, 1001 New Jersey Ave., N.W., Washington 1. Telephone: NATIONAL 8-5376. PERSONNEL—Owner and Manager: Irwin Lust. Salesman: O. F. Leland. Secretary: Ray Warren. Service Engineer: Berkley Williams. AREA SERVED—District of Columbia, Maryland, West Virginia, Virginia.

R & S THEATRE SUPPLY COMPANY, 1015 New Jersey Ave., N.W., Washington 1. Telephones: STerling 3-8938—(Emergency Night) WOodley 6-0790, EMerson 3-5686. PERSONNEL—Samuel N. Wheeler, Ross S. Wheeler. AREA SERVED—Virginia, Maryland, Delaware, District of Columbia.

FLORIDA

JOE HORNSTEIN, INC., 273 W. Flagler St., Miami. Telephones: FRanklin 4-7596—(Emergency Night) MOhawk 7-7424. PERSONNEL—Manager: Hal Hornstein. Counter Man: E. Gilliam. Sales Engineer: O. G. Taylor, 2927 Lowry Ave., Tampa. AREA SERVED—Southern States.

*PEARCE THEATRE EQUIPMENT CORPORATION, 320 W. Flagler St., Miami. Telephone: FRanklin 3-5038. PERSONNEL—Manager: Edgar B. Pearce. Office Manager: Mary E. Clausen. Theatre Engineer: L. C. Webb. Air Conditioning Engineer: C. V. Mitchell. Sales Manager: F. E. Van Hoesen. AREA SERVED—Florida, Cuba, the Bahamas.

UNITED THEATRE SUPPLY CORPORATION, 2408 Grand Central Ave., Tampa 1. Telephone: B-5189. PERSONNEL—President and Treasurer: Ray Busler. Secretary: Edna L. Worth. Counter Man: S. W. Smith. AREA SERVED—Florida, South Georgia, Cuba, the Bahamas.

GEORGIA

DIXIE THEATRE SERVICE AND SUPPLY COMPANY, 1010 N. Slappey Drive, Albany. Telephones: HE 2-2846—(Emergency Night) HE 2-2317. PERSONNEL—President and General Manager: J. O. McClung. Vice-President: L. W. McClung. Engineer: W. C. McClung. Service: Buddy McClung. Sales: C. T. Arn. AREA SERVED—Georgia, Alabama, Florida, Tennessee.

CAPITAL CITY SUPPLY COMPANY, INC., 161 Walton St., N.W., Atlanta 3. Telephones: JA 1-1244—(Emergency Night) CE 3-6885; TR 2-4493. PERSONNEL—President and Manager: O. J. Howell. Vice-President in Charge of

Sales: Lewis Waits. AREA SERVED—Georgia, Tennessee, Alabama, part of Florida.

*DIXIE THEATRE SERVICE AND SUPPLY COMPANY, 95 Walton St., N.W., Atlanta 3. Telephone: JACKson 2-4118. PERSONNEL—Manager: J. O. McClung. AREA SERVED—Georgia, Alabama, Florida, Tennessee.

NATIONAL THEATRE SUPPLY COMPANY, 187 Walton St., N.W., Atlanta 3. Telephone: WALnut 4613. PERSONNEL—Manager: J. C. Brown. Assistant Manager: R. M. Goldsmith. Salesmen: J. G. Thigpen, F. M. Lanier, W. E. Plunkett. Service Man: C. Harris. AREA SERVED—Georgia, Florida, Alabama, Tennessee.

WIL-KIN THEATRE SUPPLY, INC., General Offices: 301 N. Walton Ave., N.E., Atlanta 8. Sales Branch: 150 Walton St., N.W., Atlanta 3. Telephone: WALnut 4613. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. AREA SERVED—Alabama, Florida, Georgia, Tennessee.

*RHODES SOUND AND PROJECTION SERVICE, 218 E. 56th St., Savannah. Telephones: 3-8788—(If no answer) 3-1174. PERSONNEL—President: Irma F. Rhodes. Engineer and Manager: E. L. Rhodes. AREA SERVED—Georgia, Southeast South Carolina, Northern Florida.

*SOUTHEASTERN THEATRE EQUIPMENT COMPANY, 203 Luckie Street, N.W., Atlanta 1. Telephone: JA 3-0461. PERSONNEL—President and General Manager: J. B. Dumestre, Jr. Manager: J. B. Dumestre, III. Representatives: W. N. Troy, Fred Nash, Bob Elzey. AREA SERVED—Southern States.

ILLINOIS

ABBOTT THEATRE EQUIPMENT COMPANY, INC., 1311 S. Wabash Ave., Chicago 5. Telephones: HARRison 7-7573-74-75-76. PERSONNEL—President: Harold Abbott. Treasurer: Eleanor Abbott. Secretary and General Manager: Erwin J. Peterson. Sales Department: Spiro Charuhas. Office Manager: Elaine Korose. Repair Dept.: Bernard Focken. Counter and Shipping: Patrick Coyle. AREA SERVED—Illinois, Northern Indiana.

*AN-GAR, INC., 2831 N. Clark St., Chicago. PERSONNEL—G. C. Anders, R. W. Dassow. MOVIE SUPPLY COMPANY, INC., 3507 North Pulaski Rd., Chicago. Telephone: CORnelia 7-3130. AREA SERVED—Entire U. S.

NATIONAL THEATRE SUPPLY COMPANY, 1325 S. Wabash Ave., Chicago 5. Telephone: WABash 2-8266. PERSONNEL—Manager: J. C. Brown. Assistant Manager: R. M. Novak. AREA SERVED—Illinois, Northern Indiana.

INDIANA

GER-BAR, INC., 442 N. Illinois St., Indianapolis 4. Telephone: MELrose 4-1727. PERSONNEL—B. Hopkins, M. Hopkins, S. Goddard, R. Webster, F. Leas.

NATIONAL THEATRE SUPPLY COMPANY, 436 N. Illinois St., Indianapolis 4. Telephones: MELrose 4-4517—(Emergency Night) CLifford 5-5825, WALnut 3-6490, WALnut 3-5126. PERSONNEL—Manager: B. N. Peterson. Office Manager: N. Geraghty. Salesmen: W. S. Smith, J. Archer. Inside Salesman: J. Bommersheim. Shipping Clerk: L. Lewis. AREA SERVED—Indiana, Kentucky.

PROJECTION EQUIPMENT COMPANY, Union City. Telephone: 661. PERSONNEL—Geo. Wenger.

IOWA

DES MOINES THEATRE SUPPLY COMPANY, 1121-23 High St., Des Moines 9. Telephone: CH 3-6520. PERSONNEL—Owner and Manager: A. E. Thiele. Salesman: H. N. Sutton. AREA SERVED—Iowa.

KANSAS

SOUTHWEST THEATRE EQUIPMENT COMPANY, 118½ W. Douglas Ave., P. O. Box 2138, Wichita 1. Telephone: 2-2153. PERSONNEL—Owner and Manager: C. D. Peck. Projection Maintenance: J. O. Buckles. AREA SERVED—Kansas, Missouri, Oklahoma, Arkansas, Texas, New Mexico.

KENTUCKY

FALLS CITY THEATRE EQUIPMENT COMPANY, 427-29 S. 3rd St., Louisville 2. Telephone: JUNiper 4-7559, JUNiper 3-3186. PERSONNEL—Owners: W. E. Carrell, Sr., W. E. Carrell, II, J. Raymond Mattingly. Salesmen: Charles B. Wells, Jr., E. C. Barnard. Counter Man: Harry Woodson. Service Engineer: John MacDonald. AREA SERVED—Kentucky, Southern Indiana, Southern Ohio, Northern Tennessee.

HADDEN THEATRE SUPPLY COMPANY, 209 S. 3rd St., Louisville 2. Telephones: JUNiper 4-0477—(Emergency Night) GLendale 2-2153. PERSONNEL—Owner: J. Stoner Hadden. Office Manager: Henry J. Uphaus. AREA SERVED—Kentucky, Southern Indiana.

LOUISIANA

HODGES THEATRE SUPPLY COMPANY, INC., 1309 Cleveland Ave., New Orleans 13. Telephones: TULane 8356—(Emergency Night) 21-4-3441, FAIRview 8902. PERSONNEL—President: W. A. Hodges. Manager: J. P. Magendie.

Salesman: Joe Faia. Sound Engineer & Salesman: H. J. Ballam. AREA SERVED—Louisiana, Southern Mississippi, Southern Alabama, Northern Florida.

NATIONAL THEATRE SUPPLY COMPANY, 220 S. Liberty St., New Orleans 12. Telephone: Tulane 4891. PERSONNEL—Manager: T. W. Neely. Salesman: C. A. Achee, Jr. Shipper: P. Caruso, Jr. AREA SERVED—Louisiana, Alabama, Florida, Mississippi.

SOUTHEASTERN THEATRE EQUIPMENT COMPANY OF LOUISIANA, 214 S. Liberty St., New Orleans 12. Telephone: Tulane 8661. PERSONNEL—Resident Manager: W. H. Murphy, Jr. Representative: Don Wilmoth. Office Manager: Ruth Toubman.

ALON BOYD, P. O. Box 362, Shreveport. Telephone: 2-6612. AREA SERVED—Louisiana, Mississippi, Southwest Alabama.

MARYLAND

J. F. DUSMAN COMPANY, 12 East 25th St., Baltimore 18. Telephones: BELmont 5-2747-48—(Emergency Night) CLifton 4-0757. PERSONNEL—Manager: Henry C. Dusman. Salesman: Jack Dusman. AREA SERVED—Maryland, District of Columbia, Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 417 St. Paul Place, Baltimore 2. Telephones: MULberry 5-8266-67. PERSONNEL—Manager: H. C. Atkinson. Service Man: L. P. Sieber. Counter Clerk: E. L. Exler. Shipping Clerk: L. Gough. AREA SERVED—Maryland, District of Columbia, Virginia.

MASSACHUSETTS

CAPITOL THEATRE SUPPLY COMPANY, 28 Piedmont St., Boston 16. Telephones: LIBerty 2-6797—(Emergency Night) Blue Hills 8-6855, FAIRview 3-3192. PERSONNEL—President: K. R. Douglass. Vice-President: K. R. Douglass, Jr. Treasurer: Frank M. Gray. General Manager: Ernest J. Comi. Salesmen: Don Pickering, Ken Douglass, Jr., Charles Fish, Lou Phillips, Frank W. Grabau. AREA SERVED—Massachusetts, Connecticut, Rhode Island, Maine, Vermont, New Hampshire.

INDEPENDENT THEATRE SUPPLY COMPANY, INC., 20 Melrose St., Boston 16. Telephones: LIBerty 2-0051—(Emergency Night) MIssion 3-5128. PERSONNEL—Manager: E. K. Hosmer. Salesman: R. Quint. Counter Man: J. Martin. AREA SERVED—Maine, New Hampshire, Vermont, Massachusetts, Rhode Island.

MASSACHUSETTS THEATRE EQUIPMENT COMPANY, 20 Piedmont St., Boston 16. Telephones: LIBerty 2-9814—(Emergency Night) GRanite 2-7885, BELmont 5-2870. PERSONNEL—Owner: P. E. Comi, Manager: William J. Cligot. Sales and Installation: P. E. Comi, Joseph Testa. AREA SERVED—All New England states.

NATIONAL THEATRE SUPPLY COMPANY, 37 Winchester St., Boston 16. Telephones: LIBerty 2-2663—(Emergency Night) LOgan 7-7747. PERSONNEL—Manager: H. J. McKinney. Salesmen: Lawrence Cooney, George Poore. AREA SERVED—New England States, except Connecticut.

MICHIGAN

*AMUSEMENT SUPPLY COMPANY, 208 W. Montcalm St., Detroit.

"ERNIE" FORBES THEATRE SUPPLY, 212-14 W. Montcalm St., Detroit 1. Telephones: WOodward 1-1122-3—(Emergency Night) VE 7-1227, ED 1-9048. PERSONNEL—Owner: Ernest H. Forbes. Salesman: Howie T. Forbes. Secretary: J. Sturdevant. AREA SERVED—Michigan.

NATIONAL THEATRE SUPPLY COMPANY, 2312 Cass Ave., Detroit 1. Telephones: WOodward 1-2447-8-9—(Emergency Night) LOgan 5-4996, WEbster 5-8453. PERSONNEL—Manager: C. Williamson. Salesman: J. J. Kenny, C. J. Rowston. Service Man: G. Studebaker. Shipping Clerk: F. Smith. AREA SERVED—Michigan.

RINGOLD THEATRE EQUIPMENT COMPANY, 106 Michigan St., N.W., Grand Rapids 2. Telephones: GL 4-8852—(Emergency Night) CH 3-2413. PERSONNEL—Owner and Manager: H. J. Ringold. AREA SERVED—Michigan.

MINNESOTA

*NATIONAL EQUIPMENT COMPANY, 7 E. Michigan St., Duluth 2. Telephone: RA 2-4567. PERSONNEL—James B. Enochs. AREA SERVED—Northeastern Minnesota, Northern Wisconsin.

AVED THEATRE SERVICE AND SUPPLY, 830 Upper Midwest Bldg., Minneapolis 1. Telephone: FEderal 6-2122. PERSONNEL—Proprietor: A. L. Aved. Products Sold: Ballantyne equipment.

*ELLIOTT FILM AND THEATRE EQUIPMENT COMPANY, 1110 Nicollet Ave., Minneapolis.

FROSCHE THEATRE SUPPLY, 51 Glenwood Ave., Minneapolis 3. Telephone: FEderal 5-1166. PERSONNEL—Owner: M. E. Frosch. Manager: Henry Miller—JU 8-7889. AREA SERVED—Minnesota, North Dakota, South Dakota, Northern Iowa, Northern Wisconsin, Northern Michigan.

MINNEAPOLIS THEATRE SUPPLY, INC., 75 Glenwood Ave., Minneapolis 3. Telephones: FEderal 5-3306—(Emergency Night) SUNset 4-7575, TUXedo 1-3494. PERSONNEL—Co-Owners: C. C. Creamer, R. C. Lahti, R. E. Lundquist. AREA SERVED—Minnesota, North and South Dakota, North-West Wisconsin.

NATIONAL THEATRE SUPPLY COMPANY, 56 Glenwood Ave., Minneapolis 3. Telephones: FEderal 2-8273—(Emergency Night) WALnut 2-4127. PERSONNEL—Manager: A. T. Crammer. Salesman: V. J. Barrett. Servicemen: H. R. Peterson, A. Kuiper. AREA SERVED—Minnesota, North Dakota, Western Wisconsin, Eastern South Dakota.

MISSOURI

MISSOURI THEATRE SUPPLY COMPANY, 115 W. 18th St., Kansas City 8. Telephone: BALtimore 1-3070-1. PERSONNEL—Owners: Mrs. Maxine Peek and J. Eldon Peek. Manager: L. J. Kimbriel. AREA SERVED—Kansas, Missouri, Iowa, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 223 W. 18th St., Kansas City 8. Telephones: BALtimore 1-9858—(Emergency Night) JACkson 3-8082. PERSONNEL—Manager: G. K. Slipper. Salesmen: W. A. Allison, W. R. Davis, C. D. Whitney. Shipper: A. Nichols. Store Sales: Mel Murray. AREA SERVED—Kansas, Western Missouri, Iowa, Nebraska.

*SHREVE THEATRE SUPPLY COMPANY, 217 W. 18th St., Kansas City 8. Telephones: HARRison 1-7849, 1-4206—(Emergency Night) WABash 3-0632.

STEBBINS THEATRE EQUIPMENT COMPANY, 1804 Wyandotte, Kansas City 8. Telephones: GRand 1-0134—(Emergency Night) DRexel 1-2791. PERSONNEL—Manager: C. H. Badger. Sales: C. P. Pearce, J. J. Gillis. AREA SERVED—Kansas, Missouri, Oklahoma, Nebraska.

NATIONAL THEATRE SUPPLY COMPANY, 3212 Olive St., St. Louis 3. Telephones: JE 1-6350-51. PERSONNEL—Manager: W. C. Earle. Salesmen: H. H. Hoff, John Mattler. Shipper: C. Allen. AREA SERVED—Eastern Missouri, Southern Illinois, Western Kentucky.

ST. LOUIS THEATRE SUPPLY COMPANY, 3310 Olive St., St. Louis 3. Telephones: JEFFerson 7974-75—(Emergency Night and Holidays) WOodland 1-4781. PERSONNEL—President: G. Scott Collins. Office: Joyce Trestik. Repairs: Tony Parisi. AREA SERVED—Central and Southern Illinois, Kentucky, Eastern Missouri.

NEBRASKA

QUALITY THEATRE SUPPLY COMPANY, INC., 1515 Davenport Street, Omaha 2. Telephones: ATLantic 7253—(Emergency Night) TERRace 1519. PERSONNEL—Owners: Carl and Lynn White. Manager: Carl White. Secretary: Hazel White. Salesman: Wilbur Grenville. Counter Man: Carl White, Jr. AREA SERVED—Nebraska, Western Iowa, Southern South Dakota.

NEW JERSEY

*THEATRE SUPPLY CORPORATION, 267 Rhode Island Ave., E. Orange. Telephone: ORange 7-1023. PERSONNEL—General Manager: Louis Weiner.

NEW MEXICO

EASTERN NEW MEXICO THEATRE SUPPLY COMPANY, Box 1099, Clovis. Telephones: POrtor 2-1371—(Emergency Night) POrtor 3-4558. PERSONNEL—Manager: C. F. Hardwick. AREA SERVED—Eastern New Mexico, Panhandle of Texas.

NEW YORK

ALBANY THEATRE SUPPLY COMPANY, 443 N. Pearl St., Albany 4. Telephones: 5-5055—(Emergency Night) 62-4306. PERSONNEL—Owners: John Bylancik, Jack McGrath. Salesmen: Ed McCaffery, John Bylancik, Ed Herrmann. Manager: Jack McGrath. Counter: A. Bonano. AREA SERVED—New York State, Vermont, Massachusetts.

NATIONAL THEATRE SUPPLY COMPANY, 962 Broadway, Albany 4. Telephones: 5-1479—(Emergency Night) Cedar 7-1328. PERSONNEL—Manager: Ralph J. Mauro. Counter Clerk: A. D. Hermans, Sr. Secretary: Doris B. McGrath. AREA SERVED—Central New York.

AUBURN THEATRE EQUIPMENT COMPANY, 11 North Street, Auburn. Telephone: 2-5141. PERSONNEL—Owner: Selio DePasquale. Sales Manager: Charles J. Vanderloo. Office Manager: N. Strecker. Salesmen: M. E. Dawson, R. F. Holzhauer. Counter Man: John DePasquale. Products Sold: Everything For The Theatre.

EASTERN THEATRE SUPPLY COMPANY, INC., 496 Pearl St., Buffalo 2. Telephones: MOhawk 0001 (Emergency Night) ATwater 3720, CYpress 0891. PERSONNEL—President and General Manager: M. E. Pickrell. Secretary-Treasurer: Paul Wolk. Manager: Frank A. Ciemny. Sales: Al Becker, M. E. Pickrell, Jr. AREA SERVED—New York State, except New York City.

NATIONAL THEATRE SUPPLY COMPANY, 500 Pearl St., Buffalo 2. Telephones: Washington 1736-7—(Emergency Night) Bedford 2881, Bedford 4516. PERSONNEL—Manager: G. R. George. Office Manager: Bertha Kreink. Shipping Clerk: J. Cullen. AREA SERVED—Western New York State.

CAPITOL MOTION PICTURE SUPPLY COMPANY, 630 Ninth Ave., New York 36. Telephone: PLaza 7-4510. PERSONNEL—Ben Perse, Harry Perse. Sales Engineer: Peter Braut. Counter Men: Sam Ochs, Peter Braut. AREA SERVED—Southern New York State, Pennsylvania, New Jersey, Ohio.

CINEMATOGRAF INTERNATIONAL, INC. (Export Division of Joe Hornstein, Inc.), 630 Ninth Avenue, New York 36. Telephone: Circle 6-6285 (Emergency Night) ESplanade 6-5698, HEMPstead 7-9034, SCarsdale 3-1623. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesmen: Julian Norwick, G. Pinckney, Arthur Moskowitz. Service Engineers: H. Schwartz, Joe Kelly. AREA SERVED—Entire World.

CROWN MOTION PICTURE SUPPLIES CORPORATION, 354 W. 44th St., New York 18. PERSONNEL—Owner and President: Julius H. Katz. Salesman: Wallace J. Katz. AREA SERVED—New York, Northern New Jersey, Connecticut.

JOE HORNSTEIN, INC., 341 West 44th St., New York 36. Telephones: Circle 6-6285-86-87-88-89 (Emergency Night) SCarsdale 3-1623, ESplanade 6-5698, MANhasset 7-6152. PERSONNEL—President: George Hornstein. Sales Engineer: Jack Schaffer. Salesmen: J. Norwick, C. Scott. Service Engineers: D. Corbett, H. Schwartz. AREA SERVED—Eastern States.

NATIONAL THEATRE SUPPLY COMPANY, 356 W. 44th St., New York 18. Telephone: Circle 5-6900. PERSONNEL—Manager: Allen G. Smith. Sales Manager: Bernard J. Kleid. Salesmen: H. E. Pear, S. Rindner, A. Scherer. Shipping Clerk: A. Haines. AREA SERVED—Greater New York City, Southern New York, Northern New Jersey.

NORTH AMERICAN PHILIPS COMPANY, INC., Motion Picture Equipment Div., 100 East 42nd St., New York 17.

S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd St., New York 19. (See Display Listing Below).

S.O.S. CINEMA SUPPLY CORP.
602 W. 52nd St., New York 19. Telephones: PLaza 7-0440 — (Emergency Night) General 1-0693. PERSONNEL—President: J. A. Tanney, Vice-President & Sales Manager: Oscar Lightstone. Vice-President & Showroom Sales: Dominic Capano. Production Manager: William Allen. Counter Man: Joseph Miranda. Sales Promotion Manager: Mitchell A. Radin. AREA SERVED—Mail Order, entire U.S.A. and FOREIGN.



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NORTH CAROLINA

CHARLOTTE THEATRE SUPPLY, 227 S. Church St., Charlotte 1. Telephones: ED 3-9369, FR 6-1452—(Emergency Night) FR 5-6578. PERSONNEL—Manager: Frank M. Strange. Sales Representative: Charles Duncan.

DIXIE THEATRE SUPPLY COMPANY, 213 West Third St., Charlotte 1. Telephones: EDison 2-4343—(Emergency Night) EDison 3-3381. PERSONNEL—Owner: J. B. Erskine. AREA SERVED—North and South Carolina.

HARRIS THEATRE SALES, INC., 315 S. Church St., Charlotte 1. Telephones: FR 5-1349—(Emergency Night) ED 4-5915. PERSONNEL—President and Treasurer: W. F. Harris. Vice-President and Secretary: J. E. Harris. Director: V. E. Jordan. S. Carolina Salesman: Dean House. N. Carolina Salesman: W. F. Harris, Jr. AREA SERVED—North and South Carolina.

NATIONAL THEATRE SUPPLY COMPANY, 304 S. Church St., Charlotte 1. Telephones: ED 2-7753, ED 2-7754—(Emergency Night) EM 6-0020, EX 9-5949, JA 3-5891. PERSONNEL—Manager: R. D. Turnbull. Salesmen: A. R. Coskrey, J. H. Dunphy, Mike Baldivid, J. K. Price. AREA SERVED—North and South Carolina.

*SOUTHEASTERN THEATRE EQUIPMENT COMPANY OF NORTH CAROLINA, 209 S. Poplar St., Charlotte 2. Telephones: 4-3093-94—(Emergency Night) 4-1804. PERSONNEL—President and General Manager: J. B. Dumestre, Jr. Manager: W. P. White. AREA SERVED—North and South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 1624 W. Independence Blvd., Charlotte. Telephone: FRanklin 5-6008-09. PERSONNEL—Owner: Phil Wicker. Manager: Dean Phillips. Office Manager: Henry Phillips. Shipping and Receiving: David E. Morris. AREA SERVED—North and South Carolina, Southern Virginia. (See separate listing for Greensboro store).

THEATRICAL ENGINEERING COMPANY, Rt. 2 Sherbrooke Rd., Charlotte. Telephone: EMerson 6-3557. PERSONNEL—Edw. A. Rosenblatt. AREA SERVED—North and South Carolina.

*THEATRE EQUIPMENT COMPANY, 1220 E. Seventh St., Charlotte. Telephones: 5-8481-2-3. PERSONNEL—Manager: R. C. Saunders. Sound Engineer: Lewis Saunders.

WIL-KIN THEATRE SUPPLY, INC., 229 South Church St., Charlotte 2. Telephone: EDison 3-6101. PERSONNEL—General Manager: E. H. Geissler. General Sales Manager: C. W. Fortson. Branch Manager: J. C. Tipton. AREA SERVED—North Carolina, South Carolina.

STANDARD THEATRE SUPPLY COMPANY, 215 E. Washington St., Greensboro. Telephones: BR 2-6165, BR 2-6166—(Emergency Night) BR 2-7281, BR 3-2128. PERSONNEL—Owner: Phil Wicker. Manager: Lawson Rankin. Service Engineer: J. W. Markham. Salesmen: Lloyd Parson, Kermit Clark. AREA SERVED—North and South Carolina, Southern Virginia.

*Listing Not Confirmed by Supply Dealer.

OHIO

AKRON THEATRE SUPPLY, INC., 980 N. Main St., Akron 10. Telephone: FRanklin 6-2480. PERSONNEL—President: Allan R. Benson. Vice-President: Gordon G. Anderson. Sales and Service: Harry P. Jones. AREA SERVED—North-ern Ohio, Western Pennsylvania.

MID-WEST THEATRE SUPPLY COMPANY, INC., 163B Central Parkway, Cincinnati 10. Telephone: CHerry 1-7724. PERSONNEL—President: H. B. Snook, Vice President: T. M. Fisher. Installation Supervisor: E. N. Howe. AREA SERVED—Southern Ohio, Indiana, Kentucky, and West Virginia.

NATIONAL THEATRE SUPPLY COMPANY, 1716 Logan St., Cincinnati 10. Telephones: Main 1-6580-B1. PERSONNEL—Manager: James A. Conn, Salesmen: C. A. Allbright, F. Pat Conn. Shipper: R. Hunt. AREA SERVED— Southern Ohio, West Virginia, Kentucky.

NATIONAL THEATRE SUPPLY COMPANY, 212B Payne Ave., Cleveland 14. Telephones: PRospect 1-4613-4—(Emer-gency Night) EDison 1-8593, ENdicott 1-0577. PERSON-NEL—Manager: M. H. Fritchle. Assistant Manager: M. H. Mutchler. Salesman: Nick Lubich. Shipper: W. Van Dyke. AREA SERVED—Northern Ohio.

*OHIO THEATRE SUPPLY COMPANY, 210B Payne Ave., Cleveland 14. Telephones: PRospect 1-6545-46—(Emergency Night) EVERgreen 1-0376. PERSONNEL—Owner: Ben L. Ogron. AREA SERVED—Cleveland Exchange Territory.

DAYTON THEATRE SUPPLY COMPANY, 4679 Richwood Drive, Dayton 39. Telephone: Oxmore 0294. PERSONNEL— Owner and Manager: Charlie D. Wall. AREA SERVED— Southern Ohio, Northern Kentucky.

TOLEDO THEATRE SUPPLY COMPANY, 3916 Secor Road, Toledo 13. Telephones: GREENwood 4-2408—(Emergency Night) GReenwood 4-6995. PERSONNEL—General Man-ager: Brad H. Brockway. AREA SERVED: Cleveland Ter-ritory, Southeastern Michigan, Northeastern Indiana.

THEATRE EQUIPMENT COMPANY, 1206 Cherry St., Toledo 4. Telephones: CHerry 3-8106. PERSONNEL—Presi-dent: Orville C. Wells. AREA SERVED—Ohio, Indiana, Michigan.

OKLAHOMA

NATIONAL THEATRE SUPPLY COMPANY, 700 W. Grand Ave., Oklahoma City 2. Telephones: CE 2-0203—(Emer-gency Night) JA 8-2476, VI 2-2466, JA 4-604B. PERSON-NEL—Manager: J. I. Watkins. Salesman: Howard Nelson. Office Manager: W. W. Miller. AREA SERVED—Oklahoma and Panhandle of Texas.

OKLAHOMA THEATRE SUPPLY COMPANY, 623 W. Grand Ave., Oklahoma City 2. Telephones: REgent 6-8691 —(Emergency Night) JA 8-2471. PERSONNEL—Owners: J. Eldon Peek and Maxine Peek. Counter Man: Gordon Wortham. AREA SERVED—Oklahoma, Panhandle of Texas, West Arkansas.

OREGON

MOTION PICTURE ACCESSORIES COMPANY, Box 240, Dayton. Telephone: 6X13. PERSONNEL—Owner: James B. Dabney, Jr. AREA SERVED—Western and Coast States.

MODERN THEATRE SUPPLY, INC., 1935 N.W. Kearney, Portland. Telephone. CAPitol 2-6437. PERSONNEL—Man-ager: La Vere Bell. AREA SERVED—Oregon, Washington, Idaho, Montana, Alaska.

B. F. SHEARER COMPANY, 1947 N. W. Kearney St., Port-land 9. Telephones: CAPitol 8-7543—(Emergency Night) BELmont 4-1406. PERSONNEL—Branch Manager: R. A. Brobeck. Counter Man: Dan Stitt. AREA SERVED—Oregon, Southern Idaho, Southern Washington.

PENNSYLVANIA

*BLUMBERG BROTHERS, INC., 1305-07 Vine St., Philadel-phia 7. Telephones: LOmbard 3-7240-41—(Emergency Night) Welsh Valley 4-4920 or 4-5368. PERSONNEL—Pres-ident: Harry Blumberg. Secretary and Treasurer: Ben Blumberg. Service Men: Joe Haggerty (Night)—GReen-wood 3-9207), Leon Miller (Night)—TRinity 7-1B9B), Irv Goldeberg (Night)—MOhawk 4-547B). AREA SERVED— Pennsylvania, Delaware, New Jersey.

NATIONAL THEATRE SUPPLY COMPANY, 1225 Vine St., Philadelphia 7. Telephones: LOcust 7-6156-7—(Emergency Night) GReenwood 3-767B. PERSONNEL—Manager: Wil-liam J. Hutchins. Salesmen: Mickey Lewis, Bud Miller. Counter Man: George Lewis. Shop Mechanic: Ed Hum-phries. AREA SERVED—Eastern Pennsylvania, Delaware, Southern New Jersey.

SUPERIOR THEATRE EQUIPMENT COMPANY, 311 N. 13th St., Philadelphia 7. Telephone: RIttenhouse: 6-1420. PERSONNEL—President: Jack H. Greenberg. Product Sold: Lorraine Orlux Carbons. AREA SERVED—Eastern Pennsylvania, Southern New Jersey, Delaware.

*ATLAS THEATRE SUPPLY COMPANY, 402 Miltenberger St., Pittsburgh 19. Telephones: GRant 1-4281—(Emergency Night) PE. 1-6330. PERSONNEL—President and Manager: Gordon O. Gibson. Salesman: James M. Gibson. AREA SERVED—Pittsburgh Film Territory.

NATIONAL THEATRE SUPPLY COMPANY, 84 Van Braam St., Pittsburgh 19. Telephone: GRant 1-4630. PERSONNEL— Manager: T. F. McCleary. Assistant Manager: H. W. Russell. Salesman: H. D. Putnam, C R. Thomas. Office Manager: R. Eardley. Machine: C. Royal. AREA SERVED —Western Pennsylvania, Northern West Virginia.

RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 West-minster St., Providence. Telephone: MANning 1-9052. PERSONNEL—Manager: H. F. Slater.

SOUTH CAROLINA

*TRIO AMUSEMENT COMPANY, 229 North Main St., Box 394, Greenville. Telephone: 2-7111—(Emergency Night) 3-2193. PERSONNEL—Owner and Manager: Ed C. Curdts. General Manager: Fred S. Curdts.

SOUTH DAKOTA

AMERICAN THEATRE SUPPLY, 316 S. Main Ave., Sioux Falls. Telephones: 2-1B51, 2-4118. PERSONNEL—Owner and Manager: E. Robbins. AREA SERVED—South Dakota, Southwestern Minnesota, Northwestern Iowa.

TENNESSEE

NATIONAL THEATRE SUPPLY COMPANY, 412-414 S. Second St., Memphis 2. Telephones: JACKson 5-6616-17-1B —(Emergency Night) FAirfax 7-3975, GLendale 2-9731, BRoadway 6-3066, FAirfax 7-2389, GLendale 2-998B. PER-SONNEL—Vice-President: R. L. Bostick. Branch Manager: C. C. Bach. Salesman: C. E. Matthews Service Engineers and Salesmen: O D. Bland, G. C. Hale, J. R. Bugbee. Counter Salesman: J. R. Ferraris. AREA SERVED—Western Tennessee, Arkansas, Northern Mississippi, Southeastern Missouri.

*THEATRE AND EXHIBITORS SUPPLY COMPANY, 361 S. Second St., Memphis. Telephones: 5-8214—(Emergency Night) 34-1291. PERSONNEL—Kenneth E. Forster. AREA SERVED—Memphis Exchange Area.

TRI-STATE THEATRE SUPPLY COMPANY, 320 S. Second St., Memphis 3. Telephones: JA 5-8249—(Emergency Night) EX 7-41B6. PERSONNEL—Owner: Mrs. G. L. Mit-chell. AREA SERVED—Arkansas, Northern Mississippi, Western Tennessee.

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 S. Hampton Road, Dallas 8. Telephones: Whitehall 6-2235, 6-2232 (24 Hour Service.) PERSONNEL—Owner: J. H. Hardin. Man-ager: Joe Joseph. Salesmen: R. W. Pinkston, Joe Joseph. AREA SERVED: Texas, New Mexico, Oklahoma, Louisiana, Arkansas, Colorado, Arizona.

HERBER THEATRE EQUIPMENT COMPANY, 40B S. Har-wood St., Dallas 1. Telephone: RI 7-656B. PERSONNEL— Owner: E. P. Herber. Salesman: Ed Euler. Shop Foreman: J. M. Wilson. AREA SERVED—Texas, Louisiana, Oklahoma, New Mexico, and part of Mexico.

MODERN SALES & SERVICE, INC., 2200 Young Street, Dallas 1. Telephone: RI 7-3191. PERSONNEL—President: J. H. Elder. Vice-Presidents: C. C. Hoover and Charles McKinney. Sound Service Department Manager: J. C. Skinner AREA SERVED—Texas.

NATIONAL THEATRE SUPPLY COMPANY, 300 S. Har-wood St., Dallas 1. Telephones: RIVERSide 8-2135-36. PER-SONNEL—Manager: F. R. Hansen. Assistant Manager: S. M. Berry. Salesmen: H. A. Moore, Frederic Anderson. Office Manager: E. H. Cernosek. Counter Clerk: V. P. Lysek. Service Man: L. H. Walters. AREA SERVED—Texas.

EL PASO THEATRE EQUIPMENT COMPANY, 7522 Monterrey Drive, El Paso. Telephone: Lynwood 8-0884. (Day and Night). PERSONNEL—Owner: M. Joe Birdwell. Secretary: Rosalind Birdwell. Products Sold: All makes new and used theatre and concession equipment. AREA SERVED—West Texas, New Mexico, Arizona, Mexico.

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 161B Austin Street, Houston 3. Telephone: CAPitol 2-9906. PERSONNEL—President: Al Mortensen. Secretary and General Sales Manager: Alex McKinzie. Store Manager: Tom S. Vincent. AREA SERVED—Texas.

INDEPENDENT THEATRE SUPPLY, 2750 E. Houston, San Antonio 2. Telephone: CAPitol 6-350B (Day or Night)— PERSONNEL—Owner and Manager: R. A. Barron. Secre-tary: Mrs. R. A. Barron. Saleswoman: Mrs. Fred Mesch. AREA SERVED—Texas.

UTAH

INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 264 E. First South St., Salt Lake City 1. Telephone: EMpire 4-7B21. PERSONNEL—Manager: P. S. Gun. Salesman: L. Gerber. Products Sold: Monograph and Ashcraft equip-ment, Dynalite Screens, Leedhom Carpets.

*SERVICE THEATRE SUPPLY COMPANY, 256 E. First South St., Salt Lake City 1. Telephones: EL 5-1223—(Emergency Night) Salt Lake EL 5-6990, Salt Lake HU 8-535B, Bountiful AX 5-1352. PERSONNEL—President: A. C. Knox. Vice-President: J. H. Swanson. Secretary and Treasurer: J. A. Bugger. Installation: J. A. Bugger, Clisbee Lyman. Ship-ping: Ken Jones. Sales and Service: J. H. Skonson, J. A. Bugger. Secretary: Jean McSpadden. Accounting: Spencer Searcy. AREA SERVED—Salt Lake City Territory.

WESTERN SOUND AND EQUIPMENT COMPANY, 264 East First South St., Salt Lake City 1. Telephone: EMpire 3-9974. PERSONNEL—Manager: L. Gerber. Salesman: M. Fuller. Products Sold: Century, RCA, and Strong equip-ment. Mohawk Carpets.

VIRGINIA

NORFOLK PHOTO AND MOVIE SUPPLY COMPANY, 4101 Hampton Blvd., Norfolk B. Telephones: 5-381B (Emergency Night) 5-1744, 3-5337. PERSONNEL—Owner: Morris Ornoff.

PERDUE CINEMA SERVICE, 220 Eugene Drive, P.O. Box 671, Roanoke. Telephone: DI 3-9940. PERSONNEL—Man-ager: Roscoe E. Perdue. Salesman: Nat Tanner. AREA SERVED—Western Virginia.

WASHINGTON

AMERICAN THEATRE SUPPLY COMPANY, INC., 2300 First Ave., Seattle 1. Telephones: SEneca 4572, VERmont 6662. PERSONNEL—President: R. E. W. Fairleigh. Treas-urer: A. L. Hansen Sales Manager: Richard Fairleigh. AREA SERVED—Pacific Northwest and California.

MODERN THEATRE SUPPLY, INC., 2400 Third Ave., Seattle 1. Telephones: Main 4-2515—(Emergency Night) ATwater 3-1007, LAkeview 2-7B23. PERSONNEL—Manager: S. F. Burns. Salesman: Lee W. Scott. AREA SERVED— Washington, Oregon, Montana, Idaho, Alaska.

NATIONAL THEATRE SUPPLY COMPANY, 2319 Second Ave., Seattle 1. Telephones: Main 2-3422—(Emergency Night) LAkeview 2-5956, LINcoln 2-4320. PERSONNEL— Manager: W. C. Stahl. Salesman: John Riley. Shipper: E. Rinehart. AREA SERVED—Washington, Oregon, Mon-tana, Idaho, Alaska.

B. F. SHEARER COMPANY, 231B Second Ave., Seattle 1. Telephones: Main 3-8247—(Emergency Night) EMerson 4-2233, EMerson 2-3684. PERSONNEL—Vice-President and Manager: T. L. Shearer. Salesman: C. H. Beresford. AREA SERVED—Montana, Washington, Panhandle of Idaho, Alaska.

WEST VIRGINIA

CHARLESTON THEATRE SUPPLY COMPANY, 506 Lee St., Charleston 21. Telephones: 44-413 (Emergency Night) 21-045. PERSONNEL—Owner and Manager: N. E. Merhie. Salesman: Albert E. Merhie.

LOVETT AND COMPANY, Box 1127, Clarksburg. Offices: U. S. 19, Weston. Telephones: Weston 1670—(Emergency Night) Clarksburg MA 2-7B22. PERSONNEL—General Manager: D. E. Lovett. Sales Representative: Gray Barker. Office Manager: Virginia Howell. AREA SERVED—West Virginia, Virginia, Maryland, Pennsylvania.

THEATRE SERVICE AND SUPPLY COMPANY, Box 13B9, Huntington. Telephones: JA 2-4043, JA 5-5477. PERSONNEL —Manager: S. T. Gallimore. Treasurer: P. J. Sheets.

WISCONSIN

VIC MANHARDT COMPANY, INC., 3131 W. Lisbon Ave., Milwaukee B. Telephones: DIvision 2-8344-45—(Emergency Night) Bluemond 8-4935, Hilltop 5-0415. PERSONNEL— President: Victor R. Manhardt. Salesman: Elmer J. Engel. AREA SERVED—Milwaukee Film Territory, Northern Wis-consin, Upper Michigan.

NATIONAL THEATRE SUPPLY COMPANY, 1027 N. Eighth St., Milwaukee 3. Telephones: BRoadway 1-7333—(Emer-gency Night) Hilltop 5-7479, DIvision 2-8184, LINcoln 3-2405. PERSONNEL—Manager: A. J. Larsen. Office Man-ager: M. Anacker. Serviceman: F. J. Wagner AREA SERVED—Milwaukee Exchange Territory, Upper Michigan.

*THE RAY SMITH COMPANY, 710 W. State St., Mil-waukee 3. Telephones: BRoadway 1-2100—(Emer-gency Night) FRanklin 4-3744, BRoadway 6-0579. PERSONNEL— Owner: Ray A. Smith. Office Manager: Jerome P. Kurz. Service Man: Alex Zsebe. AREA SERVED—Wisconsin, Northern Michigan.

ACOUSTICAL PROBLEMS

Continued from Page 24

analysis. Although many factors govern the type and location of acoustical treatment, the the following rules are generally observed for proper design:

- 1. Concave rear walls, parallel side walls, and parallel ceiling-floor combinations should be avoided. They result in objec-tionable reflections of sound.
- 2. Walls and ceilings can be contoured to provide proper diffusion without hin-

dering the efficient transmission of sound to the rear of the room.

- 3. Absorptive materials should be applied to the rear walls to eliminate "slap-back."
- 4. Wall areas behind the screen should be covered with highly sound-absorptive material to prevent radiation of sound from behind the amplifier to the audi-ence.
- 5. Projection booth interior surfaces should be heavily treated with an in-combustible acoustical material.
- 6. As the average audience is reduced due

to a wider spacing of seats for increased customer comfort, additional absorptive materials in the form of interior acous-tical finishes must be employed in order to maintain the proper acoustical effect.

The Motion Picture Research Council has made available to anyone interested a com-plete summary of recommendations covering proper viewing and listening conditions for motion picture exhibitors. With the competi-tion offered by other forms of entertainment today, a second look at the sound condition-ing of your theatre could be of great value to you.

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Comprehensive Listing of Names, Addresses,
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ALBERTA

DOMINION SOUND EQUIPMENTS LTD., 712 8th Ave., W. Calgary. Telephones: AM 2-9947, AM 9-2127. PERSONNEL—District Manager: W. F. Graham. Theatre Equip. Sales and Service: G. O. Kincaid. Acoustical Materials Sales: R. K. Peck. Sound Systems Equip. Sales: G. O. Kincaid. AREA SERVED—Alberta and eastern British Columbia.

GENERAL THEATRE SUPPLY COMPANY, LTD., 930 8th Avenue S. W., Calgary. Telephone: AMherst 2-4074. PERSONNEL—District Sales and Service Engineer: L. J. Adams. AREA SERVED—Alberta and Northern Saskatchewan.

SHARP'S THEATRE SUPPLIES, LTD., Film Exchange Bldg., Calgary. Telephones: AM 2-4076, AM 2-7266. (Emergency Night) CH 3-0757, AV 9-7578. PERSONNEL—Manager: W. G. Sharp. Service Engineer: A. E. Sick. Salesman: D. N. Rhodes. Products Sold: Complete theatre supplies, including Motiograph, strong, National Carbon lines. AREA SERVED—Alberta, Saskatchewan, Eastern British Columbia.

M. L. ADAMSON, 9921 - 113th St. Edmonton.

DOMINION SOUND EQUIPMENT, LTD., 10330 - 104th St., Edmonton. Telephone: 42511. PERSONNEL—Manager: A. T. Linden. Theatre Equip. Sales and Service: D. M. Netterfield. Acoustical Materials Sales: A. T. Linden. AREA SERVED—Northern Alberta and Peace River District, British Columbia.

J. M. RICE & CO., LTD., 10029 Jasper Ave., Edmonton. Telephones: 28502—(Emergency Night) 55-7390. PERSONNEL—District Manager: Charles Carphin. AREA SERVED—Alberta and Western Saskatchewan.

BRITISH COLUMBIA

*DOMINION SOUND EQUIPMENTS LTD., 2162 W. 12th Ave., Vancouver. Telephone: BA 5277. PERSONNEL—District Manager: L. G. Sigurdson. Engineer: R. H. Williams. Salesman: R. C. Benton. AREA SERVED—British Columbia, Vancouver Island.

DOMINION THEATRE EQUIPMENT CO., LTD., 847 Davie St., Vancouver. Telephone: MU 5-6634. (Emergency Night) Cherry 3211. PERSONNEL—President: D. V. K. Fairleigh. Sales: R. E. Fairleigh. AREA SERVED—Western Canada, Yukon Territory.

GENERAL THEATRE SUPPLY CO., LTD., 916 Davie Street, Vancouver I. Telephones: MUtal 5-7933, MUtal 5-5449. PERSONNEL—Branch Manager: A. A. Richardson. Service Engineer: Ray Townsend. AREA SERVED—British Columbia, Yukon Territory.

LA SALLE RECREATIONS, LTD. (Theatre Chair Carpet & Linoleum Div.), 945 Granville St., Vancouver. Telephones: MU 5-5034, MU 5-5428—(Emergency Night) CE 3929. PERSONNEL—President and Managing Director: S. A. Lechtzier. Vice-President: M. R. Lechtzier. AREA SERVED—Entire Dominion of Canada.

THEATRE EQUIPMENT SUPPLY CO. New Film Exchange Bldg., 2182 W. 12th Ave., Vancouver. Telephones: REgent B-2421. (Emergency Night) KE B190R. PERSONNEL—Owner: H. I. Howard. Counter Man: E. R. Petch. AREA SERVED—British Columbia, Alberta, Yukon.

MANITOBA

DOMINION SOUND EQUIPMENTS, LTD., 21B-222 Fort St., Winnipeg. Telephone: WH 2-3529. PERSONNEL—District Manager: R. R. Huston. Office Supervisor: D. A. MacCready. Sales and Service: W. M. Tulloch, J. J. Zagol, L. G. Keifer. Acoustical Sales: D. A. Phillips, D. H. Kunderman. AREA SERVED—Western Ontario, Manitoba, Saskatchewan.

GENERAL THEATRE SUPPLY COMPANY, LTD., 271 Edmonston Street, Winnipeg. Telephone: WHitehall 2-5795. PERSONNEL—District Sales and Service Engineer: Walter Mann. AREA SERVED—Manitoba and Southern Saskatchewan.

J. M. RICE & CO., LTD., 710 Broadway Ave., Winnipeg 10. Telephones: SPruce 5-8219—(Emergency Night) VE 2-2492. PERSONNEL—President: J. M. Rice. General Manager: J. L. Rice. Sound Engineer: H. E. Kinnear. Salesman: W. Leckie. AREA SERVED—Manitoba, Eastern Saskatchewan, Western Ontario.

NEW BRUNSWICK

DOMINION SOUND EQUIPMENTS LTD., 28 Seaton Street, Saint John. Telephones: OXford 3-3031—(Emergency Night) PERSONNEL—Acoustic Salesman: A. N. Hartz, OXford 3-7327. Service Engineer and Salesman: F. W. Burdon. AREA SERVED—New Brunswick and Prince Edward Island.

GENERAL THEATRE SUPPLY CO., LTD., 86 Charlotte St., Saint John. Telephone: OXford 3-2819. PERSONNEL—Branch Manager: Cecil L. Johnston. Office Manager: Thomas H. Dare. AREA SERVED—New Brunswick, Prince Edward Island, Newfoundland.

NEWFOUNDLAND

ATLANTIC FILMS & ELECTRONICS, LTD., 22 Prescott St., St. John's. Telephones: 3071-2-3. PERSONNEL—Managing Director: Alberts Jekste. Sales Manager: Arnis Lucis. Film Distribution: Alice O'Brien. PRODUCTS SOLD: National Theatre Supply Company line. AREA SERVED: Newfoundland.

NOVA SCOTIA

DOMINION SOUND EQUIPMENT LTD., 117 Howe Avenue, Halifax. Telephones: 5-1533-34-35. (Emergency Night) 2-3379, 6-6385. PERSONNEL—District Manager: J. McEwan. District Service Manager: C. J. Gilbert. AREA SERVED—Nova Scotia, New Brunswick, Prince Edward Island, Newfoundland.

GENERAL THEATRE SUPPLY CO., LTD., 32 Cedar Street, Halifax. Telephone: 3-1790. PERSONNEL—District Sales and Service Engineer: William Orr. AREA SERVED—Nova Scotia.

ONTARIO

DOMINION SOUND EQUIPMENTS LTD., 1654 Bank Street, Ottawa. Telephone: RE 3-1366. PERSONNEL—Manager: D. E. Neill.

DOMINION SOUND EQUIPMENTS, LTD., 45 Wingold Street, Toronto 19. Telephone: RUssell 1-6161. PERSONNEL—District Manager: D. E. Daniel. Special Products Manager: F. E. Hastie. Salesmen: J. M. Cohoe, L. E. Rice. Theatre Sales Supervisor: E. J. Blaney. Sales and Service: H. R. Hansher, G. E. Clews, A. Young, W. W. Stewart. London District: E. A. Grant. North Bay District: H. Montagnes. AREA SERVED—Ontario.

*Listing Not Confirmed by Supply Dealer.

DOMINION SOUND EQUIPMENTS LTD., 1299 Blvd. Charest West, Quebec, P. Q. Telephone: LA 7-3572. PERSONNEL—Sales Service: Cyrille Goudreault. AREA SERVED—Quebec City area, Lake St. John, North and South Shore of St. Lawrence River.

GENERAL THEATRE SUPPLY CO., LTD., Head Office: 861 Bay St., Toronto 5. Telephone: EMpire 4-2438. PERSONNEL—President and General Manager: Andrew G. Rouse. Purchasing Agent: Walter Raps. Supervisor Projection: T. C. Hoad. Supervisor Sound: K. Reason. Theatre Sales: P. R. Hayes, W. Walterhouse. District Sales and Service Engineers: Norman Smith, 1584 Hahsuld, London, A. Bridger, 305 Cedar St., N., Timmins, Ont. AREA SERVED—Ontario, West of Ottawa Valley.

QUEBEC

DOMINION SOUND EQUIPMENTS LTD., 4040 St. Catherine St., W., Montreal 6. Telephone: WEllington 5-5281. PERSONNEL—President and General Manager: F. E. Peters. Manager, Theatre Equipment & Engineering: A. D. Turnbur. District Manager: H. S. Walker. Product Manager: P. L. Keppie. Salesmen: J. M. Laliberté, J. J. Kilcullen.

THE ROBERT SIMPSON COMPANY, LTD., Contract Division, 45 Richmond Street West, Toronto 1. PERSONNEL—General Manager, All Branches: L. E. Wicklum. Manager, Western Branches: R. H. Dickson. Salesmen: E. W. Bryant, Toronto; S. S. Murphy, Halifax; M. Girard, Montreal; R. W. Reid, London; J. C. G. Hood, Winnipeg; D. Patrick, Regina; H. Krahn, Saskatoon; R. G. Webber, Calgary; R. A. Harris, Edmonton; R. H. Dickson, Vancouver. AREA SERVED—Dominion of Canada.

RCA VICTOR COMPANY, LTD., 1001 Lenior Street, Montreal 30. Telephone: WEllington 3-7551. PERSONNEL—Vice-President and General Manager: J. D. Houlding. President: P. J. Casella. Vice President, Consumer Products: R. M. Macrae. General Manager, Technical Products: J. Sutherland. Products Sold: 16mm movie projectors, sound equipment. AREA SERVED: Branch offices in Halifax, Quebec, Montreal (Royalmount), Ottawa, Toronto, Winnipeg, Calgary, Edmonton, Vancouver. Distributors: A. A. Murphy & Sons, Saskatoon, Sask., W. Ouellet et Fils, Rimouski, Quebec.

GENERAL THEATRE SUPPLY CO., LTD., 160 Bates Road, Montreal B. Telephone: REgent 9-2437. PERSONNEL—Service Engineer: P. Gaillard. Theatre Sales: Roland Bosquet. Office Manager: L. J. Davis. District Sales and Service Engineer: J. H. Hewson, 41 Belmont Ave, Ottawa, Ont. AREA SERVED—Quebec, Ottawa Valley of Ontario.

SASKATCHEWAN

DOMINION SOUND EQUIPMENTS LTD., 1553 Albert St., Regina. Telephone: JO 9-5454. PERSONNEL—Branch Manager: L. B. Cogger. Sales and Service: L. G. Kiefer. AREA SERVED—Saskatchewan.

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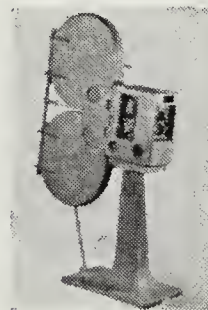
FP 7
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projector



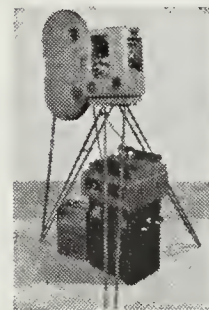
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A. BESSE AND COMPANY (ADEN), LTD., Aden. Products Sold: Philips Projection and Sound Equipment.

AFGHANISTAN

S. FAZAL AND COMPANY, Dêh Afghanan, Kabul. Products Sold: Philips Projection and Sound Equipment.

ALGERIA

COMPTOIR CINEMATOGRAPHIQUE NORD-AFRICAINE, 6 Rue d'Isly, Algiers. PERSONNEL—Agent: R. Loiseau. Products Sold: National Theatre Supply Company line. S. A. PHILIPS NORD-AFRICAINE, Immeuble Mauretania, Carrefour de l'Agha, Algiers. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, 47 Rue Michel, Algiers. PERSONNEL—Manager: A. C. Lenoel. Products Sold: Westrex Corporation line. AREA SERVED—Algeria, Tunisia, and Morocco.

WESTREX COMPANY, FRANCE-BELGIUM, Impasse Thierry, Oran. Products Sold: Westrex Corporation line.

ARGENTINA

COMPANIA COMERCIAL CONDOR, Sarmiento 2149, Buenos Aires. PERSONNEL—Carlos Glucksmann. Products Sold: National Theatre Supply Company line.

PHILIPS ARGENTINA, S.A., Cailla de Correo 3479, Buenos Aires. Products Sold: Philips Projection and Sound Equipment.

RCA VICTOR ARGENTINA, P. O. Box 4400, Bme. Mitre 1961, Buenos Aires. Products Sold: Theatre and Sound Equipment, Sound Recording Equipment, Theatre Television.

SOCIEDAD ARGENTINA DE IMPORTACION E.M. ETCHEGOIN, Maipu 639-641, Buenos Aires. Products Sold: Gaumont-Kalee line.

WESTREX COMPANY, ARGENTINA, Rodriguez Pena 370, Buenos Aires. PERSONNEL—Manager: R. J. Hortis. Products Sold: Westrex Corporation line. AREA SERVED—Argentina, Paraguay, Uruguay.

AUSTRALIA

NATIONAL THEATRE SUPPLY COMPANY OF AUSTRALASIA, PTY., LTD., 315 King William St., Adelaide, South Australia. Telephone: La 3742. PERSONNEL—Manager: J. P. Wright. Products Sold: Gaumont-Kalee.

WESTREX AUSTRALIA PTY., LTD., 62 Rundle St., Adelaide, South Australia. Products Sold: Westrex Corporation line. AREA SERVED—State of South Australia.

NATIONAL THEATRE SUPPLY COMPANY OF AUSTRALASIA, PTY., LTD., Film Centre, 164-168 Melbourne St., S. Brisbane, Queensland. Telephone: J5831. PERSONNEL—General Manager: J. A. Welch. Products Sold: Gaumont-Kalee.

WESTREX AUSTRALIA PTY., LTD., 70A Stanley St., S. Brisbane, Queensland. Products Sold: Westrex Corporation line. AREA SERVED—State of Queensland.

WESTREX AUSTRALIA PTY., LTD., 38 Elizabeth St., Hobart, Tasmania. Products Sold: Westrex Corporation line. AREA SERVED—Tasmania.

WESTREX AUSTRALIA PTY., LTD., 358 Lonsdale St., Melbourne, Victoria. Products Sold: Westrex Corporation line. AREA SERVED—State of Victoria.

GAUMONT-KALEE THEATRE SUPPLIES, 178-A Flinders St., Melbourne C.I., Victoria. Telephones: MF 2935, MF 2087. PERSONNEL—Manager: M. E. Lightfoot. Products Sold: Gaumont-Kalee, Roycophone. AREA SERVED—Victoria.

WESTREX AUSTRALIA PTY., LTD., 24 Hunter St., Newcastle, New South Wales. Products Sold: Westrex Corporation line. AREA SERVED—State of New South Wales.

*CONSOLIDATED THEATRES PTY., LTD., W.A.T.C. Building, 1 Howard St., Perth, Western Australia. Telephone: BF 2222. PERSONNEL—Managing Director: R. A. Yelland Secretary: I. E. Furby. Products Sold: Theatre Seats, Equipment.

WESTREX AUSTRALIA PTY., LTD., 447 Murray St., Perth, West Australia. Products Sold: Westrex Corporation line. AREA SERVED—State of West Australia.

PHILIPS ELECTRICAL INDUSTRIES PTY., LTD., Head Office: 69-73 Clarence St., Sydney. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Australia.

EDITOR'S NOTE

Every effort has been made by the staff of THEATRE CATALOG to make the following listings of foreign supply dealers as accurate and up-to-date as possible. However, it has not been possible to achieve a high degree of uniformity in the entries.

With the assistance of the international manufacturers and distributors, we have been able to secure exceptionally detailed information about their outlets. Other dealer listings which have not been verified specifically for this Edition are indicated by an asterisk (*).

NATIONAL THEATRE SUPPLY COMPANY OF AUSTRALASIA, PTY., LTD., Film House, 251A Pitt St., Sydney, New South Wales. Cable Address: Vitavox—Sydney. Telephone: BO663. PERSONNEL—General Manager: A. L. Graham. General Sales Manager: R. C. Smith. Products Sold: Gaumont-Kalee. AREA SERVED—Australia, Tasmania.

*RAYMAC SUPPLIES PTY., LTD., 230 and 270 Elizabeth St., P. O. Box 3787, G. P. O. Sydney, New South Wales. PERSONNEL—Managing Director: R. E. McIntosh. Products Sold: Raymac Theatre and Sound Equipment, sole Australian agent for Lorraine Carbons. AREA SERVED—Australia, Pacific Isles, Malaya, Ceylon.

RCA of AUSTRALIA, PTY., LTD., 221 Elizabeth St., Sydney, New South Wales. Products Sold: Theatre and Sound Equipment.

WESTREX AUSTRALIA PTY., LTD., Head Office of Area: Broughton House, 181 Clarence St., Sydney, New South Wales. PERSONNEL—Manager: W. E. K. Ollymer. Products Sold: Westrex Corporation line. AREA SERVED—Australia.

AUSTRIA

ELECTRO ACUSTIC GMBH, Mariahilferstrasse 37, Vienna VI. PERSONNEL—Ingl.: Fritz Strohmaier. Products Sold: National Theatre Supply Company line. AREA SERVED—Austria.

PHILIPS, G.M.B.H., Schwarzenbergplatz 2, Vienna I. Products Sold: Philips Projection and Sound Equipment.

E. SCHRACK ELEKTRIZITATS A. A., Pottendorferstrasse 25-27, Vienna XII/87. Products Sold: RCA Cinema Equipment, 35 mm.

BELGIAN CONGO

PHILIPS CONGO, S.C.R.L., Leopoldville. Products Sold: Philips Projection and Sound Equipment.

BELGIUM

BRITISH EQUIPMENT, S. A., 199 Rue Royale, Brussels. Telephones: 17.78.16, 17.39.17. PERSONNEL—Managing Director: Capt. R. H. Eliot, M.C. Technical Department: Pierre Koob. General Sales: Michael Cledes. 35mm. Sales: Maurice De Cuyper. Products Sold: Gaumont-Kalee, Bell and Howell, Ship Cinema Carbons. AREA SERVED—Belgium, Belgian Congo, Luxembourg.

BROCKLISS SIMPLEX, S.A., 211 Rue Royale, Brussels. Products Sold: National Theatre Supply Company line. AREA SERVED—Belgium, Luxembourg.

*FIBROCIT, 26 Rue Masui, Brussels. Products Sold: Theatre Seats.

PHILIPS, S.A., 37-39 Rue d'Anderlecht, Brussels. Products Sold: Philips Projection and Sound Equipment.

SOCIETE ANONYME INTERNATIONALE DE TELEGRAPHIE SANS FIL, 25 Boulevard du Regent, Brussels. Product Sold: RCA Cinema Equipment, 16mm and 35mm. AREA SERVED—Belgium, Belgian Congo.

*Listing Not Confirmed by Supply Dealer.

SOCIETE BELGE INDUSTRIELLE, S.A., 14 Square Marie-Louise, Brussels. Products Sold: RCA Theatre and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, Place des Martyrs 16, Brussels. PERSONNEL—Manager: G. F. Van Weyenbergh. Products Sold: Westrex Corporation line. AREA SERVED—Belgium and Luxembourg.

BERMUDA

BERMUDA GENERAL THEATRES, LTD., Hurstholme, Hamilton. Products Sold: National Theatre Supply Company line.

BURNABY, LTD., Victoria Street, Hamilton. Products Sold: RCA Cinema Equipment, 16mm and 35 mm.

BOLIVIA

COMMERCIO INDUSTRIAL BOLIVIANA, S.A. Casilla de Correo 1867, 2670, La Paz. Products Sold: Gaumont-Kalee line.

PALACIOS Y CIA., S.A., Head Office: Casilla de correo 648, La Paz. Branches at: Oruro, Cochabamba, Potosí, Sucre, Tarija, Santa Cruz. Products Sold: National Theatre Supply Company line.

P. L. SCHUURMANS, Casilla 1609, La Paz. Products Sold: Philips Projection and Sound Equipment.

S. A. C. I., Suers. de Simon F. Bedoya, Casilla 346, La Paz. Products Sold: RCA Theatre and Sound Equipment.

BRASIL

CINE-TELEVISAO, S.A., Rua Dr. Flores 197, Porto Alegre. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

TECNICO COMERCIAL GATTO, LTDA., Rua Concordia 668, Recife. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

COMPANHIA BLACK, Import-Export, Rua Mexico 11/202, Rio de Janeiro. P.O. Box 5124. Telephones 52-1672, 52-1473. Telegrams: "Rioblack." Products Sold: Sole Agent, Rank Precision Industries, Ltd.

R. EKERMAN, IMPORTACAO E COMERCIO MUNRAU, SA, Rua Senador Dantas 76-15*, Rio de Janeiro. Products Sold: National Theatre Supply Company line.

RCA VICTOR RADIO, S.A., Caixa Postal 2726, Rio de Janeiro. PERSONNEL—Theatre Dept. Mgr.: J. Wasser. Products Sold: Theatre and Sound Equipment. Branches: S. Paulo, Recife, Porto Alegre, Belo Horizonte.

WESTREX COMPANY, BRAZIL, Head Office of Area: Rua Juan Pablo, Duarte 38, Rio de Janeiro. PERSONNEL—Manager: Jay Cuevas. Products Sold: Westrex Corporation line. AREA SERVED—Brazil.

COMPANHIA BLACK, Import-Export, Rua Conselheiro Nebias 263, 2 Andar, Sao Paulo. Products Sold: Sole Agent, Rank Precision Industries, Ltd.

R. EKERMAN, IMPORTACAO E COMERCIO MUNRAU, SA, Rua Conselheiro Nebias 263-1º, Sao Paulo. Products Sold: National Theatre Supply Company line.

S. A. PHILIPS DO BRAZIL, Caixa Postal 8681, Sao Paulo. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, BRAZIL, Rua dos Guaianazes #153, Sao Paulo. Products Sold: Westrex Corporation line. AREA SERVED—Sao Paulo District.

BRITISH EAST AFRICA

TWENTSCHE OVERSEAS TRADING COMPANY, LTD., Nairobi, Tanga, Mombasa, Kampala, Dar-es-Salaam, Zanzibar. Products Sold: Philips Projection and Sound Equipment.

BRITISH GUIANA

BOOKERS STORES LTD., Bookers Garage, (Radio Department), 13-15 Water Street, Georgetown (Demerara). Products Sold: Philips Projection and Sound Equipment.

MANDEL I. JARDIN, 118 Cowan St., Georgetown. Products Sold: Westrex Corporation line.

WIETING AND RICHTER, LTD., Mundy Street, 40, Georgetown (Demerara). Products Sold: Gaumont-Kalee line.

BRITISH HONDURAS

MACMILLAN BROTHERS, Belize. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Colony of British Honduras.

BRITISH NEW GUINEA

ROBERT GILLESPIE (N. G.), LTD., Rabaul. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Territory of New Guinea.

BURMA

CINE SUPPLY COMPANY, 264 Barr St., Rangoon. Telephone: South 546. PERSONNEL—Managing Partner: Vijay Kumar. Products Sold: RCA Theatre and Sound Equipment, Ross Projectors, Premier accessories. COUNTRY SERVED—Union of Burma.

G. K. THEATRE SUPPLY COMPANY, LTD., 123 Sule Pagoda, Rangoon. Telephone: S-653. Products Sold: Gaumont-Kalee, Typhoon Air Conditioning Units, Bell and Howell. AREA SERVED—Union of Burma.

TRADING COMPANY LATE HEGT AND COMPANY, LTD., 36, Barr St., P.O. Box 200, Rangoon. Products Sold: Philips Projection and Sound Equipment.

CEYLON

CEYLON SERVICE AND SUPPLIES COMPANY, LTD., P. O. Box 89, Colombo. Products Sold: RCA Cinema Equipment, 16mm.

CEYLON THEATRES, LTD., 8 Parsons Road, Colombo. PERSONNEL—Chairman: Sir Chittampalam A. Gardiner. Products Sold: Gaumont-Kalee, Bell and Howell, Kershaws.

WESTREX COMPANY, INDIA, Iceland Buildings, Galle Road, Colombo 3. PERSONNEL—Depot Manager: R. H. L. Karunaratne. Products Sold: Westrex Corporation line. AREA SERVED—Ceylon.

CHILE

CORPORACION DE RADIO DE CHILE, S.A., Casilla 1407, Santiago. Products Sold: RCA Theatre and Sound Equipment.

OSSA AND MAX, Casilla 9820, Santiago. Products Sold: National Theatre Supply Company line. AREA SERVED—Chile.

PHILIPS CHILENA, S.A., Casilla 2687, Santiago. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, ANDEAN, Edificio Sud America, Bandera Esquina Agustinas, Santiago. PERSONNEL—Manager: M. C. Hayes. Products Sold: Westrex Corporation line. AREA SERVED—Chile.

CHINA (FORMOSA)

FAR EASTERN COMPANY, No. 6 Nanyang Street, Taipei, Taiwan. PERSONNEL—Manager: S. L. Woe. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

CHARLES S. JOE, International House, Section 3, Hsin Yee Road, Taipei. Products Sold: Westrex Corporation line. AREA SERVED—Formosa.

COLOMBIA

CINE COLOMBIA, S.A., Medellin. Products Sold: Gaumont-Kalee line.

J. GLOTTMANN, S.A., Carrera 13 #24-15, Bogota. PERSONNEL—President: Jack Glottmann. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment.

PHILIPS COLOMBIANA, S.A., Apartado, Aereo 4282, Bogota. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, CARIBBEAN, Carrera 5A, No. 19-40, Bogota. PERSONNEL—Manager: D. L. Smith. Products Sold: Westrex Corporation line. AREA SERVED—Columbia.

COSTA RICA

IMPORTADORA FILMICA COMERCIAL, LTDA., Apartado Correo 939, San Jose. PERSONNEL—Owner and Managing Director: Carlos Fc. Jinesta. Owner and Manager: Charles G. Bertsch. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Costa Rica.

PAN AMERICAN TRADING COMPANY, LTD., Apartado 2018, San Jose. PERSONNEL—Owner and Manager: Francisco Pena. Products Sold: National Theatre Supply Company line. AREA SERVED—Nicaragua, Guatemala, Costa Rica.

PHILIPS DE COSTA RICA, LTD., P. O. Box 4325, San Jose. Products Sold: Philips Projection and Sound Equipment.

JOSE RAVENTOS, Apartado 1147, San Jose. Products Sold: RCA Theatre and Sound Equipment.

*DOMINGO VARGAS A., P. O. Box 3675, San Jose. Products Sold: Projection and Sound Equipment. AREA SERVED—Costa Rica.

CUBA

(See WEST INDIES)

CYPRUS

CYPRUS COMMERCIAL COMPANY, P. O. Box 208, Nicosia. Products Sold: Westrex Corporation line. AREA SERVED—Cyprus.

D. OUZOUNIAN, M. SOULTANIAN AND COMPANY,

LTD., P. O. Box 775, Nicosia. Products Sold: Philips Projection and Sound Equipment.

A. Y. TILBIAN & SONS (Fotokine, Ltd.), P. O. Box 266, Nicosia. Products Sold: Gaumont-Kalee line.

DENMARK

BANG & OLUFSON, A.S., Bredgade 34, Copenhagen. Telephone: BN 9320. Products Sold: Philips Projection Equipment.

NORDISK KINOTEKNIK A/S, Borgergade 10, Copenhagen K. Telephone: Central 8989. Products Sold: Gaumont-Kalee, Ship Carbons, Stage Lighting Equipment.

WESTREX COMPANY, A/A, Vesterport 481, Copenhagen. Telephone: Central 5598. PERSONNEL—Manager: C. Nygaard. Products Sold: Westrex Corporation line. AREA SERVED—Denmark.

DOMINICAN REPUBLIC

CLAUDIO FERNANDEZ, Apartado 826, Ciudad Trujillo. Products Sold: RCA Theatre and Sound Equipment.

JOAQUIN GINEBRA, Apartado 902, Ciudad Trujillo. Products Sold: National Theatre Supply Company line. AREA SERVED—Dominican Republic.

*Listing Not Confirmed by Supply Dealer.

ECUADOR

ELECTRONICA, S.A., Apartado 3509, Guayaquil. PERSONNEL—Owner and Director: Luigi Rota. Manager: Emilio Bini. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Coast Zone of Ecuador.

WESTREX COMPANY, ANDEAN, Boyaca No. 1011, Guayaquil. PERSONNEL—Manager: R. Diaz. Products Sold: Westrex Corporation line. AREA SERVED—Ecuador.

PHILIPS ECUADOR, S.A., Casilla 2376, Quito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDAD RADIOTECNICA ECUATORIANA, Apartado 414, Quito. PERSONNEL—Owner and Director: Luigi Rota. Managers: Ing. Iglilio Perotti, Lic. Fabián Bucheli. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Ecuador.

EGYPT

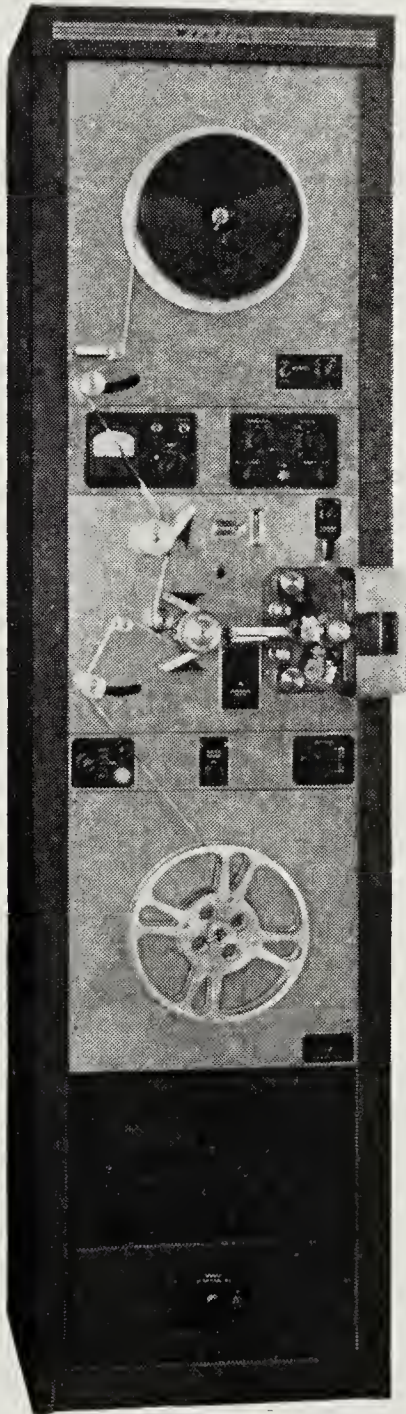
(See UNITED ARAB REPUBLIC)

ETHIOPIA

PHILIPS (ETHIOPIA), S.A., P. O. Box 569, Addis Ababa. Telephone: 2771. Products Sold: Philips Projection and Sound Equipment.

SABEAN UTILITY CORPORATION, LTD., P. O. Box No. 795, Addis Ababa. Products Sold: Westrex Corporation

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Additional information available on request from: Headquarters—111 Eighth Ave., New York 11, N. Y. or Hollywood Division—6601 Romaine Street, Hollywood 38, Calif.



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A DIVISION OF LITTON INDUSTRIES



line. AREA SERVED—Ethiopia.

FEDERATION OF MALAYA

(See SINGAPORE)

FINLAND

G. W. BERG AND COMPANY, 14 Fabiansgatan, Helsinki.

PARVIS FILMI, P. O. Box 279, Helsinki. Products Sold: Gaumont-Kalee line.

OY PHILIPS AB, Box 255, Helsinki. Products Sold: Philips Projection and Sound Equipment.

FORMOSA

(See CHINA)

FRANCE

(See Separate Entry for ALGERIA)

BROCKLISS SIMPLEX, S.A., 295 Cours de la Somme, Bordeaux. Products Sold: National Theatre Supply Company line.

BROCKLISS SIMPLEX, S.A., 102 La Canebiere, Marseille. Manager: Henri Barody. Products Sold: National Theatre Supply Company line.

WESTREX COMPANY, FRANCE - BELGIUM, 3 Cours Joseph Thiedry, Marseille. Products Sold: Westrex Corporation line. AREA SERVED—Southern France.

BROCKLISS SIMPLEX, S.A., 6 Rue Guillaume Tell, Paris 17. Head Office. PERSONNEL—General Manager: Albert Gillet. Branches: Bordeaux, Marseilles, Lille, France; Brussels, Belgium. Agents: Algiers, Algeria; Casablanca, Morocco; Bienne, Switzerland. Products Sold: National Theatre Supply Company line. AREA SERVED—France, French Colonies, Switzerland, Belgium.

S. A. PHILIPS ECLAIRAGE ET RADIO, 11, Rue Edouard Nortier, Paris. Products Sold: Philips Projection and Sound Equipment.

STE. DES THEATRES CINEMATOGRAPHIQUES PATHE, S.A., 6 Rue Francoeur, Paris 18. PERSONNEL—J. Ottoz. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Algiers, France.

SPECIALTIES TIRANTY, S.A., 106-108 Boulevard Hausman, Paris. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

WESTREX COMPANY, FRANCE-BELGIUM, Head Office of Area: 120 Avenue des Champs Elysees, Paris. PERSONNEL—Manager: J. P. Winter. Products Sold: Westrex Corporation line. AREA SERVED—France.

GERMANY

DEUTSCHE PHILIPS Gm.b.H., Mönckebergstrasse 7 (24a) Hamburg 1. Products Sold: Philips Projection and Sound Equipment.

OBERING GEORGE HEINECKE, Tengstrasse 15, Munich 13. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

GHANA

SOCIETE COMMERCIALE DE L'OUEST-AFRICAINE, Accra. Products Sold: Philips Projection and Sound Equipment.

GREAT BRITAIN

North (Incl. Northern Ireland)

A. BUCKLEY, "Wheatcroft," Purlwell Lane, Batley, Yorkshire. Telephones: Batley 431, Morley 902. Products Sold: Zippa and Branson Change-overs; exporter of new and used theatre equipment.

AUTOMATICKET, LTD., 29-31 Ocean Buildings, Donegal Street East, Belfast. Products Sold: Tickets, Ticket Issuing and Recording Machines.

G. B.—KALEE, 46 Howard St., Belfast. Telephone 27065. PERSONNEL—Manager: A. Reynolds. Products Sold: Gaumont-Kalee Sound Equipment and Furnishing. AREA SERVED—Northern Ireland.

RCA GREAT BRITAIN, LTD., 58 Howard St., Belfast. Telephone: 24762. PERSONNEL—Northern Ireland and Republic of Ireland Manager: N. J. Railton. Products Sold: RCA Theatre and Sound Equipment.

BTH SOUND EQUIPMENT, LTD., 108 Renfield Street, Glasgow. Products Sold: BTH Projectors and Reproducers, Mazda Xenon 35mm Lamps and Lighthouses, General Theatre Supplies.

J. FRANK BROCKLISS, LTD., 181 Howard St., Glasgow, C. 1. PERSONNEL—Branch Manager: E. Dobbing. Products Sold: National Theatre Supply Company line and Philips Projection and Sound Equipment.

G. B.—KALEE, 121 West Regent Street, Glasgow. PERSONNEL—Managers: Ferguson, J. Paterson. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—Scotland.

PATERSON (GLASGOW) LTD., 79 Howard St., Glasgow. Products Sold: Seating, curtains, floor coverings.

PATHE EQUIPMENT, LTD., 68 Bath St., Glasgow. Products Sold: Ross Projection Equipment, Dawson's Seating, General Theatre Equipment and Supplies.

RCA GREAT BRITAIN, LTD., 58 W. Regent St., Glasgow. Telephone: Douglas 4712. PERSONNEL—District Manager: A. Lees. Products Sold: Theatre and Sound Equipment.

STAGE FURNISHINGS, LTD., 346 Sauchiehall St., Glasgow C. 2. Telephone: Douglas 6431. Products Sold: Strand Electric and Engineering Company line.

WESTREX COMPANY, LTD., 141 Bath St., Glasgow, C. 2. Products Sold: Westrex Corporation line.

AUTOMATICKET, LTD., 2 Fraser Street, Liverpool. Products Sold: Tickets, Ticket Issuing and Recording Machines.

G. B.—KALEE, 14 Tithebarn Street, Liverpool. Telephone: Central 8956. PERSONNEL—Manager: F. Jordan. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—North Wales and part of North West England.

AUTOMATICKET, LTD., 12 New Bridge Street, Newcastle-on-Tyne. Products Sold: Tickets, Ticket Issuing and Recording Machines.

CROWE & COMPANY, LTD., 52 Stowell St., Newcastle-on-Tyne. Products Sold: National Theatre Supply Company line.

G. B.—KALEE, 60 Blenheim Street, Newcastle-on-Tyne. Telephone: Newcastle 23038. PERSONNEL—Manager: W. Yeomans. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—Northumberland, Durham, Cumberland, North Yorkshire.

RCA GREAT BRITAIN, LTD., 36 Clayton St. W., Newcastle-on-Tyne. Telephone: Newcastle 27771. PERSONNEL—District Manager: R. T. Wheatley. Products Sold: Theatre and Sound Equipment.

WESTREX COMPANY, LTD., 1 Charlotte Square, Newcastle-on-Tyne. Products Sold: Westrex Corporation line.

PATHE EQUIPMENT, LTD., 28 Leinster Road, Swinton, Lancs. Products Sold: Ross Projection Equipment, Dawson's Seating, General Theatre Equipment and Supplies.

Midlands

AUTOMATICKET, LTD., Fletcher Chambers, Fore Street, Birmingham. Products Sold: Tickets, Ticket Issuing and Recording Machines.

BTH SOUND EQUIPMENT, LTD., 10 Hospital Street, Birmingham. Products Sold: BTH Projectors and Reproducers, Mazda Xenon 35mm Lamps and Lighthouses, General Theatre Supplies.

J. FRANK BROCKLISS, LTD., 27 John Bright St., Birmingham. PERSONNEL—Branch Manager: A. B. Boulton. Products Sold: National Theatre Supply Company line and Philips Projection and Sound Equipment.

G. B.—KALEE, 45 Newhall St., Birmingham. Telephone: Central 5927. PERSONNEL—Manager: Harold A. Richardson. Divisional Engineer: H. E. Munslow. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—The Midlands.

RCA GREAT BRITAIN, LTD., 164 Stratford Road, Shirley, Birmingham. Telephone: Shirley Birmingham 1819. PERSONNEL—District Manager: S. J. C. Taylor. Products Sold: Theatre and Sound Equipment.

*THEATRE SEATS, LTD., 160 Cape Hill, Smethwick, Birmingham.

W. W. TURNER & COMPANY, LTD., Station Road, Northfield, Birmingham 31. Products Sold: Theatre Seats, Carpets, Curtains.

WESTREX COMPANY, LTD., 49 Broad St., Birmingham. Products Sold: Westrex Corporation line.

AUTOMATICKET, LTD., 2 Park Square, Leeds. Products Sold: Tickets, Ticket Issuing and Recording Machines.

BTH SOUND EQUIPMENT, LTD., 67 Britannia House, Leeds. Products Sold: BTH Projectors and Reproducers, Mazda Xenon 35mm Lamps and Lighthouses, General Theatre Supplies.

J. FRANK BROCKLISS, LTD., 67 Britannia House, Wellington St., Leeds. Telephone: Leeds 24509. PERSONNEL—Branch Manager: W. D. Raphael. Products Sold: National Theatre Supply Company line and Philips Projection and Sound Equipment. AREA SERVED—Yorkshire, Lincolnshire, Nottinghamshire, Derbyshire.

G. B.—KALEE, 17 Wellington St., Leeds. PERSONNEL—Manager: Dennis V. Sumpter. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—Yorkshire.

PATHE EQUIPMENT, LTD., 2 Britannia House, Leeds. Products Sold: Ross Projection Equipment, Dawson's Seating, General Theatre Equipment and Supplies.

FRED V. STEELE, LTD., (Incorporating Provincial Cinematograph Trading Company), 7 Stainburn Drive, Leeds 17. Telephone: Leeds 68-2852. PERSONNEL—A. R. Steele. Products Sold: Projection, Sound, and General Theatre Equipment. AREA SERVED—Yorkshire, Lancashire, Nottinghamshire.

WESTREX COMPANY, LTD., Wellington Chambers, Wellington Street, Leeds 1. Products Sold: Westrex Corporation line.

AUTOMATICKET, LTD., 21 Spring Gardens, Manchester. Products Sold: Tickets, Ticket Issuing and Recording Machines.

*Listing Not Confirmed by Supply Dealer.

BTH SOUND EQUIPMENT, LTD., 4 Whitworth Street, Manchester. Products Sold: BTH Projectors and Reproducers, Mazda Xenon 35mm Lamps and Lighthouses, General Theatre Supplies.

J. FRANK BROCKLISS, LTD., 3, The Parsonage, Manchester. PERSONNEL—Branch Manager: W. Chilton. Products Sold: National Theatre Supply Company line and Philips Projection and Sound Equipment.

G. B.—KALEE, Parsonage Buildings, 4 St. Mary's Parsonage, Manchester. Telephone: Blackfriars 1428. PERSONNEL—Branch Manager: Harry Mould. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—East, West, and South Lancashire; part of Cheshire.

RCA GREAT BRITAIN, LTD., 274 Deansgate, Manchester. Telephone: Blackfriars 7092. PERSONNEL—District Manager: A. J. Bush. Products Sold: Theatre and Sound Equipment.

WESTREX COMPANY, LTD., 1 North Parade, Deansgate, Manchester 3. Products Sold: Westrex Corporation line.

AUTOMATICKET, LTD., 11 Wellington Circus, Nottingham. Products Sold: Tickets, Ticket Issuing and Recording Machines.

FOSTER (DECORATIONS & CURTAINS) LTD., 375 Westdale Lane West, Nottingham. Product Sold: Specialists in Theatre Decoration, Draperies, Joinery.

W. J. FURSE & COMPANY, LTD., Traffic Street, Nottingham. Products Sold: Stage Lighting, Curtains, Curtain Tracks, Color Changing Dimming Equipment.

WESTREX COMPANY, LTD., Angel Row, Nottingham. Products Sold: Westrex Corporation line.

South (Incl. London and Wales)

L. B. LOCKWOOD & COMPANY, LTD., Newall St., Bradford. Products Sold: Carpets, Seating, Curtains.

ANDREW SMITH HARKNESS, LTD., Station Road, Boreham Wood, Herts. Telephone: Elstree 3611. Products Sold: Perlux Screens, Matt White and Silver. AREA SERVED—Entire World.

AUTOMATICKET, LTD., 8 St. Paul's Road, Clifton, Bristol. Products Sold: Tickets, Ticket Issuing and Recording Machines.

AUTOMATICKET, LTD., 7 High Street, Cardiff. Products Sold: Tickets, Ticket Issuing and Recording Machines.

G. B.—KALEE, 67 Queen St., Cardiff, Wales. Telephone: 20261/2. PERSONNEL—Branch Manager: R. H. Evans. Products Sold: Gaumont-Kalee Sound Equipment and Furnishings. AREA SERVED—South Wales and West of England.

PATHE EQUIPMENT, LTD., 856 Newport Road, Rumney, Cardiff. Products Sold: Ross Projection Equipment, Dawson's seating, General Theatre Equipment and Furnishings.

RCA GREAT BRITAIN, LTD., 57-59 Charles St., Cardiff. Telephone: Cardiff 30194. PERSONNEL—District Manager: J. H. Welch. Products Sold: Theatre and Sound Equipment.

WESTREX COMPANY, LTD., 10 Museum Place, Cardiff. Products Sold: Westrex Corporation line.

WALTURDAW CINEMA SUPPLIES (1952) LTD., 22 High St., Kingston-on-Thames, Surrey. PERSONNEL—Directors: H. E. Driscoll, H. R. Taylor. Products Sold: Projectors, Sound Equipment, Dimmers, Dimmer Boards, Resistances.

AUTOMATICKET, LTD., Head Office: 197 Wardour Street, London, W.1. Telephone: Gerrard 3482-8. PERSONNEL—General Manager: R. D. Roper. Products Sold: Tickets, Ticket Issuing and Recording Machines.

BTH SOUND EQUIPMENT, LTD., Head Office: Great Newport St., London, W.C.2. Products Sold: BTH Projectors and Reproducers, Mazda Xenon 35mm Lamps and Lighthouses, General Theatre Supplies.

J. FRANK BROCKLISS, LTD., 167/169 Wardour St., London, W.1. PERSONNEL—Owner: J. Frank Brockliss. Director and Manager: F. E. Durban. Products Sold: National Theatre Supply Company line and Philips Projection and Sound Equipment. AREA SERVED—All of Europe.

CHARLES H. CHAMPION & COMPANY, LTD., 60-66 Wardour Street, London, W.1. Telephone: Gerrard 9376. Products Sold: Carbons.

CINESALES, LTD., 49 Frith Street, London, W.1. Telephone: Gerrard 5457. PERSONNEL—J. Sturgeon, E. Sturgeon. Products Sold: Arc Lamps, Inductors, Film Splicers, other Theatre Equipment and Accessories.

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Tegucigalpa. Products Sold: RCA Theatre and Sound Equipment.

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WESTREX COMPANY, NEW ZEALAND, LTD., Head Office of Area: Dental and Medical Supply Bldg., 128 Wakefield St., Wellington. PERSONNEL—Manager: B. S. Rundle. Products Sold: Westrex Corporation line. AREA SERVED—New Zealand.

NICARAGUA

*AUTOMOTIVE AND INDUSTRIAL EQUIPMENT COMPANY, Apartado 323, Managua.

EQUIPOS Y ACCESORIOS, Apartado 242, Managua. Products Sold: National Theatre Supply Company line, "National" Carbons. AREA SERVED—Nicaragua.

SUCESORES DE RAFAEL CABRERA, Apartado 1267, Managua. Products Sold: RCA Theatre and Sound Equipment, RCA 16mm. Equipment.

NIGERIA

COMPANIE FRANCAISE DE L'AFRIQUE OCCIDENTALE, 7 Place d'Iena, Paris 16. PERSONNEL—Nigerian Manager: Leon Morelon. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

PHILIPS (WEST AFRICA) LTD., P. O. Box 2023, G. P. O., Lagos. Products Sold: Philips Projection and Sound Equipment.

NORTHERN IRELAND

(See GREAT BRITAIN)

NORWAY

*AKSJESELSKAPET PROTON, Rosenkrantzgt, 11, Oslo. Products Sold: Siemens and Halske, Klangfilm Sound Equipment.

HANS H. KNUITSEN AND COMPANY Kangens Gt. 15, Oslo. Products Sold: Gaumont-Kalee, Bell and Howell,

Eugen Bauer, Lorraine Carbons.

J. L. NERLIEN A/S, Tollbugt. 35, Oslo. Products Sold: National Theatre Supply Company line and Zeiss Ikon Equipment.

NORSK A/S PHILIPS, P. O. Box 5040 Oslo. Products Sold: Philips Projection and Sound Equipment.

A/S PROTON, Rosengrautzgaten 11, Oslo. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

PAKISTAN

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulistan Cinema Building, Ramna, Dacca. PERSONNEL—Manager: Karim Kassamally. Products Sold: National Theatre Supply Company line.

WESTREX COMPANY, EAST, Gulistan Cinema Building, Ramna, Dacca. Products Sold: Westrex Corporation line. AREA SERVED—East Pakistan.

ELECTRONICS AND FILM EQUIPMENTS, LTD., Gulshan-E-Nusrat Building, Victoria Road, Saddar, Karachi 3. PERSONNEL—Managing Director: A. T. Nomanbhoy. Products Sold: National Theatre Supply Company line.

FILM FACTORS, LTD., Rex Annexe, 27 Victoria Road, Karachi 2. Products Sold: Gaumont-Kalee line.

PHILIPS ELECTRICAL COMPANY OF PAKISTAN, LTD., P. O. Box 7101, Karachi. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, EAST, Karachi House, McLeod Road, Karachi. Products Sold: Westrex Corporation line. AREA SERVED—West Pakistan.

ELECTRONICS AND FILM EQUIPMENTS, LTD., Luxmi Mansion, The Mall, Lahore. PERSONNEL—Manager: Anwar Hussain. Products Sold: National Theatre Supply Company line.

WESTREX COMPANY, EAST, Head Office of Area: Attar Singh Building, The Mall, Lahore. PERSONNEL—Manager: D. E. Merfield. Products Sold: Westrex Corporation line. AREA SERVED—Pakistan.

PANAMA

PANAMA RADIO CORPORATION, P. O. Box 406, Panama City. PERSONNEL—President: A. Bletterman. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Republic of Panama, Canal Zone.

RODRIGUEZ Y COMPANIA, P. O. Box 242, Panama City. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, CARIBBEAN, Avienda 5a Cuba, #32-14, Panama City. PERSONNEL—Manager: B. A. Rivera. Products Sold: Westrex Corporation line. AREA SERVED—Panama and Canal Zone.

PARAGUAY

PHILIPS DEL PARAGUAY, S.A., Casilla de Correo 605, Asunción. Products Sold: Philips Projection and Sound Equipment.

PERU

J. CALERO PAZ, S.A., Portal de Belen 902-914, Apartado 1281, Lima. Products Sold: National Theatre Supply Company line and RCA Theatre and Sound Equipment. AREA SERVED—Peru.

PHILIPS PERUANA, S.A. Apartado 1841, Lima. Products Sold: Philips Projection and Sound Equipment.

ERNESTO A. REID, S.A., Av. Wilson 1698, Lima. Products Sold: Gaumont-Kalee line.

WESTREX COMPANY, ANDEAN, Edificio Hidalgo No. 950-954, Plaza San Martin, Lima. PERSONNEL—Manager: M. Prado. Products Sold: Westrex Corporation line. AREA SERVED—Peru and Bolivia.

PHILIPPINES

WESTREX COMPANY, ASIA, Legaspi Street, Cebu City. Products Sold: Westrex Corporation line.

WESTREX COMPANY, ASIA, 227 Legaspi Street, Davao City. Products Sold: Westrex Corporation line.

WESTREX COMPANY, EAST, Jalandoni Int., Iloilo City. Products Sold: Westrex Corporation line.

S. M. BERGER AND COMPANY, LTD., 523 Bustos, Corner Rigal Ave., Manila. PERSONNEL—Manager: Bela Bass. Products Sold: National Theatre Supply Company line.

PHILIPPINE ENGINEERING CORPORATION, 936 Raon St., Quiapo, Manila. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS INDUSTRIAL DEVELOPMENT, INC., 544 San Luis St., P. O. Box 2205, Ermita, Manila. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, ASIA, Head Office of Area: 666 Florentino Torres, Manila. PERSONNEL—Manager: H. v. Zeppelin. Products Sold: Westrex Corporation line. AREA SERVED—Philippines.

PORTUGAL

CENTRO DE COOPERACAO TECHNICA, Rua Dom Joao V, No. 2, Lisbon. Products Sold: Gaumont-Kalee line.

INSTITUTO PASTEUR de LISBOA, R. Nova do Almada 69, Lisbon. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS PORTUGUESA, S.A.R.L., Rua Joaquim Antonio de Aguiar 66, Lisbon. Products Sold: Philips Projection

and Sound Equipment.

TELECTRA EMPRESA TECNICA DE EQUIPAMENTOS ELECTRICOS, S.A.R.L., R. Rodigo da Fonseca, 103 r/c, Lisbon. Products Sold: RCA Cinema Equipment, 35mm and 16mm

WESTREX COMPANY, ALBINE, Rua Crucifixo, 76 Lisbon. Products Sold: Westrex Corporation line. AREA SERVED—Portugal.

PORTUGUESE EAST AFRICA

ZUID-AFRIKAANSCH, HANDELSHUIS, N. V., P. O. Box 385 Beira; P. O. Box 471, Lourenco Marques; P. O. Box 111 and 124, Mocambique; Nacala; P. O. Box 124, Nampula; P. O. Box 300, Quelimane. Products Sold: Philips Projection and Sound Equipment.

PORTUGUESE WEST AFRICA

SOCIEDADE COMMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA" Caixa Postal 26, Benquela. Products Sold: Philips Projection and Sound Equipment.

SOCIEDADE COMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA," Lobito. Products Sold: Philips Projection and Sound Equipment.

SOCIEDADE COMERCIAL LUSO-HOLANDESA LDA., "LUSOLANDA," Caixa Postal 178, Luanda. Products Sold: Philips Projection and Sound Equipment.

EL SALVADOR

MANUEL VIEYTEZ, 1A Calle Poniente No. 430, San Salvador. Products Sold: National Theatre Supply Company line.

PHILIPS DE EL SALVADOR S.A., P.O. Box 865, San Salvador. Products Sold: Philips Projection and Sound Equipment. COUNTRY SERVED—El Salvador.

RADIO ELECTRICA, S. A., La Calle Poniente No. 2 San Salvador. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

*SUCESSION CARLOS AVILA, Calle Delgado Y 6A, San Salvador.

SAUDI ARABIA

MOHAMED ALY MAGHRABI, P. O. Box No. 61, Jeddah. Products Sold: Westrex Corporation line. AREA SERVED—Saudi Arabia.

MOHAMED MAHMOOD ZAHID AND BROTHERS, Jeddah. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Saudi Arabia, Yemen.

SCOTLAND

(See GREAT BRITAIN)

SINGAPORE

EDWARD EU AND COMPANY, LTD., 1 Orchard Road, Singapore 9. Products Sold: RCA Cinema Equipment, 35mm and 16mm.

H. A. O'CONNOR & CO., LTD., Laidlaw Building, Battery Road, P. O. Box No. 252, Singapore. PERSONNEL—Managing Director: F. Hickley. Executive Director: P. H. B. Dowson. General Sales Manager: P. J. Richmond. Products Sold: Gaumont-Kalee, "Ship" Carbons, Bell and Howell.

PHILIPS ELECTRICAL COMPANY OF MALAYA LTD., 10 Battery Road, Singapore. Products Sold: Philips Projection and Sound Equipment.

SHAW BROTHERS, LTD., 112/120 Robinson Rd., Singapore. Products Sold: National Theatre Supply Company line. AREA SERVED—Malaya.

WESTREX COMPANY, ASIA, 13B Robinson Road, Singapore. Products Sold: Westrex Corporation line.

SOCIETY ISLANDS

ESTABLISSEMENTS DONALD TAHITI, Papeete, Tahiti. Products Sold: RCA Theatre and Sound Equipment.

SOUTH AFRICA, UNION OF

PAN AFRICAN FILM SERVICES (PTY.) LTD., P. O. Box 3243 Capetown. Products Sold: RCA Cinema Equipment, 16mm.

AFRICAN CONSOLIDATED FILMS, LTD., Head Office: Broadcast House, 170 Commissioner St., Box 4552, Johannesburg. Branches: Cape Town—26 Commercial St., Box 701. Port Elizabeth—Grand Theatre, Main St. Box 347. Durban—241 Smith St., Box 2352. Bulawayo—Palace Theatre, 11th Ave., Box 537 Nairobi—Corner Govt. Road and Queensway, Box 2682. PERSONNEL—N. Bennett, R. H. Jameson. Products Sold: National Theatre Supply line, RCA Theatre and Sound Equipment, G. B.-Kalee. AREA SERVED—Africa, South of Equator.

H. POLLACK AND COMPANY, LTD., 124 President St., Johannesburg. Products Sold: RCA Cinema Equipment, 35mm.

SOUTH AFRICAN PHILIPS (PTY.) LTD., P. O. Box 7703, Johannesburg. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, EAST, 705. Safric House, 36 Plein Street, Johannesburg. PERSONNEL—Manager: D. Pollock. Products Sold: Westrex Corporation line. AREA SERVED—Union of South Africa, Northern and Southern Rhodesia, Belgian Congo, Portuguese East and West Africa, Tanganyika, Uganda, Kenya Colony, Zanzibar, Angola.

*Listing Not Confirmed by Supply Dealer.

SOUTHERN RHODESIA

PHILIPS RHODESIAN (PRIVATE), LTD., P. O. Box 8003, Belmont. Products Sold: Philips Projection and Sound Equipment.

PHILIPS RHODESIAN (PRIVATE), LTD., P. O. Box 994, Salisbury. Products Sold: Philips Projection and Sound Equipment.

SPAIN

WESTREX COMPANY, IBERICA, Head Office of Area: Avenida Jose Antonio 636, Barcelona. PERSONNEL—Manager: J. L. Monnerot-Dumaine. Products Sold: Westrex Corporation line. AREA SERVED—Spain.

*C. AND G. CARANDINI S. A., Avenida Jose Antonio 31, Madrid.

RCA ESPANOLA, S. A., Avenida de America y Hernandez de Tejada (Frente Estudios CEA, Ciudad Lineal), Madrid. Products Sold: RCA Theatre and Sound Equipment.

PHILIPS IBERICA, S.A.E. Paseo de las Delicias 65, Madrid. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, IBERICA, Avenida Jose Antonio 66, Madrid. Products Sold: Westrex Corporation line.

SUDAN

G. & A. E. LICOS, LTD., P. O. Box 183, Khartoum. Products Sold: Gaumont-Kalee Theatre Equipment.

GELLATLY, HANKEY AND CO. (ENGINEERING), LTD., P. O. Box 150, Khartoum. Products Sold: Philips Projection and Sound Equipment.

SURINAM

C. KERSTEN AND COMPANY, N.V., P. O. Box 216, Paramaribo. Products Sold: Philips Projection and Sound Equipment.

SWEDEN

A. B. FRITZ WEIST & COMPANY, Box 24B, Stockholm 1. Products Sold: Gaumont-Kalee line.

SVENSKA A. B. PHILIPS, Gavlegatan 16, Stockholm 6. Products Sold: Philips Projection and Sound Equipment.

SVENSK TON-FILM. Karlsdergseagen 43B, Stockholm. Products Sold: RCA Cinema Equipment, 16mm.

*SVENSKA VIDEO AKTIEBOLAG, Norrlandsgatan 1B, 3 tr., Stockholm.

UNITED ELECTRIC COMPANY, A.S., Sveavagen 25-27, Stockholm. Products Sold: Westrex Corporation line. AREA SERVED—Sweden, Norway, and Finland.

SWITZERLAND

*VICTOR FILM, LTD., Falknerstrasse 4, Basle.

WESTREX COMPANY, ALPINE, Viaduktstrasse 60, Baste. PERSONNEL—Manager: J. G. Van Erk. Products Sold: Westrex Corporation line. AREA SERVED—Switzerland.

*PRODUITS PERFECTONE S. A., 28 Alex. Schoeni, Bienne. Products Sold: Perfectone Projection and Sound Equipment. AREA SERVED—Europe, Middle-Orient, Africa.

OMNILUX S.A., 4 Rue du Midi, Lausanne. Products Sold: National Theatre Supply Company line.

JACQUES BAERLOCHER CORPORATION FOR ELECTRONIC PRODUCTS, Nüscherstrasse 31, Zürich. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Switzerland.

PHILIPS A. G., Philips Haus, Edenstrasse 20, Zürich 3/45. Products Sold: Philips Projection and Sound Equipment.

UTILITAS A. G., Im Schilf 6, Zürich. Products Sold: Philips Sound and Projection Equipment.

SYRIA

(See UNITED ARAB REPUBLIC)

TAIWAN

(See CHINA-FORMOSA)

TANGIER

CASA ROS, Estatut 79, Tangier. Products Sold: Philips Projection and Sound Equipment.

A. S. COHEN, Calle Mejico 78-A, Tangier. Products Sold: Gaumont-Kalee line.

U. S. PRODUCTS, INC., 5 Rue de Viques, Tangier. Products Sold: RCA Cinema Equipment, 16mm and 35mm.

THAILAND (SIAM)

BARROW, BROWN AND COMPANY (1948), LTD., Barrow, Brown Bldg., Bangkok. PERSONNEL—Manager: G. H. Y. Grant. Products Sold: RCA Theatre and Sound Equipment.

*K. K. TSAN, Capitol Theatre, 311, New Road, P. O. Box 141, Bangkok.

THE LIGHT & SOUND (THAI) COMPANY, LTD., Phay-asri Square, New Road, Bangkok. Products Sold: Theatre Supplies.

PHILIPS ELECTRICAL COMPANY OF THAILAND, LTD., 287 Silom Road, Bangkok. Products Sold: Philips Projection and Sound Equipment.

VICTORIOUS COMPANY, LTD., 620 Jakaphet Road, Bangkok. Products Sold: National Theatre Supply Company line.

TUNISIA

STE. LEO VOGELFEITH, Rue Garibaldi, Bizerte. PERSONNEL—Manager: A. Guérinel. Products Sold: National Theatre Supply Company line.

SOCIETE TUNISIENNE PHILLIPS, 32, Bis, Rue Lavigeria, Tunis. PERSONNEL—Manager: V. R. Bernard. Technical Assistant: L. Bouissou. Products Sold: Philips Projection and Sound Equipment.

WESTREX COMPANY, FRANCE-BELGIUM, 4 Rue de Vesoul, Tunis. Products Sold: Westrex Corporation line. AREA SERVED—Tunisia.

TURKEY

TEKNIKA, T.A.S., P. O. Box Galata 153, Istanbul. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Turkey.

TURK PHILIPS, T.A.S., Posta Kutusu 504, Beyoglu, Istanbul. Products Sold: Philips Projection and Sound Equipment.

UNITED ARAB REPUBLIC

*ISIDORE LEVY, Head Office: 22 bis Avenue Fouad Ier, Alexandria, (Egypt). Telephone: 20728. Products Sold: Film and Projection Equipment Accessories, Lorraine Carbons. AREA SERVED—Egypt, Sudan, Lybia, Eritrea.

WESTREX COMPANY, EAST, Head Office of Area: 22 (Bloc C) Av. Fouad Ier, Alexandria (Egypt). PERSONNEL—Manager: P. D. Amourgis. Products Sold: Westrex Corporation line. AREA SERVED—Egypt, Greece, Turkey, Cyprus, Iran, Iraq, Arabia, Ethiopia, Eritrea, Aden, Syria, Lebanon.

THE GABRI COMPANY, 51 Ibrahim Pasha St., Cairo (Egypt). Products Sold: RCA Cinema Equipment, 16mm and 35mm.

THE GENERAL COMPANY FOR PHARMACEUTICALS, P. O. Box 600, Cairo (Egypt). Products Sold: Gaumont-Kalee line.

PHILIPS ORIENT, S.A., 23, Sharia Youssef el-Guindi, Cairo (Egypt). Product Sold: Philips Projection and Sound Equipment.

*W. A. LANCASTER AND SON, Head Office: 11 Emad-el-Din St., Cairo. Sales: 50, Abdel-Khalek Saroit St., Cairo (Egypt).

WESTREX COMPANY, EAST, 5 Sharia, Kasr-El-Nil, Cairo (Egypt), Products Sold: Westrex Corporation line.

ETS. PHOTO-CINE AZAD, P. O. Box 630 Damascus, (Syria) Products Sold: Gaumont-Kalee line.

PHILIPS MOYEN-ORIENT, S. A., P. O. Box 2336 Damascus (Syria). Products Sold: Philips Projection and Sound Equipment.

URUGUAY

CINEMATOGRAFICA GLUCKSMANN, S.A., Rio Branco 1320-26, Montevideo. PERSONNEL—Owner and Manager: Bernardo Glucksmann. Products Sold: National Theatre Supply line. AREA SERVED—Uruguay.

CUFE, S.A., Colonia 1189, Montevideo. Products Sold: RCA Cinema Equipment, 16mm.

H. GARCIA AROCENA, San Jose 1202 Esq. Cuareim, Montevideo. Products Sold: Gaumont-Kalee line.

PHILIPS DEL URUGUAY, S.A., Casilla Correo 294, Montevideo. Products Sold: Philips Projection and Sound Equipment.

VENEZUELA

DUPLEX INDUSTRIAL, C. A., Apartado 1995, Caracas. Products Sold: Gaumont-Kalee line.

C. A. PHILIPS VENEZOLANA, Apartado 1167, Caracas. Products Sold: Philips Projection and Sound Equipment.

NATIONAL SUPPLY, S.A., Gorda a Aserradero 32/34, Caracas. PERSONNEL—Manager: Augusto M. Matilla. Products Sold: National Theatre Supply Company line.

STANDARD ELECTRIC, S.A., Apartado 2627, Caracas. Edif. Las Funciones: Av. Andrés Bello. PERSONNEL—Manager: José Castañeda. Products Sold: RCA Theatre and Sound Equipment. AREA SERVED—Venezuela.

WESTREX COMPANY, CARIBBEAN, Edificio Karam, Oficina 210, Ibarra a Pelota, Caracas. Products Sold: Westrex Corporation line. AREA SERVED—Venezuela.

WALES

(See GREAT BRITAIN)

WEST INDIES

Aruba

E. DE VEER'S CHAIN THEATRES, P. O. Box 3, Aruba. Products Sold: National Theatre Supply Company line.

Cuba

IMPORTADORA ASPA, Edificio Centro Filmico, Almendares y Desague, Havana. Products Sold: Gaumont-Kalee line.

NATIONAL SUPPLY, S.A., Almendares #166, Filmcenter, Habana. Telephones: U-5237—(Emergency Night) F-3798. PERSONNEL—P. Saenz. Products Sold: National Theatre Supply Company line. AREA SERVED—Cuba.

PHILIPS CUBANA, S. A., Calle Infanta 463, Habana. Products Sold: Philips Projection and Sound Equipment.

STANDARD ELECTRIC, S.A., Almendares 168, Filmcenter, Habana. PERSONNEL—President: Edward E. Chisholm. Products Sold: RCA Theatre and Sound Equipment.

*VINCENT VASQUEZ, Accesorios Cinematograficos, Calle Almendares No. 205, Filmcenter, Habana.

WESTREX COMPANY, CARIBBEAN, Almendares 180 (Film Centro), Habana. Products Sold: Westrex Corporation line. AREA SERVED—Cuba.

Curacao, Netherlands Antilles

EL LOUVRE, S.A., P. O. Box 138, Curacao. Products Sold: RCA Theatre and Sound Equipment.

*Listing Not Confirmed by Supply Dealer.

N. V. BIOSCOOP MAATSCHAPPIJ CINELANDIA, P. O. Box 13, Curacao. PERSONNEL—Directors: Frank Brandao, Alfred Moron, Jr., Michael Herbert Pinedo. Products Sold: National Theatre Supply Company line. AREA SERVED—Curacao.

PHILIPS ANTILLANA N. V., P. O. Box 523, Willemstad. Products Sold: Philips Projection and Sound Equipment.

Haiti

SOCIETE HAITIENNE d'AUTOMOBILES, Mallenbranche, Gentil Bogat and Company, Port-au-Prince. Products Sold: RCA Theatre and Sound Equipment.

Jamaica

PALACE AMUSEMENT COMPANY (1921), LTD., P. O. Box 211, Kingston. PERSONNEL—Managing Director: J. Stuart Smeadon. Products Sold: Gaumont-Kalee, G. B. Bell and Howell.

RUEL SAMUELS, 34 Port Royal St., Kingston. Products Sold: Westrex Corporation line. AREA SERVED—Jamaica.

MESSRS. SPROSTENS, P. O. Box 139, Kingston. Products Sold: Philips Projection and Sound Equipment.

Puerto Rico

SAMBOLIN AND FIGUEROA, Santurce and Ponce. Products Sold: Philips Projection and Sound Equipment. AREA SERVED—Puerto Rico.

EDUARDO G. GONZALEZ, P. O. Box 3871, San Juan. PERSONNEL—Owner: Eduardo G. Gonzales. General Manager: Octavio A. Costas. Products Sold: National Theatre Supply Company line. AREA SERVED—Puerto Rico.

WESTREX COMPANY, CARIBBEAN, 524 Ponce de Leon Ave., San Juan. Products Sold: Westrex Corporation line. AREA SERVED—Puerto Rico.

Trinidad

*SPORTS AND GAMES, LTD., 28 Henry Street, Port of Spain. PERSONNEL—Managing Director: H. E. Ames. AREA SERVED—Trinidad, Tobago.

INVESTMENTS AND AGENCIES, LTD., 94-96 Henry St., Port of Spain. Products Sold: Philips Projection and Sound Equipment.

GLOBE THEATRES, LTD., Port of Spain. Products Sold: National Theatre Supply Company line.

A. J. MAURITZEN & COMPANY, P. O. Box 471, Port of Spain. Products Sold: Gaumont-Kalee seating.

NATIONAL UNION RADIO SERVICE, 9 Cornelio St., Port of Spain. PERSONNEL—Owner and Manager: J. H. Fung. Products Sold: National Theatre Supply Company line. Lorraine Carbons. AREA SERVED—Trinidad, British Guiana, Venezuela.

F. A. SIMPSON & COMPANY, 27/31 Henry Street, Port of Spain. Products Sold: Gaumont-Kalee line.

LUCKY SAMAROO AND SONS, P. O. Box 517, Port of Spain. Products Sold: RCA Theatre and Sound Equipment.

WESTREX COMPANY, CARIBBEAN, 9 Edward St., Port of Spain. PERSONNEL—Manager: E. F. Vanderhock. Products Sold: Westrex Corporation line. AREA SERVED—Trinidad, Barbados, British, Dutch, and French Guianas; Leeward and Windward Islands.

Theatre Equipment Manufacturers

Here Is a Complete Market Guide to Filling
The Needs of Every Motion Picture Theatre

AIR CONDITIONING DIFFUSERS

Air Devices Co., 17 E. 42nd St., New York 17, N. Y.
Anemostat Corp. of America, 10 East 39th St., New York 16, N. Y.
Tuttle and Bailey Co., Corbin Ave., New Britain, Conn.

AIR CONDITIONING EQUIPMENT

Alton Manufacturing Co., 1112 Ross Ave., Dallas, Texas.
American Blower Corp., 8100 Tireman Blvd., Detroit, Mich.
Baker Refrigeration Corp., Amer. Wheelabrator Co., Mishawaka, Ind.
Chrysler Corp., Airtemp div., 119 Lee St., Dayton 1, O.
Clarage Fan Co., 619 Porter St., Kalamazoo 16, Mich.
Curtis Air Conditioning Co., 1905 Kienlen Ave., St. Louis, Mo.
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton 1, O.
Governair Corp., Northwest 3rd St., Oklahoma City, Okla.
National Engineering and Mfg. Co., 519 Wyandotte St., Kansas City, Mo.
Ready Power Co., 11233 Freud Ave., Detroit, Mich.
Trane Co., 206 Cameron Ave., La Crosse, Wis.
Typhoon Air Conditioning Co., Inc., 505 Carroll St., Brooklyn 15, N. Y.

U. S. Air Conditioning Corp., 7900 Tabor Rd., Philadelphia 11, Pa.
Westinghouse Electric Corp., Sturtevant div., 306 6th Ave., Pittsburgh 30, Pa.
Worthington Pump and Machine Corp., Carbondale div., Harrison, N. J.

AIR PURIFICATION

Air Purification Service, 82 Plane St., Newark, N. J.
Connor, W. B. Engineering Corp., 114 E. 32nd St., New York 16, N. Y.
Refresh-Aire Ozonizer Co., 382 Lafayette St., New York 5, N. Y.
Supreme Air Filter Co., 126 W. 21st St., New York 10, N. Y.

AMPLIFIERS

Altec-Lansing Corp., 9356 Santa Monica Blvd., Beverly Hills, Cal.
Ampro Corp., 2839 N. Western Ave., Chicago 18, Ill.
BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York, N. Y.
Fidelity Amplifier Co., 703 Willow St., Chicago 14, Ill.
INTERNATIONAL PROJECTOR CORP., 92 Gold St., New York, N. Y.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.

Radio Corp. of America, RCA Victor Div., Camden, N. J.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 111 Eighth Ave., New York, N. Y.

BOOKKEEPING SYSTEMS

JAY EMANUEL PUBLICATIONS, INC., 246-248 N. Clarion St., Philadelphia 7, Pa.

BOXOFFICES

Lobby Display Frame Co., 549 W. 52nd St., New York 19, N. Y.
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

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Abbott Coin Counter Co., 143rd St. and Wales Ave., New York, N. Y.
Adair, R. H. Co., 6926 W. Roosevelt Road, Oak Park, Ill.
Apex Brass and Bronze Works, Inc., 429 West Broadway, New York 12, N. Y.
Argus Mfg. Co., 1134 Kilbourne Ave., Chicago, Ill.

Associated Ticket and Register Co., Inc., 346 W. 44th St., New York 18, N. Y.
 Bahn, L. Co., 123 W. Canton St., Boston 18, Mass.
 Berezny Engineering & Mfg., 4208 Avalon Blvd., Los Angeles 11, Calif.
 Blackstone Coin Packer Co., 344 Dayton St., Madison 1, Wis.
 Brandt Automatic Cashier Co., Watertown, Wis.
 Coinometer Corp., 1223 S. Wabash, Chicago, Ill.
 DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City, Mo.
 GENERAL REGISTER CO., 36-20 33rd St., Long Island City 1, N. Y.
 GOLDBERG BROS., 3500 Walnut St., Denver 1, Col.
 GoldE Mfg. Co., Heiland div., Denver, Colo.
 Johnson Fare Box Co., 4619 Ravenwood Ave., Chicago 40, Ill.
 K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.
 Lamolite Corp., 682 6th Ave., New York 10, N. Y.
 PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
 Royal Metal Mfg. Co., 17 N. Michigan Blvd., Chicago 1, Ill.
 Sebring, A. G. Co., 2000 N. Oakley, Chicago, Ill.
 Taller and Cooper, Inc., 75 Front St., Brooklyn 7, N. Y.

BROOMS AND BRUSHES

(See JANITOR SUPPLIES)

CARBONS

CARBONS, INC., 254 W. 44th St., Room 806, New York, N. Y.
 NATIONAL CARBON CO., INC., 30 E. 42nd St., New York 17, N. Y.
 Western Mercantile Corp., 70 Pine St., New York 5, N. Y.

CARBON SAVERS

Cali Products Corp, 3719 Marjorie Way, Sacramento, Cal.
 Droll Theatre Supply, 317 S. Sangamon, Chicago.
 Hanover Carbon Co., 4035 Spruce St., Philadelphia 4, Pa.
 Hal I. Huff Manufacturing Co., 659 W. Jefferson, Los Angeles 7, Cal.
 Payne Products Co., 2451 W. Stadium Blvd., Ann Arbor, Mich.
 Edw. H. Wolk, 1261 S. Wabash, Chicago 5, Ill.

CARPETS

Artloom Carpet Co., Allegheny and Howard, Philadelphia 33, Pa.
 Bigelow-Sanford Carpet Co., Inc., 140 Madison Ave., New York 16, N. Y.
 Crest Assoc., 630 Ninth Ave., New York, N. Y.
 Firth, Inc., 295 5th Ave., New York, N. Y.
 Hardwick and Magee, 295 5th Ave., New York, N. Y.
 Karagheusian, A. and M. Co., Inc., 295 5th Ave, New York 16, N. Y.
 Klearflax Linen Looms, Inc., 63rd and Grand, Duluth, Minn.
 Leedom, Thomas L. Co., Bristol, Pa.
 Lees, James and Sons Co., Bridgeport, Pa.
 Lomax Carpet Mills, Jasper and Orleans St., Philadelphia 34, Pa.
 Mohawk Carpet Mills, Inc., 295 5th Ave., New York 16, N. Y.
 Philadelphia Carpet Co., Allegheny Ave., at C St., Philadelphia, Pa.
 Shelton Looms, 1 Park Ave., New York, N. Y.
 Smith, Alexander and Sons Carpet Co., 295 5th Ave., New York 16, N. Y.

CARPET PADDING

American Hair & Felt Co., Merchandise Mart, Chicago, Ill.
 Jack Hayes Seating Service, One Monica Place, Baldwinville, N. Y.
 Sponge Rubber Co., Sheldon, Conn.
 U. S. Rubber Co., 1230 6th Ave., New York, N. Y.

CARPET-UPHOLSTERY CLEANING PRODUCTS

Artloom Carpet Co. (Chemical Products div.), Allegheny and Howard, Philadelphia 33, Pa.
 Brever Electric Mfg. Co., 5100 N. Ravenswood Rd., Chicago 40, Ill.
 Glamorene, Inc., 10 E. 44th St., New York, N. Y.
 Hild Floor Machine Co., 740 W. Washington, Chicago, Ill.
 Kinner Products Co., 13325 E. Broad St., Pataskala, O.

CASH CONTROL EQUIPMENT

(See BOX OFFICE EQUIPMENT)

CHAIRS

American School and Desk Co., Temple, Tex.
 American Seating Co., 9th and Broadway, Grand Rapids 2, Mich.
 Griggs Equipment Co., 209 Beale St., Box 630 Belton, Tex.
 Heywood-Wakefield Co., Gardner, Mass.
 Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich.
 International Seat Corp., Union City, Ind.
 Irwin Seating Co., 1480 Buchanan Ave., S. E. Grand Rapids, Mich.
 Peabody Seating Co., North Manchester, Ind.

CHAIR CUSHIONS

American Texteel Co., Bellefontaine, O.
 Dunlop Rubber Co., Sheridan Drive and Riverside Rd., Station B, Buffalo 7, N. Y.
 Firestone Tire and Rubber Co., 1200 Firestone Parkway, Akron 17, O.

Jack Hayes Seating Service, One Monica Place, Baldwinville, N. Y.
 Hewitt-Robins, Inc., 240 Kensington Ave., Buffalo 5, N. Y.
 Sponge Rubber Products Co., Howe Street, Shelton, Conn.
 MASSEY SEATING CO., 160 Hermitage, Nashville, Tenn.
 U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

CHAIR REPAIR SERVICE

American Texteel Co., Bellefontaine, O.
 Jack Hayes Seating Service, One Monica Place, Baldwinville, N. Y.
 MASSEY SEATING CO., 160 Hermltage, Nashville, Tenn.

CHAIR UPHOLSTERING FABRICS

American Leatherex Corp., 629 Broadway, New York, N. Y.
 American Texteel Co., Bellefontaine, O.
 Apex Coated Fabrics Co., Inc., 12 E. 22nd St., New York 10, N. Y.
 Asher and Boretz, Inc., 900 Broadway, New York 3, N. Y.
 Athol Mfg. Co., 120 E. 41st St., New York 17, N. Y.
 Bolta Products Sls., Inc., 151 Canal St., Lawrence, Mass.
 Celanese Corp. of America, plastic div., 180 Madison Ave., New York 16, N. Y.
 Chicopee Sales Corp., 40 Worth St., New York 13, N. Y.
 Cotan Corp., 331 Oliver St., Newark, N. J.
 DuPont, E. I. deNemours and Co., 350 5th Ave., New York 1, N. Y.
 Firestone Rubber and Latex Products Co., Firestone Foamex div., Fall River, Mass.
 Goodall Fabrics, Inc., 525 Madison Ave., New York 22, N. Y.
 Goodrich, B. F. Co., 500 S. Main St., Akron, O.
 Jack Hayes Seating Service, One Monica Place, Baldwinville, N. Y.
 Hoenigsberger, H. L., 149 N. Wacker Drive, Chicago 6, Ill.
 MANKO FABRIC CO., 630 9th Ave., N. Y. 36, N. Y.
 Masland Duraleather Co., 3234-90 Amber St., Philadelphia 34, Pa.
 MASSEY SEATING COMPANY, 160 Hermitage, Nashville, Tenn.
 Pantasole Co., Inc., 444 Madison Ave., New York 22, N. Y.
 Rayon Corp. of America, 350 5th Ave., New York 1, N. Y.
 Textileather Corp., 607 Madison Ave., Toledo 3, O.
 Tufford Seat Covers, Inc., 140 West "B" St., San Diego 1, Calif.
 U. S. Rubber Co., 1230 Ave. of Americas, New York 22, N. Y.

CHANGEOVERS

Essannay Electric Mfg. Co., 1438 N. Clark St., Chicago 10, Ill.
 Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Cal.

COIN CHANGERS

(See BOXOFFICE EQUIPMENT)

COLOR WHEELS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
 Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
 Kliegl Bros., 321 W. 50th St., New York 19, N. Y.

CONDENSERS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
 Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.

CROWD CONTROL EQUIPMENT

Apex Bronze and Brass Works, Inc., 429 West Broadway, New York 12, N. Y.
 Lawrence Metal Products, Inc., Lynbrook, L. I., N. Y.
 PEREY TURNSTILE CO., INC., 101 Park Ave., New York 17, N. Y.
 Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
 Universal Corp., 6710 Denton Drive, Dallas 9, Texas.

CURTAINS

(See DECORATION)

CURTAIN CONTROLS AND TRACK

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
 Clancy, J. R., Inc., 1010 W. Belden Ave, Syracuse 4, N Y.
 Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
 NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York 28, N. Y.
 Vallen, Inc., 225 Bluff St., Akron 4, O.
 Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

DECORATION

Bil-Art Studios, Inc., 548 W. 53rd St., New York 19, N. Y.
 Brodsky, David E. Assoc., 242 N. 13th St., Philadelphia 7, Pa.
 Crest Assoc., 630 Ninth Ave., New York, N. Y.
 Dazians, Inc., 142 W. 44th St., New York, N. Y
 F & Y Building Service, 329 E. Town St., Columbus, Ohio
 Frankel Assoc., 218 West 47th St., New York 19, N. Y.
 Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo.
 Griewe, Inc., 2426-32 Reading Rd., Cincinnati, O.
 Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood 27, Cal.
 Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
 MAHARAM FABRIC CORP., 130 W. 46th St., New York 19, N. Y.

Manko Fabrics, 630 9th Ave., New York 36, N. Y.
 Marsh Wall Products, Inc., 5082 Main St., Dover, O.
 Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb.
 H. R. Mitchell, Inc., Hartselle, Ala.
 Mosaic Tile Co., The, Zanesville, O.
 Northwest Scenic Studios, 607 Marshall St., N. E. Minneapolis, Minn.
 NOVELTY SCENIC STUDIOS, INC., 426-432 E. 91st St., New York 28, N. Y.
 Paramount Decorating Co., Inc., 311 N. 13th St., Philadelphia 7, Pa.
 Premier Studios, 414 W. 45th St., New York 19, N. Y.
 Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y.
 Rau Studios, Inc., 104 W. 42nd St., New York, N. Y.
 Riseman, William, Assoc., 162 Newbury St., Boston, Mass.
 Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill.
 Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

DEODORANTS

(See EXTERMINATOR SUPPLIES AND SERVICES)

DIMMER EQUIPMENT

(See SWITCHBOARD)

DISPLAY FRAMES

Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
 Champion Metal Moulding Corp., 234 E. 151st St., New York 51, N. Y.
 Lobby Display Frame Corp., 549 N. 52nd St., New York 19, N. Y.
 Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montabello, Calif.
 Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
 Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
 Romar Vide Co., Chetek, Wisconsin
 Sioux Metal Products Co., P. O. Box 430, Bedford, O.
 Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.
 Universal Corp., 6710 Denton Drive, Dallas 9, Tex.
 West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

DOORS AND DOOR HARDWARE

Bloomfield Mfg. Co., Inc., Bloomfield, Ind.
 Kawneer Co., 2510 Front St., Niles, Mich.
 Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.
 Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago 18, Ill.
 Norton Lasier Co., Inc., 466 W. Superior St., Chicago, Ill.
 Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
 Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill.
 Stanley Works, 111 Elm St., New Britain, Conn.
 Universal Corp., 6710 Denton Drive, Dallas 9, Texas
 Yonnegut Hardware Co., 402 West Maryland St., Indianapolis 4, Ind.
 West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.
 Yale and Towne Mfg. Co., Stamford div., 200 Henry St., Stamford, Conn.

DRAPERY AND WALL COVERINGS

(See DECORATION)

DRINKING FOUNTAINS

Ebco Mfg. Co., 401 W. Town St., Columbus, O.
 General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton 1, O.
 Pure Filter Corp., of America, 440 Lafayette St., New York 3, N. Y.
 Sunroc Refrigeration Co., Glen Riddle, Pa.
 Voigt Co., 1649 N. Broad St., Philadelphia 2, Pa.
 Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

DRIVE-IN

(See SEPARATE CLASSIFICATION, PAGE 98.)

EMERGENCY LIGHTING

Carpenter Mfg. Co., 2 Bradley St., Summerville, Mass.
 Electric Storage Battery Co., 41 S. 15th St., Phila. 2, Pa.
 Fairbanks, Morse and Co., 600 S. Michigan Ave., Chicago 5, Ill.
 Lamplighter Products Co., 95 Atlantic Ave., Brooklyn, N. Y.
 Onan, D. W. Sons Co., 43 Royalston Ave., Minneapolis, Minn.
 Ready Power Co., 11233 Freud Ave., Detroit, Mich.
 Square D Co., 6060 Rivaud St., Detroit 11, Mich.
 U-C Lite Co., 1050 Hubbard St. Chicago, Ill.

EXTERMINATOR SUPPLIES AND SERVICES

American Processing Co., 720 Euclid Ave., Cleveland, O.
 Brulin & Co., 2939 Columbia Ave., Indianapolis, Ind.
 Chemical Insecticide Corp., 57 13th St., Brooklyn 15, N. Y.
 Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
 Sani-Toil Labs., 121 Main St., Joplin, Mo.
 Todd Shipyards Corp., 81-16 45th Ave., Queens, New York, N. Y.
 West Disinfecting Co., 42-16 West Street, Long Island City, N. Y.

FILM CASES AND CABINETS

All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Hawthorne Mfg. Co., 2930 37th Ave., S. Minneapolis, Minn.
Neumade Products Corp., 250 W. 57th St., New York 19, N. Y.

FIRE EXTINGUISHERS

American LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y.
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn.
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.
Pyrene Mfg. Co., 560 Belmont Ave., Newark, N. J.
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia 25, Pa.

FIRE HOSE

Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.

FIREPROOFING

Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford 6, Conn.

FIRE SHUTTERS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.

FLOODLIGHTS (See LIGHTING)

FLOORING MATERIALS

Armstrong Cork Co., 1240 State St., Lancaster, Pa.
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearney, N. J.
Freemont Rubber Co., 115 McPherson Hwy, Fremont, O.
Goodyear Tire and Rubber Co., Inc., flooring div., 600 W. 58th St., New York 19, N. Y.
Homasote Co, Fernwood Rd., Trenton 3, N. J.
Hood Rubber Co., div., B. F. Goodrich Co, Watertown, Mass.
Mosaic Tile Co., Zanesville, Ohio.
National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W., Washington 5, D. C.
Sloane-Blabon Corp., 295 5th Ave., New York 16, N. Y.
Taylor Mfg. Co., 3056 W. Meinecke St., Milwaukee, Wis.
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill.

FLUORESCENT PAINT AND LIGHTING

Black Light Products Co., 47 E. Lake St., Chicago 1, Ill.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., 1285 Boston Ave., Bridgeport 2, Conn.
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Strobite Co., 75 W. 45th St., New York 36, N. Y.
Switzer Bros., 4732 St. Clair Ave., Cleveland, O.

FOOTLIGHTS (See LIGHTING)

FRONTS

Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati 32, O.
Kawneer Co., 2510 Front St., Niles, Mich.
Poblocki, Ben B. Sons and Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Seaporcel Porcelain Metals, Inc., 28-20 Borden Ave., Long Island City 1, N. Y.
Toledo Porcelain Products Co., 2275 Smead Ave., Toledo, O.

FURNITURE

Heywood-Wakefield Co., Gardner, Mass.
Royal Metal Mfg. Co., 175 N. Michigan Blvd., Chicago 1, Ill.

GENERATORS

(See MOTOR GENERATORS)

GLASS, STRUCTURAL

Libby-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo 3, O.
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Priest-Glass, Inc., B E. 12th St., New York, N. Y.

HAND DRYERS

American Dryer Corp., 1324 Locust St., Philadelphia, Pa.
Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill.
Electric-Aire Engineering Corp., 209 W. Jackson Blvd., Chicago, Ill.

HAND RAILS

(See CROWD CONTROL EQUIPMENT)

HEARING AIDS

Dictograph Products Co., Inc., 580 5th Ave., New York 19, N. Y.
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y.
Telesonic Theatrephone Corp., Times Square Bldg., New York 18, N. Y.
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.
Western Electric Co., 195 Broadway, New York 7, N. Y.
Zenith Radio Corp., 6001 Dickens St., Chicago 39, Ill.

HEATING SYSTEMS

American Foundry and Furnace Co, Washington and McClun, Bloomington, Ill.
American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.
Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn.
Skinner Heating and Ventilating Co., Inc., 1948-60 N. 9th St., St. Louis, Mo.
U. S. Radiator Co., 535 Griswold St., Detroit, Mich.

INSULATION, ACOUSTICAL-THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago 22, Ill.
Alfol Insulation Co., Chrysler Bldg., New York, N. Y.
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.
Certain-Teed Products Corp., Ardmore, Pa.
Formica Insulation Co., 4654 Spring Grove Ave., Cinn. 32, Ohio.
Hall, C. R. and Sons, 516 5th Ave., New York, N. Y.
Homasote Co., Fernwood Ave., Trenton 3, N. J.
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn.
Johns-Manville Corp., 22 E. 40th St., N. Y. C. 16, N. Y.
Keasbey and Mattison Co, Ambler, Pa.
Kelly Island Lime and Transport Co., Leader Bldg., Cleveland, O.
Kimberly-Clark Corp., Neenah, Wis.
Marsh Wall Prods. Co., 4682 Main, Dover, Ohio.
National Gypsum Co., 325 Delaware St., Buffalo 2, N. Y.
Owens-Corning Fiberglas Co., 2033 Nicholas Bldg., Toledo 1, O.
PermaStone Co., 719 Hudson St., Columbus, Ohio.
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J.
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.
U. S. Plywood Corp., 55 W. 44th St., New York 18, N. Y.
U. S. Rock Wool Co., 40 S. Main, Salt Lake City 1, Utah.
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago 3, Ill.
Wood Conversion Co., 1st National Bldg., St. Paul 1, Minn.

INTERCOMMUNICATION SYSTEMS

DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
EPRAD, 1206 Cherry St., Toledo, O.
Molograph, Inc., Servus-Fone div., (Electronic Car Hop), 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
R. W. Neill Co., 1811 Carroll Ave., Chicago 12, Ill.
Operadio Mfg. Co., St. Charles, Ill.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

JANITOR SUPPLIES

Afta Solvents Corp., 470 W. 128th St., New York 27, N. Y.
Artloom Carpet Co., (Chemical Products div.), Allegheny and Howard, Phila. 33, Pa.
Breuer Electric Mfg. Co., 5148 N. Ravenswood Ave., Chicago 40, Ill.
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.
Fuller Brush Co., The, Main St., Hartford, Conn.
Holcomb, J. I. Mfg. Co., 1601 Barth Ave., Indianapolis, Ind.
Horn, A. C. Co., 43-36 Tenth St., Long Island City 1, N. Y.
Hospital Specialty Co., The, 1991 E. 66th St., Cleveland 3, O.
Kinner Products Co., 13325 E. Broad St., Pataskala, O.
MELRO ENTERPRISES, Cramer Road, Poughkeepsie, N. Y.
Morton Salt Co., 310 S. Michigan Ave., Chicago 4, Ill.
Sanitex Co., 14182 Meyers Rd., Detroit 27, Mich.
Straubel Paper Co., Green Bay, Wis.
U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago 12, Ill.
West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

LADDERS

Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City 1, N. Y.
Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati 6, O.
R. D. Werner Co., 295 5th Ave., New York, N. Y.

LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
General Electric Co., lamp div., Nela Park, Cleveland 13, O.

Kliegl Bros. Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.
Save Electric Corp., 615 Front St., Toledo 5, O.
Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J.
Sylvania Electric Products, Inc., 500 5th Ave., New York 18, N. Y.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.

LENSES

American Optical Co., 19 Doat St., Buffalo 11, N. Y.
BAUSCH AND LOMB OPTICAL CO., 635 St. Paul St., Rochester 2, N. Y.
Bell & Howell Co., 7100 McCormick, Chicago, Ill.
General Scientific Corp., 5151 W. 65th St., Chicago 38, Ill.
Ilex Optical Co., 690 Portland St., Rochester 5, N. Y.
Isco Optical Works, 705 Bronx River Rd., Bronxville 8, N. Y.
KOLLMORGEN OPTICAL CORP., 347 King St., Northampton, Mass.
Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif.
Projection Optics Co., Inc., 330 Lyell Ave., Rochester 6, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
RCA Theatre Equipment Div., Camden, N. J.
Wollensak Optical Mfg. Co., 350 Hudson Ave., Rochester, N. Y.
Zenith Optical Co., Huntington, W. Va.

LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N. Chicago, Ill.
Black, M., Mfg. Co. 300 N. 3rd St., Philadelphia 6, Pa.
Brightlight Reflector Co., Fairfield Ave. and State St., Bridgeport 5, Conn.
Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
J. H. Channon Co., 1455 Hubbard, Chicago, Ill.
Clancy, J. R. Inc., 1010 Belden Ave., Syracuse 4, N. Y.
Curtis Lighting, Inc., 6135 W. 65th St., Chicago 38, Ill.
Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
General Electric Co., lamp div., Nela Park, Cleveland 12, O.
General Luminescent Corp. 638 S. Federal St., Chicago, Ill.
GoldE Manufacturing Co., Heiland div., Denver, Colo.
Grimes Manufacturing Co., Urbana, O.
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.
Hub Electric Co., 2225 Grand Ave., Chicago 12, Ill.
Jewell Products Co., 266 Glenwood Ave., Bloomfield, N. J.
Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., New York 19, N. Y.
Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
Mitchell, Hubert, Industries, Inc., Hartsell, Ala.
Revere Electric Manufacturing Co., 6009 N. Broadway, Chicago 4, Ill.
Reynolds Electric Co., 2650 W. Congress St., Chicago 12, Ill.
Spare Electric Corp., 18222 Lanken, Cleveland 19, O.
Sperti, Inc., Norwood Station, Cincinnati 12, O.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.
Summerour and Devine, Inc., 115 W. 17th St., Kansas City 8, Mo.
Taito, Ltd., 39 E. 50th St., New York, N. Y.
Tiffin Scientific Studios, Tiffin, O.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.
Westinghouse Electric Corp., lamp div., Bloomfield, N. J.
Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.
Winston, Charles J. and Co., Inc., 2 W. 47th St. New York, N. Y.

LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
Apex Brass and Bronze Works, Inc., 42 West Broadway, New York 12, N. Y.
Bevelite, Inc, 1615 Cordova St., Los Angeles 7, Calif.
Art in Metal Co., 511 Manhattan Ave., Brooklyn 22, N. Y.
Compco Corp., 2257 W. St. Paul Ave., Chicago 47, Ill.
Lawrence Metal Products, Inc., Lynnwood, L. I., N. Y.
Lawson, F. H. Co., Evans and Whately Sts, Cincinnati 4, O.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Smokador Mfg. Co., Inc., Nelson St., Bloomfield, N. J.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

MAGAZINES

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 Seventh Ave., New York, N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
GOLDBERG BROS., 3500 Walnut St., Denver, Colo.
GoldE Mfg. Co., Heiland div., Denver, Colo.
Motiograph, Inc, 4431 W. Lake, Chicago, Ill.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Radio Corporation of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
Strobl Dodge, P. O. Box 24, Cincinnati 30, O.
Edw. H. Wolk, 1241 S. Wabash, Chicago, Ill.
Wenzel Projector, 2505 S. State, Chicago, Ill.

MARQUEES (See SIGNS & MARQUEES)

MARQUEE LETTERS

(See SIGNS AND MARQUEES)

MATS, RUBBER

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.
AMERICAN MAT CORP., 2018 Adams St., Toledo 2, O.
American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
Crest Assoc., 630 Ninth Ave., New York, N. Y.
Durable Mat Co., 2926 16th St., S. W., Seattle, Wash.
Fremont Rubber Co., 115 McPherson Hwy., Fremont, O.
Goodyear Tire & Rubber Co., flooring div., 600 W. 58th St., New York 19, N. Y.
Musson, R. C. Rubber Co., 10 S. College Ave, Akron, O.
National Mat Co., 72 Kingsley St., Buffalo, N. Y.
Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

MIRRORS

Carvarts, Inc, 7025 Santa Monica Blvd., Hollywood 38, Calif.
Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh 19, Pa.

MOTOR GENERATORS

Automatic Devices Co., 114 North 8th Street, Allentown, Pa.
8ALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, Ohio.
Imperial Electric Co., 84 Ira Ave., Akron, O.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
Robin, J. E., Inc., 267 Rhode Island Ave., East Orange, N. J.

ORNAMENTAL METAL WORK

Architectural Bronze Studios, Inc., 2600 S. 10th St., St. Louis, Mo.
Artcraft Ornamental Iron Co., 724 E. Hudson St., Columbus, O.
International Nickel Co., Inc., 67 Wall St., New York 5, N. Y.
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

PAINT

NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
Pabco Products, Inc., 475 Brannan St., San Francisco 19, Calif.
Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.
Tnemec Co., Inc., 124 W. 23rd Ave., Kansas City, Mo.

PLUMBING FIXTURES

American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.
Bradley Washfountain Co., 2203 W. Michigan St., Milwaukee 1, Wis.
Crane Co., 836 S. Michigan Blvd., Chicago 1, Ill.
Kohler Co., Kohler, Wis.
Safeway Sanitation Co., 75 Argyle Rd., Eggertsville 21, N. Y.
Sexauer, J. A. Mfg. Co., Inc., 2503-5 3rd Ave., New York 5, N. Y.
Sperzel Sanitary Seat Co., 123 14th Ave., S. Minneapolis, Minn.
Standard Art, Marble and Tile Co., 117 "D" Street, N. W. Washington, D. C.

PRE-FAB FRONTS

(See FRONTS)

PREMIUM DISTRIBUTORS

Metro Premium, 334 W. 44th St., New York, N. Y.
Price Theatre Premiums, 352 W. 44th St., New York, N. Y.
Shure, N. and Co., 200 W. Adams St., Chicago 6, Ill.
West Bend Aluminum Co., West Bend, Wis.

PROJECTION LAMPS

ASHCRAFT, C. S. MFG. CO., 3632 38th St., Long Island City 1, N. Y.
BALLANTYNE CO, 1712 Jackson St., Omaha 2, Neb.
McAuley, J. E. Mfg. Co., 554 W. Adams St., Chicago 6, Ill.
Motiograph, Inc, 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
STRONG ELECTRIC CORP. 87 City Park Ave., Toledo, O.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

PROJECTOR INTERLOCKS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y.
Motiograph, Inc., 4431 W. Lake, Chicago, Ill.
Natural Vision Corp, 1710 N. LaBrea, Hollywood, Calif.

PROJECTORS PARTS

La Vezzi Machine Works, 4635 West Lake St., Chicago 66, Ill.

PROJECTORS, 35mm

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
INTERNATIONAL PROJECTOR CORP. 55 LaFrance Ave., Bloomfield, N. J.
La Vezzi Machine Works, 4635 W. Lake St., Chicago 66, Ill.
Motiograph, Inc., 4431 W. Lake St., Chicago 34, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.
PHILLIPS PROJECTOR CO., Eindhoven, Netherlands.
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
S.O.S. CINEMA SUPPLY, 602 W. 52nd St., New York 19, N. Y.
Star Cinema Supply Co., 447 W. 52nd St., New York, N. Y.
Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

PROJECTORS, 70mm

CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
CINEVECCANICA OF MILAN — Distributor: CINEMATOGRAF INTERNATIONAL, 341 W. 44th St., New York 36, N. Y.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
PHILLIPS PROJECTOR COMPANY, Eindhoven, Netherlands.
TODD-AO CORP., 1600 Broadway, New York 19, N. Y.

PROJECTORS, 16mm

Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.
Bell and Howell Company, 7183 McCormick Rd., Chicago, Ill.
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.

RECTIFIERS

ASHCRAFT, C. S. MFG. CO., 3632 38th St., Long Island City 1, N. Y.
8ALLANTYNE CO, 1712 Jackson St., Omaha 2, Neb.
Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneva, Ill.
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.
Carver Electric Co., 327 Carter St., Union City, Ind.
Gordos Corp. (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J.
Kneisley Electric Co., 333 Woodruff St., Toledo 3, O.
Mallory, P. R. and Co., Inc., 3029 E. Washington St., Indianapolis 6, Ind.
Motiograph, Inc., 4431 W. Lake St., Chicago 34, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.
Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Reevall Mfg. Co. (Rectifier Tubes), 5217 Euclid Ave., Cleveland 3, Ohio
J. E. Robin, 267 Rhode Island Ave., E. Orange, N. J.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

REEL-END ALARMS

American Theatre Supply Company, Inc., 2300 First Avenue, Seattle 1, Wash.

REELS AND REWINDS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.
General Devices & Eng. Co., 1147 N. McCadden Place, Hollywood 38, Calif.
GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
Golde Mfg. Co., Heiland div., Denver, Colo.
Griswold Machine Works, Port Jefferson, N. Y.
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.
Neumade Prods. Co., 250 W. 57th St., New York 19, N. Y.
Weaver, Fred Co., 1639 E. 102nd St., Los Angeles 2 Calif.
Wenzel Projector, 2505 S. State St., Chicago 16, Ill.
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

REFLECTORS

8AUSCH AND LOM8 OPTICAL CO., 625 St. Paul St., Rochester, N. Y.
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
Fish-Schurman Corp., 230 E. 45th St., New York 17, N.Y.
Heyer-Shultz, Inc., Cedar Grove, New Jersey
McAuley, J. E., Mfg. Co., 554 W. Adams St., Chicago 6, Ill.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

SAFES

8allam, Thomas F. Co., 1206 7th Ave., N., St. Petersburg, Fla.
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.
Hawthorne Mfg. Co., 2930 37th Ave., S. Minneapolis, Minn.
Mosler Safe Co., 320 5th Ave., New York City 1, N. Y.

SANITARY SUPPLIES AND EQUIPMENT (See JANITOR SUPPLIES)

SCREENS

8ALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
Bodde Screen Co., 829 Venice Blvd., Los Angeles 34, Calif.
Carpenter, L. E. & Co. (Vicra-Lite div.), Wharton, N. J.
Da-Life Screen Co., 2723 N. Crawford Ave., Chicago 39, Ill.
Hurley Screen Co., 96-17 Northern Blvd., Corona, L. I., New York
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
Perkins Theatre Supply, 505 Pearl St., Buffalo, N. Y.
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.
Radio Corp. of America. RCA Victor div., Theatre Equip. Sales, Camden, N. J.
Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.
J. E. Robin, Inc., 267 Rhode Island Ave., East Orange, N. J.
B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash.
Trans-Lux Corp., 1270 Avenue of the Americas, New York, N. Y.
Vocalite Screen Corp., 19 Debevoise Ave., Roosevelt, N. Y.
WALKER-AMERICAN CORP., 2665 Delmar Blvd., St., Louis 6, Mo.
Williams Screen Co., 1620 Summit Lane Blvd., Akron, O.

SCREEN FRAMES

Artcraft Strauss Sign Co., 830 12th Ave., N. Y. 19, N. Y.
8ALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
R. H. Mitchell & Co., Hartselle, Ala.
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis 2, Minn.
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
Nick Mulone and Son, Cheswick, Pa.
Selby Industries, 1350 Ghent Hills Rd., Akron 13, O.
Technikote Corp., 165 Clermont Ave., Brooklyn 5, N. Y.
Unistrut Products Co., 1013 W. Washington Blvd., Chicago 7, Ill.

SIGNS, ADMISSION

(See BOXOFFICE EQUIPMENT)

SIGNS, DIRECTIONAL AND EXIT

American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo.
Ardley, 1010 Castle Hall Ave., New York 72, N. Y.
8ahn, L., Co., 123 W. Canton St., Boston 18, Mass.
8each Co., Coshocton, O.
Century Lighting Inc., 521 W. 43rd St., New York, N. Y.
DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill.
Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa.
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.
Rem-Lite, Inc., 878 Broadway, New York 3, N. Y.
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.
Sola Electric Co., 4613 W. 16th St., Cicero 50, Ill.
South Bend Neon Sign Co., 215 Garst St., South Bend 18, Ind.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.

SIGN LETTERS AND MARQUEES

ADLER SILHOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
Artcraft-Strauss Sign Co., 830 12th Ave., New York, N. Y.
8ALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
8evelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee 12, Wisc.
Falk Glass Products Co., 5 Union Square, W., New York 3, N. Y.
Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.
Poblocki 8en 8. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.
Sign Animation Corp., 229 W. 42nd St., New York, N. Y.
Sioux Metal Products Co., P. O. Box 430, Bedford, O.
Sola Electric Co., 4613 16th St., Cicero 50, Ill.
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.
Triple-S Supply Co., 206 First St., San Francisco, Calif.
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago 12, Ill.

SOUND EQUIPMENT

Ampex Electric Corp., 934 Charter St., Redwood City, Calif.
8ALLANTYNE CO, 1712 Jackson St., Omaha 2, Neb.
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
Cinematic Corp., 122 Washington St., Bloomfield, N. J.
EPRAD, 1206 Cherry St., Toledo, O.
Fine Sound, 711 5th Ave., New York, N. Y.
Hallen Corp., 122 Washington St., Bloomfield, N. J.
INTERNATIONAL PROJECTION CORP., 55 La France Ave., Bloomfield, N. J.
Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago 38, Ill.
Magnasynne Mfg. Co., 5517 Satsuma Ave., N. Hollywood, Calif.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.
Natural Sound Corp., 1710 N. LaBrea, Hollywood 46, Calif.

Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.
 PHILIPS PROJECTOR COMPANY, Eidhoven Netherlands Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
 Robin, J. E., Inc., 330 W. 42nd St., New York 13, N. Y.
 S.O.S. CINEMA SUPPLY, 602 W. 52nd St., New York, N. Y.
 STAR CINEMA SUPPLY CO., 447 W. 52nd St., New York, N. Y.
 Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.
 Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.
 Western Electric Co., 195 Broadway, New York 7, N. Y.
 WESTREX CORP., 111 8th Ave., New York, N. Y.

SOUND EQUIPMENT SERVICE

Altec Service Co., 161 6th Ave., New York 13, N. Y.
 RCA Service Co., Cherry Hill, N. J.

SPEAKERS AND HORNS

(See SOUND EQUIPMENT)

SPOTLIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York 19, N. Y.
 Genarco, Inc., 97-04 Sutphin Blvd., Jamaica 35, N. Y.
 GoldE Mfg. Co., Heiland div., Denver, Colo.
 Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
 STRONG ELEC. CORP., 87 City Park Ave., Toledo, O.

STAGE HARDWARE

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.
 J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.
 Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
 NOVELTY SCENIC STUDIO, INC., 432 E. 91st St., New York 28, N. Y.
 Vallen, Inc., 225 Bluff St., Akron 4, O.
 Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

STAGE LIGHTING

(See LIGHTING)

STAGE RIGGING

(See STAGE HARDWARE)

STAIR TREADS

AMERICAN MAT CORP., 2018 Adams St., Toledo 2, O.
 Fremont Rubber Co., 115 McPherson Hwy., Freemont, O.
 Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.
 Safe Tread Co., 30 Vesey St., New York 7, N. Y.
 Sioux Metal Products Co., P. O. Box 430, Bedford, O.

SWITCHBOARDS

Adam, Frank Electric Co., 3650 Windsor Place, St. Louis, Mo.
 Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.
 Federal Pacific Electric Products Co., 50 Paris St., Newark, N. J.
 General Radio Co., 275 Massachusetts Ave., Cambridge, 39, Mass.
 Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago 38, Ill.
 Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
 Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.
 Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.
 Mitchell, Hubert, Industries, Inc., Hartselle, Ala.
 Square D Co., 6060 Rivaud St., Detroit 11, Mich.
 Superior Electric Co., 83 Laurel St., Bristol, Conn.
 Time-O-Matic Co., Danville, Ill.
 Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.
 Ward Leonard Electric Co., 86 South St., Mt. Vernon, N. Y.

TICKET BOXES

General Register Co., 36-20 33rd St., Long Island City 1, N. Y.
 GOLDBERG BROS., 3500 Walnut St., Denver 1, Colo.
 GoldE Mfg. Co., Heiland div., Denver, Colo.
 Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.
 Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

THEATRE TELEVISION

Air Marshall Corp., 12 E. 44th St., New York, N. Y.
 DuMont, Allen B. Labs., Inc., Passaic, N. J.
 Farnsworth Radio and Television Co., Standard Bldg., Fort Wayne 1, Ind.
 General Precision Labs., 63 Bedford Rd., Pleasantville, N. J.
 Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
 NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.
 Paramount, Inc., 1501 Broadway, New York, N. Y.
 Radio Corp. of America, RCA Victor div., Theatre Equip. Sales, Camden, N. J.
 Tele-Screen Corp., 1231 Race St., Philadelphia 7, Pa.
 Trad Television, Ashbury Park, N. J.

TEMPERATURE CONTROLS

Barber-Colman Co., 1200 River St., Rockford, Ill.
 Johnson Service Co., 507 E. Michigan St., Milwaukee 2, Wis.

Minneapolis-Honeywell Regulator Co., 2747-53 4th Ave., S. Minneapolis 8, Minn.

TICKET ISSUING MACHINES

(See BOXOFFICE EQUIPMENT)

TICKETS

Elliott Ticket Co., 409 Lafayette St., New York 3, N. Y.
 Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
 International Ticket Co., 50 Grafton Ave., Newark 4, N. J.
 Kellier Ansell Ticket Co., 723 7th Ave., New York 19, N. Y.
 National Ticket Co., 201 Pearl St., Shamokin, Pa.
 Toledo Ticket Co., 116 Erie St., Toledo, O.

TILE, STRUCTURAL AND ORNAMENTAL

American Encaustic Tiling Co., Inc., P. O. Box 271, Lansdale, Pa.
 American Tile and Rubber Co., Perrine Ave., Trenton, N. J.
 Arketec Ceramic Corp., Brazil, Ind.
 Cambridge Tile Mfg. Co., P. O. Box 71, Station R, Lockland, Cincinnati 15, O.
 Mosaic Tile Co., Zanesville, O.
 National Fireproofing Corp., 202 E. Ohio St., Pittsburgh 12, Pa.
 National Tile Co., 1200 E. 26th St., Anderson, Ind.
 Standard Art, Marble and Tile Co., 117 "D" Street, N. W. Washington, D. C.
 Tile-Tex Company, Inc., 1232 McKinley St., Chicago Heights, Ill.
 U. S. Quarry Tile Co., 730 Renkert Bldg., Canton 2, O.

TOILETROOM ACCESSORIES

(See PLUMBING FIXTURES)

TRAILERS, SLIDES

FILMACK TRAILER CO., 1327 S. Wabash Ave., Chicago, Ill.
 NATIONAL SCREEN SERVICE CORP., 630 Ninth Ave., New York 19, N. Y.

TURNSTILES

PEREY TURNSTILE CO., Inc., 101 Park Ave., New York 17, N. Y.

UNIFORMS

Angelica Uniform Co., 1427 Olive St., St. Louis 3, Mo.
 S. Appel and Co., Inc., 740 Broadway, New York 3, N. Y.
 Brooks Uniform Co., Inc., 75 West 45th St., New York, N. Y.
 Maier-Lavaty Co., 2141 Lincoln Ave., Chicago, Ill.
 Marcus Ruben, Inc., 625 South State St., Chicago, Ill.
 REVERSIBLE COLLAR CO., 111 Putnam Ave., Cambridge, Mass.
 Troy Novelties Co., 5 Union St., Troy, N. Y.

VACUUM CLEANERS

Ace Co., 122 W. Washington St., Ocala, Fla.
 Allen Billmyre div., Lamson Corp., 425 Lamson St., Syracuse 1, N. Y.
 BREUER ELECTRIC MFG. Co., 5100 N. Ravenswood Ave., Chicago 40, Ill.
 Clements Mfg. Co., 6650 S. Narragansett Ave., Chicago 38, Ill.
 Eureka Vacuum Cleaner Co., Bloomington, Ill.
 General Electric Co., Appliance and Mdse. Dept., Bridgeport, Conn.
 Health-Mor, Inc., 203 N. Wabash St., Chicago, Ill.
 Hild Floor Machine Co., 740 W. Washington Blvd., Chicago 6, Ill.
 Hoover Co., B S. Michigan Ave., Chicago 3, Ill.
 Ideal Industries, Inc., Sycamore, Ill.
 Kent Co., Inc., 174 Canal St., Rome, N. Y.
 Pullman Vacuum Cleaner Co., 33 Allerton St., Boston, Mass.
 Multi-Clean Prods., 2277 Ford Pkwy., St. Paul 1, Minn.
 National Super Service Co., 1946 N. 13th St., Toledo, O.
 Scott and Fetzer Co., The, 11401 Locust Ave., Cleveland 2, O.
 Spencer Turbine Co., 486 Newark Ave., Hartford, Conn.
 Westinghouse Electric Corp., 983 Page Blvd., E., Springfield, Mass.
 Von Schrader Mfg. Co., 1600 Junction Ave., Racine, Wis.

VENTILATING SYSTEMS

(See AIR CONDITIONING)

WORK LIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.
 Kliegl Bros., Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. 19, N. Y.
 Reliance Devices Co., 30 Irving Place, New York 3, N. Y.

DRIVE-IN GUIDE

ADMISSION SYSTEMS

EPRAD COMPANY, 1206 Cherry St., Toledo, O.
 GENERAL REGISTER CORP., 43-01 22nd St., Long Island City, N. Y.
 K-Hill Signal Co., Inc., 326 West 3rd St., Uhrichsville, O.
 NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.

Palmer Engineering and Development Co., 2459 North Chico Ave., El Monte, Calif.
 Taller and Cooper, Inc., 75 Front St., Brooklyn 1, N. Y.

ATTRACTION BOARD

ADLER SILHOUETTE LETTER CO., 11843 West Olympic Blvd., Los Angeles 64, Calif.
 BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
 Theatre Specialist, Inc., 1615 Cordova St., Los Angeles 7, Calif.
 Tiffin Art Metal Co., Tiffin, Ohio
 WAGNER SIGN SERVICE, INC., 218 South Hoyne, Chicago 12, Ill.

BEACON ATTRACTION LIGHTS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
 DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
 Federal Sign & Signal Co., 8764 S. State St., Chicago 9, Ill.
 Tripp Mfg. Co., 133 N. Jefferson St., Chicago 6, Ill.

CABLE AND SPEAKER CORDS

BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.
 DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
 Western Insulated Wire Co., 1001 E. 62nd St., Los Angeles 1, Calif.
 Wheeler Ins. Wire Co., 1118 E. Aurora St., Waterbury 20, Conn.
 Whitney Blake Co., 1565 Dixwell Ave., New Haven, Conn.

DRIVE-IN THEATRE SEATING

American Seating Co., 9th & Broadway, Grand Rapids 2, Mich.
 Griggs Equipment Co., 209 Beale St., Box 630, Belton, Texas.
 Heywood-Wakefield Co., Gardner, Mass.
 Ideal Seating Co., 519 Ann St., N. W., Grand Rapids, Mich.
 MASSEY SEATING CO., 160 Hermitage, Nashville, Tenn.

FENCING

American Chain and Cable Co., Inc., Page Steel and Wire div., Bridgeport, Conn.
 Anchor Post Fence Co., 6695 Eastern Ave., Baltimore 24, Md.
 Habitant Fence Co., Bay City 21, Michigan.

IN-CAR HEATERS

Arvin Industries, Columbus, Ind.
 BTU Industries, Englewood, N. J.
 ELECTROMODE, 45 Crouch St., Rochester, N. Y.
 EPRAD, 1206 Cherry St., Toledo, O.
 THERMOLATER CO., 1628 Victory Blvd., Glendale, Calif.

IN-CAR SPEAKERS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
 CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.
 DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
 EPRAD, 1206 Cherry St., Toledo, O.
 Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
 NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
 Oxford Electric Co., 3911 S. Michigan, Chicago 5, Ill.
 Permafex Corp., 4900 W. Grand, Chicago, Ill.
 Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
 United Speaker Co., 1263 3rd Ave., New Kensington, Pa.
 WESTREX CORP., 111 8th Ave., New York

INSECTICIDES REPELLENTS

Pic Corp., 837 Broad St., Newark, N. J.
 Swingfog, Inc., 415 Lexington Ave., New York, N. Y.
 Todd Shipyards Corp., 81-16 45th Ave., Queens, N. Y.

LITTER EQUIPMENT

Litterlift, 202 N. Mahaffee, Olathe, Kan.
 Mideast Sales, P. O. Box 62, Lockland, Ohio.
 Tarrant Manufacturing Co., 59 Lake St., Saratoga Springs, N. Y.

PLAYGROUND EQUIPMENT, RIDES

All American Racers, Inc., Carlton House, Pittsburgh, Pa.
 AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.
 Burke, J. E., Co., Fond Du Lac, Wis.
 Doepke Mfg. Co., Rossmoyne, O.
 Herschell, Allen Co., N. Tonawanda, N. Y.
 Hills Playground Equip. Co., Grand Prairie, Texas.
 Game Time, Inc., Litchfield, Mich.
 Jamison Mfg. Co., 8800 S. Mettler, Los Angeles, Calif.
 King Amusement Co., Mt. Clemens, Mich.
 Miracle Equip. Co., Grinnell, Iowa.
 Murdock Mfg. Co., 4056 Del Rey Ave., Venice, Calif.
 NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.
 Play Sculpture, 7 University Place, New York, N. Y.
 Powercar Company, Willow St., Mystic, Conn.
 Robel Corp., Berwick, Pa.

POOLS AND EQUIPMENT

AMERICAN PLAYGROUND DEVICE CO., Anderson, Ind.
 International Swimming Pool Corp., 290 Hall St., White Plains, N. Y.

PORTHOLE BLOWERS

DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.

RAMP AND DIRECTIONAL SIGNS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb. 6
Bevelite, Inc., 1615 Cordova St., Los Angeles, Calif.
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EPRAD, 1206 Cherry St., Toledo, O.
Federal Sign & signal Co., 8764 S. State St., Chicago, Ill.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.
Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.

SCREEN COATINGS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
EPRAD 1206 Cherry St., Toledo, O.
Plast X Plate, Berwyn, Pa.

Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.
Technikote Corp., 63 Seabring St., Brooklyn 31, N. Y.
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleveland 2, O.

SCREEN TOWERS

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
Elizabeth Iron Works, Green Lane, Elizabeth, N. J.
NATIONAL THEATRE SUPPLY COMPANY, 92 Gold St., New York 38, N. Y.
Radio Corp. of America, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.
Rilco Laminated Products, Inc., 332 Minnesota St., St. Paul 1, Minn.
Selby Industries, 1350 Ghent Hills Rd., Akron 13, O.
Signs, Inc., 48 Geneva St., Boston 21, Mass.
Timber Structures, Inc., P. O. Box 3782, Portland 8, Oregon.
Tweedy Screen Corp., 5005 N.E. 6 St., Minneapolis 21, Minn.

SPEAKER POSTS (DRIVE-IN)

DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.
Sonken-Galamba, Inc., Riverview at Second St., Kansas City 18, Kansas.

SPEAKER REPAIR

BALLANTYNE CO., 1712 Jackson St., Omaha 2, Neb.
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.
SOUND CRAFTERS, 232 Crown Ave., Scranton, Pa.
Stewart's Speaker Service, Box 249, R. D. 1, McKees Rocks, Pa.
Western Electronic Co., 3311 Houston Ave., Houston, Tex.

SWIMMING POOLS

(See POOLS AND EQUIPMENT)

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BAGS AND BOXES

Andre Paper Box Company, San Francisco, Cal.—Popcorn containers
Grand Bag and Paper Company, Inc., Ossining, N. Y.—Noiseless popcorn bags and others
MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.
Prunty Seed and Grain Company, 620 West Second Street, St. Louis, Mo.—Noiseless popcorn bags
Rex Paper Products Company, 21-09 Borden Avenue, Long Island City, N. Y.—Popcorn bags, noiseless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepoped corn
Rockford Paper Mills, 33 South LaSalle Street, Chicago, Ill.—Popcorn boxes
Superdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Popcorn boxes, buttercup containers

BEVERAGES

Bowman Dairy Co., 140 W. Ontario Street, Chicago, Ill.—Chocolate milk in cans
Canada Dry Ginger Ales, Inc., 100 Park Avenue, New York—Beverages
THE COCA-COLA COMPANY, 515 Madison Avenue, New York—"Coke"
Cramore Fruit Product Bases, Point Pleasant, N. J.—Fruit beverage bases
Dad's Root Beer Company, 2800 North Talman Avenue, Chicago, Ill.—Beverages
Double Cola Company, 1478 Market Street, Chattanooga, Tenn.—Beverages
Dutch House, Inc., 1411 N. Sydenham St., Philadelphia, Pa.—Chocolate drink
Grapette Company, 112 Grinstead, Camden, Ark.—"Grapette"
Charles E. Hires Company, 206 South 24th Street, Philadelphia, Pa.—Root beer
Hurty-Peck Co., 1423 Naomi Street, Indianapolis, Ind.—Beverage flavors
Julep Company, 353 West Grand Avenue, Chicago, Ill.—Root beer and fountain syrup
Mission Dry Corporation, 5001 South DeSoto Street, Los Angeles, Cal.—Mission orange
Nehi Corporation, 10th and 9th Avenue, Columbus, Ga.—"Nehi" and "Royal Crown Cola"
Orange Crush Company, 2201 Main St., Evanston, Ill.—"Orange Crush" drink, "Old Colony" beverages
Dr. Pepper Company, 428 Second Street, Dallas, Tex.—Beverages
PEPSI-COLA COMPANY, 3 West 57th Street, New York—Beverages
Richardson Corporation, 1069 Lyell Avenue, Rochester, N. Y.—Root beer

CANDY

Fred W. Amend Company, 8 South Michigan Avenue, Chicago, Ill.—"Chuckles"
Bachman Chocolate Manufacturing Company, Mount Joy, Pa.
Walter Baker and Company, Inc., Pierce Square, Dorchester, Mass.
Banner Candy Manufacturing Company, 700 Liberty Avenue, Brooklyn, N. Y.—Candy, Jordan almonds, coated licorice
Paul F. Beich Company, West Front Street, Bloomington, Ill.
Blumenthal Bros., Margaret and James Streets, Philadelphia 27, Pa.
E. J. Brach and Sons, 4656 West Kinzie Street, Chicago 44, Ill.
Brock Candy Company, Chattanooga, Tenn.
Bunte Brothers-Chase Candy Company, 3301 West Franklin Street, Chicago 24, Ill.
Cadbury-Fry America, Inc., 261 Broadway, New York
Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.—Chewing gum, Licorice "Sweeties"

Candymasters, Inc.—3-5 North 15th Street, Minneapolis 3, Minn.
Cardinet Candy Company, 2172 Market Street, Oakland, Cal.
Charms, Inc., 601 Bangs Avenue, Ashbury Park, N. J.
Chunk-E-Nut Products Company, 231 North 2nd Street, Philadelphia, Pa.
Cook Chocolate Company, 4825 South Rockwell Street, Chicago 32, Ill.
Curtiss Candy Company, 1101 West Belmont Street, Chicago 13, Ill.
F and F Laboratories, 3501 West 48th Street, Chicago 32, Ill.
Ferrara Candy Co., 2200 W. Taylor Street, Chicago, Ill.
Fisher Nut and Chocolate Company, 2327 Wycliff Street, St. Paul 4, Minn.
D. Goldenberg, Inc., 161 West Wyoming Avenue, Philadelphia 40, Pa.
Adolph Goldmark & Sons, 467 Greenwich Street, New York, N. Y.—"Terry," "Assorted Pastilles"
Henry Heide, Inc., 313 Hudson Street, New York
Hershey Chocolate Corporation, Hershey, Pa.
HOLLYWOOD CANDY COMPANY, Chestnut and Calumet, Centralia, Ill.
Walter H. Johnson Candy Company, 4500 West Belmont Avenue, Chicago, Ill.
Robert A. Johnston Company, 4033 West National Avenue, Milwaukee 1, Wis.
Kelling Nut Co., 2800 Belmont, Chicago, Ill.
Kimbell Candy Company, 6546 West Belmont Avenue, Chicago, Ill.
Kraft Foods Company, 500 Peshtigo Court, Chicago 11, Ill.
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
Life Savers Corporation, Port Chester, N. Y.—Candy, Life Savers
Lusk Candy Company, Davenport, Ia.—Lemon drops
McAfee Candy Company, Inc., Macon, Ga.
Mars, Inc., 2019 North Oak Park Avenue, Chicago 35, Ill.
Mason, Au and Magenheimer, P. O. Box 549, Mineola, L. I.
Melster Candies, Cambridge, Wis.
National Licorice Company, Bridge and John Streets, Brooklyn 1, N. Y.
Necco Sales Corporation, 245 Massachusetts Avenue, Cambridge, Mass.
Nestle's Chocolate, 2 Williams Street, White Plains, N. Y.
Peter Paul, New Haven Road, Naugatuck, Conn.
Planters Nut and Chocolate Company, 632 South Main Street, Wilkes-Barre, Pa.
Quaker City Chocolate and Confectionery Company, 2136 Germantown Avenue, Philadelphia, Pa.
Queen Anne Candy Company, 604 Hoffman Street, Hammond, Ind.
Reed Candy Company, 1245 Fletcher Street, Chicago—Butter Scotch rolls, Chocolate rolls, Orange rolls
Reese Peanut Butter Co., Hershey, Pa.
Thomas D. Richardson Company, Atlantic and I Streets, Philadelphia, Pa.—Candy mints
Joseph A. Riggie Candy Company, 3704 West North Avenue, Chicago, Ill.—Jordan almonds
Rockwood and Company, 88 Washington Avenue, Brooklyn, N. Y.
Schuler Chocolates, Inc., 1000 West Fifth Street, Winona, Minn.
Sperry Candy Company, 133 West Pittsburgh Avenue, Milwaukee 4, Wis.—"Chicken Dinner," "Denver Sandwich"
Squirrel Brand Company, 10-12 Boardman Street, Cambridge, Mass.
Howard E. Stark, 181 North Broadway, Milwaukee 2, Wis.
Sweets Company of America, Inc., 1515 Willow Avenue, Hoboken, N. J.—Candy, Tootsie Fudge, Tootsie Rolls
Switzer's Licorice Company, 612 North First Street, St. Louis 2, Mo.
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.
Van Houton & Zoon, 537 Greenwich St., New York, N. Y.
James O. Welch Company, 810 Main Street, Cambridge, Mass.

Wilbur-Suchard Chocolate Company, 48 North Broad Street, Lititz, Pa.
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.
York Caramel, Box 1147, York, Pa.
George Zeigler Company, 408 West Florida Street, Milwaukee 4, Wis.

COFFEE MAKER, VENDER

Coan Manufacturing Co., 2070 Helena St., Madison 4, Wis.
Cole Products Corp., 39 S. LaSalle St., Chicago 3, Ill.
Continental Vending Machine Corp., 956 Brush Hollow Rd., Westbury, N. Y.
MANLEY, INC., 1920 Wyandotte, Kansas City, Mo.
Steel Products Co., 40 Eighth St., S.W., Cedar Rapids, Iowa.
Superior Refrigerator Manufacturing Co., Inc., 822-824 Hodiamont Ave., St. Louis 2, Mo.

CONCESSION SERVICE COMPANIES

ABC Vending Corporation, 209 West 14th St., New York, N. Y.
BERLO VENDING COMPANY, 333 South Broad St., Philadelphia, Pa.
Confection Cabinet Corp., East Orange, N. J.
Sportservice, Inc., Sportservice Building, Buffalo, N. Y.
Theatre Confections Inc., 795 Monroe Ave., Rochester 7, N. Y.

CONCESSION STANDS

Columbus Showcase Co., 850 West Fifth Ave., Columbus, O.—Showcases, candy stands
Dill, Philip A., Inc., 1209 Castle, Dallas, Tex.
MANLEY, INC., 1920 Wyandotte, Kansas City, Mo.
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 38, N. Y.
Savon Co., The, 286 Pennsylvania Ave., Paterson 3, N. J.
Superdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee, Wis.
Samson Berman Associates, 144-03 78th Ave., Flushing 67, Long Island, N. Y.

CUPS, PAPER

Continental Can Co., 349 Oraton Street, Newark, N. J.
Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.
Hi-Land Paper Company, 274 Madison Avenue, New York
LILY-TULIP CUP CORPORATION, Chanin Building, 122 East 42nd Street, New York
Maryland Cup Co., 1100 S. Eutaw Street, Baltimore 30, Md.
U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.

DRINK DISPENSER, FOUNTAIN, BOTTLE, CUP

Automatic Products Company (APCO), 1740 Broadway, New York—Beverage dispenser
Automatic Syrup Company, 46-07 Vernon Boulevard, Long Island City, N. Y.—Vending machines
Bastian-Blessing, 4201 West Peterson Avenue, Chicago 30, Ill.—Soda fountain, carbonators, luncheonette units
H. A. Bruntjen Co., 1645 Hennepin, Minneapolis, Minn.—"Mist Master" drink dispenser
C. G. Bradley and Son, 431 North Franklin Street, Syracuse, N. Y.—Cup beverage vending machines
C. T. C. Mfg. Co., 11936 Valerio Street, N. Hollywood, Cal.—"Whirlpool Jr." beverage dispenser
Carbonaire, Inc., 114 Fern Avenue, San Francisco, Cal.—Drink dispensing equipment
Carbonic Dispenser Company, Canfield, O.—"Soda-master" dispenser
Club Bar, 141 E. 44th St., New York, N. Y.
Coan Manufacturing Company, 2070 Helena, Madison, Wis.—Super vend dispenser
Cole Products Company, 39 South LaSalle Street, Chicago, Ill.—Beverage vendors

Drinkolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Beverage dispenser
 Everfrost Sales, Inc., 14815 South Broadway, Gardena, Cal.—"Everfrost" soda bar
 Frigidrink Corporation, 235 East 42nd Street, New York—Drink dispenser agent
 Helmco, Inc., 1215 West Fullerton Avenue, Chicago, Ill.—Soda fountain and refrigeration equipment
 Hudson Soda Fountain and Refrigeration Company, Arlington, N. J.—Soda fountains
 Hydro-Silica Corporation, Flora Dale, Pa.—Cold vendors, bottle
 W. Kestenbaum, Inc., 1790 First Avenue, New York—Dispenser
 Knickerbocker Beverage Dispensers, Inc., 453 Sixth Avenue, New York—Drink dispensers
 The Liquid Carbonic Corporation, 3110 South Kedzie Avenue, Chicago, Ill.—Soda fountains
 Lyon Industries, 373 4th Avenue, New York 16, N. Y.—Coin operated beverage dispenser
 Majestic Enterprises, Inc., 959 Crenshaw Boulevard, Los Angeles, Cal.—Dispenser
 MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.—"Ice-O-Bar" drink dispenser
 Mighty Midget Manufacturing Corporation, 4215 North Seventh Street, Phoenix, Ariz.—Drink dispenser
 Milk-O-Mat Corporation, 500 Fifth Avenue, New York—Cup dairy drink
 Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo.—"Speedster" hot choc. dispenser
 Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.—Beverage vendor
 Modern Refreshers, Inc., 55 East Washington Street, Chicago, Ill.—Dispenser
 Multiplex Faucet Company, 4319-25 Duncan Avenue, St. Louis, Mo.—Beverage dispenser
 NATIONAL THEATRE SUPPLY COMPANY, 92 Gold Street, New York 7, N. Y.—Beverage dispensers
 Rowe Mfg. Co., Inc., 31 E. 17th St., N. Y., N.Y.—Beverage dispenser
 S and S Products Company, P O Box 1047, Lima, O.—Cold vendor, bottle
 Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City 1, N. Y.—Beverage dispenser
 Smith-Werner Company, 610 Santa Fe Drive, Denver, Colo.—Portable soda fountain
 Spacarb, Inc., Stamford, Conn.—Cold vendors, cup (automatic)
 Superior Refrigerator Company, 1606 Pine Street, St. Louis 3, Mo.—Beverage dispenser
 Telecoin Corporation, 12 East 44th Street, New York—Drink dispensers
 Vendolator Manufacturing Company, P. O. Box 1586, Fresno, Cal.—Cold vendors, bottle milk
 John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.—Hydro-jet cup vending machine.

FOOD PREPARATION EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233 Street, New York 66, N. Y.—Pizza ovens
 Bell Engineering Co., 55 Munroe Street, Lynn, Mass.—Bar-B-Cutie barbeque
 G. S. Blodgett Co., Inc., 50 Lakeside Ave., Burlington, Vt.—Pizza ovens
 Broil-Quick Appliance Corp., 615 W. 131st St., N. Y. 27, N. Y.—Infra-red frankfurter grill
 Burger-Mat Corp., 341 39th Street, Brooklyn, N. Y.—Hamburger equipment
 J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y.—Automatic frankfurter—Roll-A-Grill
 Dalason Prods. Co., 835 W. Madison, Chicago, Ill.—Bar-B-Frank hot dog machine
 Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia.—Hot dog bun warmer
 General Mfg. Co., 1209 Castle St., Dallas, Texas
 Greer Enterprises, Inc., 281 N. Grant Avenue, Columbus, O.—"Glenray" hot dog machine
 Haruk Mfg. Co., 154 Nassau Street, New York 38, N.Y. Pizza ovens
 Helmco, Inc., 1215 W. Fullerton, Chicago, Ill.
 Charles E. Hires Co., 206 S. 24th Street, Philadelphia, Pa.—"Snak-Bar", hot dog grill and beverage server
 Hollywood Servemaster, 114 W. 18th Street, Kansas City 8, Mo.—"Roto-Grill" hot dog machine
 Hot Point (Div. of General Electric), 227 South Sealey, Chicago, Ill.—Food preparation equipment
 MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.—"Frank-Bank" hot dog cooker and server
 Nu-matic Machines Co., 250 W. 57th Street, New York, N. Y.—Automatic hot dog dispenser
 ORIGINAL CRISPY PIZZA CRUST CO., 1393 Blondell Ave., New York 61, N. Y.—Pizza ovens
 Prince Castle Sales Co., 121 W. Wacker Drive, Chicago, Ill.—Bar-B-Que preparation equipment
 Savon Co., 286 Pennsylvania Avenue, Paterson, N. J.—Pizza pie ovens
 Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.—Food equipment
 Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill. Hot food servers, toasters, food preparation equipment
 U. S. Vending Machine Corp., 4300 N. Carlyle St., Philadelphia, Pa.—Hot dog vender

FOODS, PREPARED

Arena Real Pizza Crust Co., 1913 White Plains Rd., Bronx 61, N. Y.—Pizza pie
 Armour and Company, Union Stockyards, Chicago, Ill.—Frankfurters
 Campbell Soup Co., Camden, N. J.—Canned Soups
 Castleberry's Food Company, P. O. Box 1010, Augusta, Ga.—Bar-B-Que, chili, canned, prepared
 Flavo-Rite Food, Inc., 516 Westchester Avenue, Bronx, N. Y.—Egg, turkey and shrimp rolls
 Frozen Food Prods., 1735 Margaret Avenue, Altoona, Pa.—Frozen foods
 C. E. Grant, 616 East Washington, Indianapolis, Ind.—Frozen chicken
 Hygrade Food Prods., 2811 Michigan Avenue, Detroit 16, Mich.—Frankfurters
 Oscar Mayer Co., 910 Mayer Avenue, Madison, Wis.—Frankfurters, cold meats
 Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza pie

Pizza Enterprises, Inc., 420 75th Street, North Bergen, N. J.—Pizza pie
 Smithfield Ham Prods. Co., Smithfield 8, Va.—"James River Brand" meat barbecues and sauces
 Swift and Company, Union Stockyards, Chicago, Ill.—Frankfurters
 Tolona Pizza Pie Prods., Inc., 401 S. Cicero Avenue, Chicago 44, Ill.—Pizza products

FRUIT JUICE DRINKS

American Citrus Corporation, 333 North Michigan Avenue, Chicago, Ill.—Del juice vendor
 California Fruit Chimes Company, 325 South Mission Drive, San Gabriel, Cal
 Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Cal.—Orange juice concentrate and automatic dispensers
 Hamilton Beach Company, Division of Scovill Manufacturing Company, Racine, Wis.—Fresh fruit juice drinks
 Juice Bar Sales Corporation, 12 East 44th Street, New York—Juice dispenser
 Metal Products Company, 1135 Third Street, Oakland, Cal.—Can juice vendor
 Snivel Vending and Sales Company, Winter Haven, Fla.—Cup juice vendor
 Sunkist Growers, Inc., 707 West Fifth Street, Los Angeles 13, Cal.

GUM

American Chicle Company, Thompson Avenue, Long Island City, N. Y.
 Beech-Nut Packing, 10 East 40th Street, New York, N. Y.
 Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.
 Frank H. Fleer Corporation, 10th and Somerville, Philadelphia, Pa.
 Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.
 William Wrigley, Jr. Company, 410 North Michigan Avenue, Chicago, Ill.—Package gum

ICE CREAM, MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandale Avenue, Los Angeles, Cal.—Ice cream vendor
 Artic Vendor Sales Corporation, Appleton, Wis.—Ice cream vendor
 Atlas Tool and Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo.—Ice cream vendors
 Badger Vending Machine Company, 710 North Plankinton, Milwaukee, Wis.—Cup ice cream vendor
 Beatrice Foods, 120 South LaSalle Street, Chicago, Ill.—Ice cream, milk, butter
 The Borden Company, 350 Madison Avenue, New York—Ice cream
 Craig Machine Company, Danvers, Mass.—ice cream vendor
 Dari-Delite Corporation, 1624 4th Avenue, Rock Island, Ill.—Soft ice cream
 De Cicco's Bon Bon Corporation, 451 North Rodeo Drive, Beverly Hills, Cal.—Chocolate covered ice cream bon bons
 Dresko Machine Corporation, 5629 North Central Avenue, Chicago, Ill.—Ice cream vendors
 Eastern Engineering and Sales, Inc., Commercial Trust Building, Philadelphia, Pa.—Kenco ice cream vendor
 Emery Thompson Machine and Supply Company, 1349 Inwood Avenue, New York 52, N. Y.—ice cream and custard machine
 Freeze King Corporation, 2518 West Montrose Avenue, Chicago, Ill.—Ice cream custard machine
 Frosti-Serve, 1833 Pacific Highway, San Diego, Cal.—Ice cream vendor
 General Equipment Sales Company, 814 South West Street, Indianapolis, Ind.—Ice cream and custard machine, Sani-Serv self ice cream freezer
 Fred Hebel Corp., Addison, Ill.—Automatic coin ice cream vendor
 Ice Creamolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Ice cream dispenser
 Jordan Refrigerator Company, 58th and Grays Avenue, Philadelphia, Pa.—Cabinets and storage dispensers
 Joe Lowe, Inc., 621 West 26th Street, New York—"Frozen On-a-Stick Confection"
 Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.—Freezers
 Multiple Products Company, 5210 Bonita, Dallas 6, Tex.—Snow Cone machine
 National Market Equip. Co., 25531 De Quindre, Royal Oak, Mich.—Ice cream freezers and novelty cases
 Philadelphia Dairy Products Company, Inc., Fourth and Poplar Streets, Philadelphia, Pa.—Aristocrat ice cream
 Port Morris Machine and Tool Company, 208 East 135th Street, New York—Soft ice cream and custard machine
 Supurdisplay, Inc., 1324 West Wisconsin Avenue, Milwaukee, Wis.—Coldisplay" ice cream merchandiser
 Sweden Freezer Manufacturing Company, Department F-13-PR, Seattle, Wash.—Ice cream and frozen custard fountain freezer
 Swift and Company, Union Stockyards, Chicago, Ill.—Ice cream
 Tekni-Craft, Rockton, Ill.—Ice Cream and custard machine
 West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Self-Service ice cream merchandiser

POPCORN

American Popcorn Company, Sioux City, Iowa—Raw popcorn
 Blevins Popcorn Company, P. O. Box 278, Nashville 2, Tenn.
 Central Popcorn Company, Schaller, Iowa—Popcorn
 Albert Dickenson Co., 2750 West 35th St., Chicago, Ill.
 J. A. McCarty Seed Company, 526 Northwest 4th St., Evansville, Ind.
 MANLEY, INC., 1920 Wyandotte, Kansas City, Mo.
 "Pop" Corn Sez Company, 429-35 South 61st St., Philadelphia 43, Pa.
 Poppers Supply Co., 1211 North Second St., Philadelphia, Pa.

Wyandotte Popcorn Co., Marion, Ohio
 Y and Y Popcorn Supply Co., 256 North 13th St., Philadelphia, Pa.

POPCORN EQUIPMENT

Automatic Products Company, 250 W. 57th St., New York, N. Y.—Butter dispenser
 Bonanza, Inc., 2980 West Pico Blvd., Los Angeles, Cal.—Popcorn vending machines
 C. Cretors and Company, 630 West Cermak Rd., Chicago, Ill.—Popcorn equipment, butter dispenser.
 Dairy Service Company, 100 East Main St., Menomonee, Wis.—Butter dispenser
 DMC Corporation, States Distributors, 1624 Harmon Place, Minneapolis, Minn.—Popcorn machines, automatic
 G. H. R. Enterprises, Inc., 12017½ Vose St., North, Hollywood, Cal.—Viscount, Viking popcorn machines
 Hollywood Servemaster Co., 114 West 184 St., Kansas City 8, Mo.
 MANLEY, INC., 1920 Wyandotte St., Kansas City, Mo.—Vending equipment and popcorn machines and supplies
 NATIONAL THEATRE SUPPLY COMPANY 92 Gold St., New York 38, N. Y.—Popcorn equipment and supplies
 Phenix Food Company, 460 East Illinois Ave., Chicago, Ill.
 Savoral Co., Popcorn Bldg., Nashville, Tenn.—Seasoning
 Star Manufacturing Co., 6300 St. Louis Ave., St. Louis, Mo.—Popcorn machines, food equipment.
 Supurdisplay, Inc., Wisconsin Tower Bldg., Milwaukee, Wis.—Butter dispenser.
 West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Cal.—Butter dispenser.

POPCORN SEASONING

Arlington Edible Oil Products, 38 Yetten Terrace, Boston, Mass.
 Best Foods, Inc., 1 East 42nd Street, New York
 Capital City Products, West First and Perry, Columbus, O.
 Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.
 E. F. Drew and Company, Inc., New York 10, N. Y.—Tastee-Pop coconut oil bar seasoning.
 C. F. SIMONIN AND SONS, Belgrade and Tioga Streets, Philadelphia, Pa.—Popsit Plus, Seazo oils.

PORTABLE VENDING EQUIPMENT

Acton Manufacturing Company, 605 South Summit Street, Arkansas City, Kans.—Refreshment vending cart, portable coolers
 Atlas Body Corporation, 4150 East Thompson Street, Philadelphia, Pa.—ABC Vendomobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream
 Coan Manufacturing Company, 2070-2084 Helena Street, Madison 4, Wis.—U-Select-It vendors, candy, food and cigarettes; Super-Vend cold cup drink dispenser
 DMC Corporation, distributed by All States Distributors, Inc., 1624 Harmon Place, Minneapolis, Minn.—"Pop Corn Shop" automatic popcorn machine
 Food-Mobile, 240 S. Harrison St., East Orange, N. J.—Portable vending cart
 DRIVE-IN THEATRE MANUFACTURING COMPANY, 729 Baltimore Avenue, Kansas City 6, Mo.—Portable vending carts
 Tol-Pak Company, 416 South Sixth Street, St. Louis, Mo.—Beverage dispenser
 Walky Service Company, Schweiter building, Wichita, Kans.

CONCESSION TRAILERS

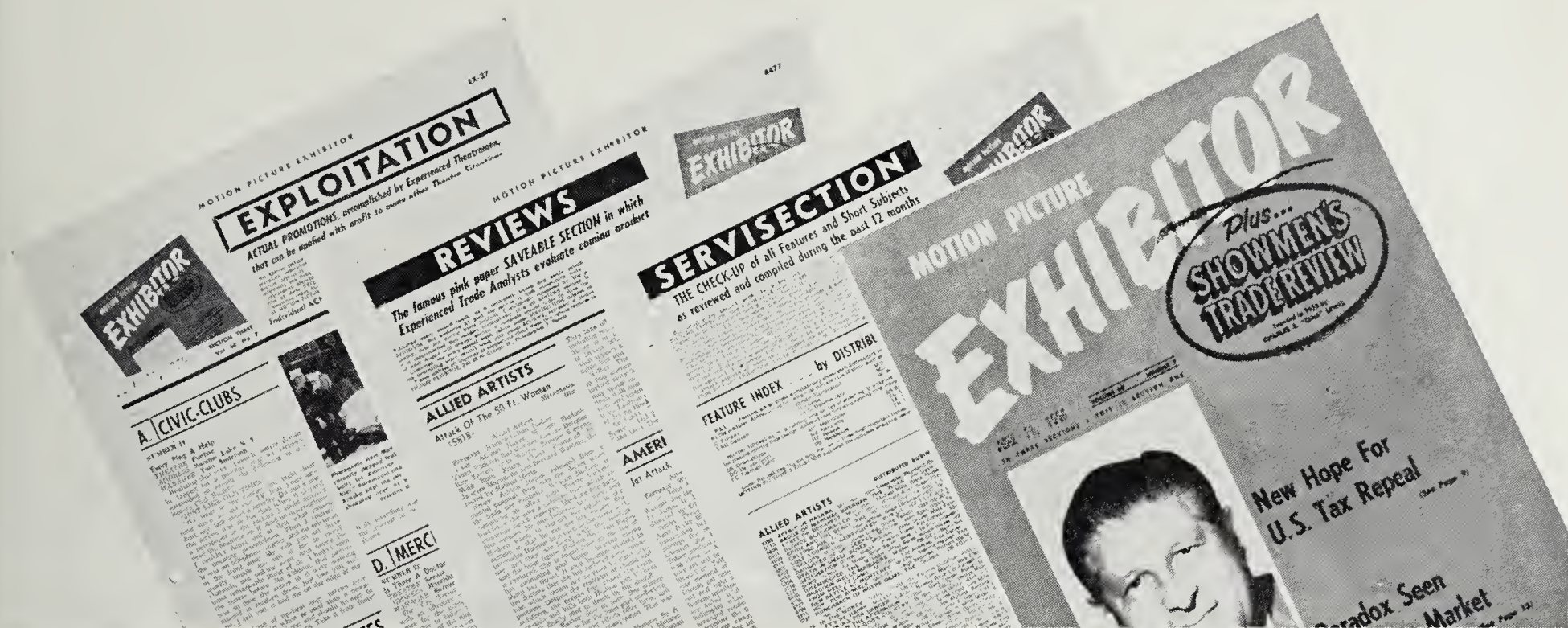
Armour and Company, Fresh and Smoked Sausage Dept., Chicago, Ill.
 THE COCA-COLA COMPANY, trailers available from local distributors
 Canada Dry Ginger Ale, Inc., 100 Park Ave., N. Y.
 Dr. Pepper Fountain Division, P. O. Box 5086, Dallas, Tex.
 Dad's Root Beer Company, 2800-3400 N. Talman Ave., Chicago, Ill.
 Flavo-Rite Foods Company, 643 Brook Ave., Bronx 55, N. Y.
 Frozen Farm Products Co., 1735 Margaret Ave., Altoona, Pa.
 Charles E. Hires Co., 206 S. 24th St., Philadelphia, Pa.
 Mickelberry Food Products, 43rd and State Line, Kansas City, Kans.
 Nehi Corporation, 10th & 9th Ave., Columbus, Ga.
 PEPSI-COLA COMPANY, available from local distributors
 Silver Skillet Brands, P. O. Box 216, Skokie, Ill.
 Smithfield Ham and Products Co., Smithfield, Va.
 Superdisplay, Inc., 2100 Wisconsin Tower Bldg., Milwaukee 3, Wis.

VENDING MACHINES (CANDY)

Belvend Company, 122 South Michigan Avenue, Chicago, Ill.
 DuGrenier, Arthur H., Inc., 15 Hale Street, Haverhill, Mass.
 Mills Automatic Merchandising Company, 21-30 44th Road, Long Island City, N. Y.—Vending machine manufacturing
 Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.
 National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.
 Rowe Manufacturing Co., Inc., 31 E. 17th St., New York, N. Y.
 Stoner Manufacturing Company, 328 Gale Street, Aurora, Ill.

MISCELLANEOUS

American Gas Machine Co., 505 Front Street, Albert Lea, Minn.—Scotsman ice machine
 DCA Industries, 45 W. 36 St., NYC, N. Y.—Doughnut machines
 Speed Scoop, 109 Thornton Avenue, San Francisco 24, Cal.—Popcorn scoop
 Tyson-Caffey, B Briar Road, Wayne, Pa.—Carry-out beverage tray



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EXHIBITOR

APRIL 8, 1959

Volume 61

Number 22

IN THREE SECTIONS • THIS IS SECTION ONE

Plus...

**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS



Militant Allied Raps UA Policies

(See Page 6)

1,500 V.C. Barkers Pack Las Vegas

(See Page 8)

Paul D. Flowers, Fox, Venice, Cal., one of the winners in the recent MOTION PICTURE EXHIBITOR Showmen-Of-The-Year contest, recently visited the 20th-Fox studio, where on the set of "Say One For Me" he was congratulated on his accomplishment by film star Robert Wagner.

editorial: Question of "Earned Film Rentals" . . . See Page 3

TER

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NEXT 6 MONTHS

RKO PALACE

RKO PALACE

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THE DIARY OF
ANNE FRANK

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THE DIARY OF
ANNE FRANK

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PALACE

action of THE DIARY OF ANNE FRANK



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APRIL 8, 1959

A QUESTION OF "EARNED FILM RENTAL"

IT IS DIFFICULT to understand all of the furore and excitement that was caused by Bill Heineman's full dress presentation to the trade press of United Artists' sales policies. There was nothing very new about the six clauses, except that all or nearly all of United Artists' production partners were represented to hear them delineated. As a matter of fact, we're pretty certain that each and every one of the six clauses are covered in much greater detail in the standard exhibition contract that is a part of all film licenses.

Most theatremen will agree that every picture should be bought "on terms based upon their individual merits" as box-office attractions. Most theatremen will agree that "earned film rentals, on percentage or flats, as per the terms of the contract" should be paid promptly by exhibitors. Most theatremen will agree that exhibitors should not make "their own adjustments," and should not withhold "earned rentals" in order to force adjustments. Most theatremen will agree that should an exhibitor "withhold unreasonably," then United Artists, or any other distributor, certainly has the right to stop selling him. And most theatremen will agree that whenever "some relief or revision of the percentage terms are justified," such relief should be given. Maybe what most theatremen don't agree with is the distributor meaning placed on some of these phrases, or the way in which they are made to operate in every-day use.

For example, what are the "individual merits" that should dictate film "terms"? Are they the length of the show in feet or minutes? Are they its esthetic qualities or artistic perfections? Are they the production dollars that some producer invested in making it? Or, are they the supposed audience that awaits it, and that will be willing to kitty up a gross patronage that bears relationship to the asking price? We choose to believe it is the latter. And we think that Mr. Heineman, or any other honorable businessman will agree.

If we are right, then what are "earned film rentals" based on such "terms"? Are they an arbitrary percentage, based on a "blue sky" guess that there will be a waiting audience, and that such an audience will be willing to pay a guessed-at

high gross? Or, are such "earned film rentals" a fair share of the *actual* gross, resulting from an *actual* audience, that did *in fact* purchase tickets?

And, if a picture has been honestly sold on its "individual merits," and if it has delivered the audience traffic that was claimed for it, why should any theatreman be clown enough to deliberately withhold its "earned film rental," or why should he entertain any thoughts of an adjustment? Any exhibitor who does deserves to be discontinued as a customer. He even ought to be sued for every penny due. Certainly, no able bodied man with self respect should be permitted to pick a distributor's pocket, or to make inordinate profits out of "hat in hand" begging.

But we don't believe these are the facts. Product scarcities that keep the theatreman hungry for playable features, plus the old-style con-man sales methods of some film men, that urge the ignoring of the letter of film contracts with such phrases as: "Do it for me!" "Sign it, and I promise that we'll take a look!" "Sure, we'll review it down to 30 per cent!" "Havent we always treated you right?," and "You know I won't let you get hurt!" are much more the rule. These are the sloppy sales methods that start the requests for adjustments. And if Mr. Heineman's sales highlights accomplished nothing else they should alert theatremen to the need to negotiate clean deals in the first place.

May we suggest to Mr. Heineman, and to all other film sales executives everywhere, that if their only concerns are "earned film rentals," there is no better method of insuring them than "sliding scale" selling based on annually audited theatre overheads, with the C.P.A. appointed by the distributor, and the bill paid by the exhibitor. Then they will have their major share of any honest gross, with all the cards face up on the table, and they will have their theatre customers to come back to and to sell again next year.

But then, we are sure that Bill Heineman et al are not concerned with pocketing "un-earned film rentals."

So, what's all the shouting about?

Has anything really changed?

THE MARKET CONTINUES TO NARROW

WE HAVEN'T SEEN it totaled anywhere, but the recent GOLD-ENSON-HYMAN summaries of the features that can be expected from all domestic sources from March 1 through the balance of 1959 pose some interesting conclusions. Careful tabulation shows:

UNITED ARTISTS	32 features
20TH CENTURY FOX	29 features
COLUMBIA	26 features
MGM	19 features
WARNER BROTHERS	14 features
ALLIED ARTISTS	14 features
PARAMOUNT	11 features
UNIVERSAL-INTERNATIONAL	11 features
BUENA VISTA	6 features

Of course, all of the interviews and researches that resulted in these totals took place in February, so that there may be many changes, additions and subtractions, between March 1 and Jan. 1, 1960. By the same token, there may be even less than the 162 features here delineated. But, if they prove to be reasonably accurate, more than 50 percent of all supplies will come from the first three companies alone.

Other interesting facets are: 75 of the 162 are scheduled to be in color, 42 are scheduled for CinemaScope or some other wide screen process, and five are scheduled for 70mm. Technirama.

But these are our potential supplies. Let's hope they are all the powerful drawing cards that their distributors hope for. Something like 162 "Dogs" or "Hots"!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From ROCHESTER, N. Y.

At the suggestion of William Dipson of the Dipson Theatre Circuit, I want to tell you about a new series of articles titled "WATCHING THE SCREEN" that I am writing weekly for our Catholic Diocesan newspaper, THE COURIER-JOURNAL. The latter weekly aims at a paid circulation of 100,000 families in 1959, and naturally that represents four or five times that number of people.

Since the first of the year I have been reviewing all movies in our downtown theatres, and have been trying to encourage attendance at the good ones. One manager attributes a recent two-week holdover, and a good strong gross, to my individual efforts. When I am given the listing of playdates in other cities of this diocese, I try to work them in so that my column doesn't restrict itself to the city of Rochester, alone.

However, I have been receiving a minimum of cooperation from some quarters. A few exchanges and theatre circuits have gone all out to assist me, but two others didn't even answer my mail when I asked for date listings in order to give a plug to the smaller towns. Naturally, I try to see all movies just as quickly as possible, and I try to get courtesy admissions to the Buffalo theatres that usually play them first. I'm doing what I can, but it is pretty discouraging at times.

I like to think that what I am doing in giving a boost to good films will encourage the production of more of them. I wonder if I am right?

RAY SMITH

The Courier-Journal (Catholic)

EDITOR'S NOTE: Let us hope that the publishing of this letter will bring Mr. Smith's efforts to the industry's attention. Whether Rochester, Buffalo, or New York, the good work of such columnists should be encouraged.

From WAYLAND, N. Y.

The following appeared in the "Letters to the Editor" column of the Rochester Times-Union:

"I have often heard complaints on how noisy the Rochester movie theatres are and have, from time to time, witnessed this in even the finest of our downtown theatres. The cause of the noise I believe can justifiably be placed on the children—teen-age and younger—who frequent our theatres.

"However, a new approach was shown me when I took my little nephew to the Waring Theatre on a recent Sunday. The children and young adults of high school age at the theatre were making quite a bit of noise during the main feature and it was difficult to hear.

"It was then that the lights went on, the sound off, and the manager of the theatre came on the stage to tell the audience that the picture would remain off until they behaved like ladies and gentlemen. He apologized to those for whom his message was not intended. When he

had made his point, he allowed the picture to resume.

"The result was an immediately quieter theatre and a much more enjoyable afternoon for me and many other Rochester citizens.

"My most sincere thanks and appreciation are extended to the manager of the Waring Theatre."

I am wondering whether such action is generally approved? In my younger days I was trained into believing that the floor staff should be able to control noise, and that the manager would only be put in a bad psychological position by such drastic intervention. What is your viewpoint?

JIM RUSSELL, Manager
Legion Theatre

EDITOR'S NOTE: We agree, and the manager of the Waring Theatre probably joins us, that small disturbances are the responsibility of the ushers. And if the staff can't handle such matters, then get a new staff. But this was apparently a large disturbance that demanded large attention. The manager obviously must have handled himself pretty well, for he got attention and respect. Some theatres even find it necessary, as the next step, to use policemen.

From RENFREW, ONTARIO, CAN.

May I voice a special vote of thanks for the saveable pink EXPLOITATION section of your trade paper? There have been many times during the past year when this section has come to my aid, and has provided the needed promotion when I was looking for something new and different. So I now want to offer some of my own efforts for consideration in your "SHOWMAN-OF-THE-YEAR" Contest. Maybe they will assist other managers, just as the writers to your paper have helped me.

D. J. FEVREAU, Manager
O'Brien Theatre

EDITOR'S NOTE: And this is the very point of the every-second-week saveable EXPLOITATION section. Those who benefit, contribute!

From INDIANAPOLIS, IND.

Consistently, year after year, MOTION PICTURE EXHIBITOR has built a reputation for accuracy, and for the best in reviewing service.

M. MARCUS
M. Marcus Enterprises.

**There is an interesting
summary of future
PARAMOUNT
PICTURES
starting on page 11**

From CLEVELAND, OHIO

I notice that many of your subscribers refer to their need for pink REVIEWS and/or yellow SERVICESECTIONS for the years prior to 1950. By contrast, I am interested in a list of all short subjects from 1940 through 1950. Is such a list available? Or might it be possible to get year-end issues of the pink REVIEWS for each year, and thereby get such information? For faithful Exhibitorreading I would appreciate such information, and its cost.

JACK WACHUTA

EDITOR'S NOTE: Sorry, But, other than our very complete office records back to 1936, we have nothing we could sell or ship to anyone prior to the complete 1954-55 film season. The last five complete seasons are available to subscriber purchase at 52 cents per season.

From DECATUR, GA.

Many, many thanks for MOTION PICTURE EXHIBITOR. And especially for the saveable EXPLOITATION section.

CHARLES W. WEBB, Manager
Decatur Theatre

From URBANA, O.

I cherish the two Achievement Citations that I won from your EXPLOITATION Section in 1958, and I intend to win more. In my humble opinion MOTION PICTURE EXHIBITOR is the best trade paper there is. I take one other, but all it is good for is wiping the lens in the booth. And congratulations on your 40th Anniversary. May you have 540 more!

WILLIAM H. BEAN

Gloria Theatre, and Bean Promotions Co.

EDITOR'S NOTE: Good luck to you. And should our paper ever deteriorate to that lens wiping chore, we know you won't bother to renew your subscription.

From BRUSH, COLO.

I am enclosing my payment for another subscription to a fine trade paper. I note from time to time that MOTION PICTURE EXHIBITOR is a little thin and scanty, but I guess we all have our good and bad weeks. Keep up the good work on that editorial page, and on your endless search for top showmanship.

JOE MACHETTA, Owner-Manager
Emerson Theatre

EDITOR'S NOTE: You're right about the thick and thin. Just look at that April 1 issue, with its three sections, for a total of 130 printed pages.

From SAN FRANCISCO, CAL.

Just to make your extremely comprehensive reviewing system moreso: "THE COSMIC MONSTERS" reviewed in the Feb. 11 pink REVIEWS section is the same picture as "THE CRAWLING TERROR" which you had already reviewed in the July 9, 1958 issue.

And "THE CRAWLING EYE," also reviewed last Feb. 11, is one and the same as "CREATURES FROM ANOTHER WORLD," which you had already reviewed in the Sept. 3, 1958, issue.

Confusing, isn't it?

J. E. TILLMANY

EDITOR'S NOTE: Yes! And if you will check the letter from Frank Morris, Sumner Theatre, Brooklyn, N.Y., as published in the March 4 issue, you will note how such switches occur. Sorry! We guess it is one of the penalties for being complete.

NEWS CAPSULES



BROADWAY GROSSES

Holiday Spirit Continues

NEW YORK—Business held up in the Broadway first-runs last weekend with the post-Easter period evidently carrying the good business over. There were no new openings with all holdover product standing up.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"THE SOUND AND THE FURY" (20th-Fox). Paramount (\$39,435)*—The second session was heading toward \$34,000.

"GREEN MANSIONS" (MGM). Radio City Music Hall (\$147,610)—Thursday through Sunday accounted for \$117,000, with the third week sure of \$170,000. Easter stage show.

"RIO BRAVO" (WB). Roxy (\$55,405)—Wednesday through Sunday was reported at \$47,000, with the third week expected to hit \$53,000.

"TEMPEST" (Paramount. Capitol (\$33,350)—The second session was strong at \$60,000.

"AL CAPONE" (Allied Artists). Victoria (\$22,900)—Second week fine with \$39,000 claimed.

"SEPARATE TABLES" (UA). Astor \$25,-630)—The 16th week was announced at \$20,-000.

"THE SHAGGY DOG" (Buena Vista). Odeon reported that the third week would reach \$30,000.

"SLEEPING BEAUTY" (Disney-BV). Criterion stated that the seventh week would tally \$41,000.

"SOME LIKE IT HOT" (UA). Loew's State announced the opening week as a sensational \$96,790, with Sunday of the second week as \$15,506.

"THE DIARY OF ANNE FRANK" (20th-Fox). RKO Palace was capacity on reserved seat basis.

* Figures in parentheses reveal 1958 average as compiled by MOTION PICTURE EXHIBITOR.

Industry's Most Complete Saveable Review Section IN THIS ISSUE

1. Bad Girl (Roach)
2. Born Reckless (WB)
3. The Caine Mutiny (Reissue) (Col.)
4. Count Your Blessings (MGM)
5. A Date With Death (Pacific-Int.)
6. Forbidden Fruit (Films Around The World)
7. The Giant Behemoth (AA)
8. I'll Give My Life (Howco-Int.)
9. Nine Lives (deRochemont)
10. On The Waterfront (Reissue) (Col.)
11. Room At The Top (Continental)
12. Shane (Reissue) (Par.)
13. A Star Is Born (Reissue) (WB)
14. Thunder In The Sun (Par.)
15. Walrock (Fox)
16. The World, The Flesh and The Devil (MGM)

A Quick Summary of All Important Industry News. Condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., APRIL 6

All Variety Officers Reelected By Acclaim

LAS VEGAS—All Variety Club International officers were reelected by unanimous acclamation of the delegates to the 32nd annual convention.

George Eby, Pittsburgh, continues as international chief barker; and others returned to office are Edward Emanuel, Philadelphia, first assistant; Rotus Harvey, San Francisco, second assistant; Ezra Stern, Los Angeles, dough guy; and Jimmy Carreras, London, property master.

C. J. Latta, London, and International 'Big Boss' John Harris were among concluding speakers at the final business session, which voted thanks to Las Vegas for its hospitality.

The convention voted a resolution prohibiting any Tent from affiliating with federated or national health drives, and established a committee which will encourage editorial recognition of Variety's work with special awards to be made annually in all media.

The Heart Award citation went to New York for its sponsorship of the Institute of Applied Biology which is conducting research on what is described as the first major breakthrough in the fight against cancer.

Washington's establishment of a new center for research into every disease afflicting children was voted special citation.

Greater Miami, Florida, won over Dublin, Ireland, in a spirited contest for the 1961 convention.

Schine Pays Contempt Fines

BUFFALO—Schine Theatres paid \$68,000 in fines for criminal contempt of court stemming from an anti-trust suit. The payment ended a long dispute over the contempt citation, which was taken to the Supreme Court. That tribunal refused to review it.

Still pending is the federal government's civic contempt suit against the circuit.

"Maja" Vs. P.O.—Round 2

WASHINGTON—The Post Office Department seized thousands of United Artists postal card reproductions of Goya's painting "The Naked Maja" on the grounds that the cards are "obscene, lewd, lascivious or filthy, and therefore nonmailable."

A hearing on their mailability will be held before the Judicial Officer of the Post Office Department on April 10, at the Post Office Department Building, Washington.

The cards were addressed to editors, film critics, feature writers, columnists, and theatre owners throughout the United States and Canada. They are part of UA's advertising campaign which previously created an issue with the Post Office Department in connection with use of full page reproductions of Goya's nude painting in newspaper and trade paper ads.



FILM FAMILY ALBUM

Arrivals

Lige Brien, United Artists' director of special promotions, became the father of a boy born at Harkness Pavilion Hospital, New York, on April 1. The infant is the Brien's fourth child.

Richard Carlton, Trans Lux TV sales vice-president, and his wife, Blossom, formerly of Blair TV, are the proud parents of a second son, Kenneth, born March 28.

August Sermo, manager, Cinderella, Detroit, is the proud father of a baby boy, Frank, born just in time to enjoy the Easter bunny.

Gold Band

David B. Barrett, son of David F. Barrett, MOTION PICTURE EXHIBITOR St. Louis correspondent, was married to Susan Louise Venverloh on April 4.

Obituary

John Caldwell, Jr., Bernice, La., who had been at the helm of the Royal since the death of his father, John Caldwell, Sr., several years ago, died suddenly last fortnight.



Seen at the International Variety Clubs' convention in Las Vegas last week were, most of the International officers, seated, left to right, Jack Beresin, Marc Wolf, George Eby, and Benn Goffstein; and, standing, left to right, Ray Bell, R. L. Bostick, Gene Murphy, Father Sylvester McCarthy, John Rowley, Ralph Pries, Rotus Harvey, Ezra Stern, Joseph Podoloff, Edward Shaf-ton, Morton Gerber, George Hoover, Tracy Hare, and Frank Crown.

Allied Hits New UA Sales Policies

Special Meeting On April 18 To Consider Current Problems; Legality Questioned In Concerted Producer Action

WASHINGTON — Allied States Association of Motion Picture Exhibitors board of directors will hold a special meeting in the Washington Hotel on April 18, it was announced last fortnight by Horace Adams, president, and Abram F. Myers, board chairman.

The meeting was said to have been called due to the Allied claim that there is urgent need for putting the Association back into operation after being "stalled on dead center" and not functioning in the interest of its members; and due to the position of the theatres in the industry steadily deteriorating. Allied has been waiting for effective action from ACE, it was pointed out.

The film companies, encountering no determined resistance from exhibitors, are running amuck, the report stated. Virtually all pictures above run-of-mill are being specially handled in one way or another, and as a result, the product is burned up before reaching the theatres that must play on general release. Moreover, in some areas, theatres are being arbitrarily zoned and bidding is being forced where it never existed before, it was reported.

According to Allied States, the Board is going to concern itself with: "How better can an exhibitor's ability to pay be determined than by an analysis of a picture's performance in his theatre after close of the engagement; in view of past experiences and current attitudes, does anyone seriously believe that, after an exhibitor has dug into capital to pay the contract terms for an oversold picture, he is going to get a refund from the film company?"

Allied continues that United Artists' recently announced sales policy, featuring no "look-see," would be bad enough if taken by a single company in regard to its own output. But George J. Schaefer, Seymour Poe, Morris Lefko, and David E. Weshner, the sales representatives of independent producers releasing through UA, endorsed the UA policy. The question now arises — just how much of the normal competitive effort that should be exerted by these producers as regards conditions and terms of license can be restrained or eliminated by agreement without running afoul of the law? A joint distributing agency for several producers is one thing, but when that agency prescribes uniform conditions and terms of sale for those pictures, and they agree thereto, a different question is presented, Allied said.

S.C. Seeks Sunday Movies

SPARTANBURG, S.C.—A bill was introduced in the House last fortnight to legalize Sunday movies and sports. The bill would make Sunday movies legal in areas "served by television stations on Sunday with hours not to conflict with Sunday morning and evening church services."

Under present law, some cities under special circumstances are allowed to show Sunday movies if situated near a military installation or if a county referendum shows that voters approve.

Adams Leaves ITOO Post For Health; Fine Succeeds

CLEVELAND—Horace Adams announced last fortnight that due to his health and with the acquiescence of the board of the ITO of Ohio, he had designated vice-president Marshall Fine, Cleveland, to act in his stead for the balance of his presidential term.

In connection with National Allied, of which he is also president, Adams said he had "no comment" other than that he would attend the board meeting in Washington later this month, and might have an announcement to make at that time.

20th-Fox Promotes Moskowitz, Norris

NEW YORK—Alex Harrison, general sales manager of 20th Century-Fox, last week announced the promotion of Martin Moskowitz and Glenn Norris to the posts of assistant general sales managers.

Previously eastern and central-Canadian division managers respectively, Moskowitz and Norris will continue to aid Harrison in national sales planning as well as assuming additional specialized distribution duties. First special assignment will be the responsibility for the sales handling of two of 20th-Fox's most important releases of the year, "South Pacific" and "The Diary of Anne Frank."

Norris will be in charge of "South Pacific" plans in its general release to all theatres following a highly successful series of Todd-AO engagements during the past year in key cities of the nation. Moskowitz will supervise the distribution of George Stevens' "The Diary of Anne Frank" which recently had gala premieres in New York and Los Angeles.

Both sales chiefs will devote a major portion of their efforts to launching these top attractions during the next few months. Because of the recently instituted policy of autonomy within the company's sales organization, Moskowitz and Norris will find themselves free to function on a higher national level and devote maximum effort and time to the company's important pictures.

Court Nixes Censor Fee Refund

HARRISBURG—Two motion picture firms have lost their appeal to have the state Board of Finance and Revenue repay to them \$11,506 as their proportionate share in maintaining the former State Board of Motion Picture Censors.

The appeals were dismissed by Judge Homer L. Kreider in Commonwealth Court here. Screen Guild Productions of Philadelphia had sought the return of \$2,942.25 for the period between 1948 and 1951, and Box Office Pictures, Inc., also of Philadelphia, tried to collect \$8,564 for 1947 through 1951.

The Board of Motion Picture Censors was maintained in Pennsylvania at the expense of motion picture producers. It was declared unconstitutional in 1956 by the State Supreme Court.

Judge Kreider upheld a Board of Finance and Revenue contention that the claim for refund came too late because it was not filed within five years of the payment.

NTA Officers Elected As NT Directors

LOS ANGELES—B. Gerald Cantor, chairman of National Theatres, Inc., and John B. Bertero, president, announced the election of Ely A. Landau and Oliver A. Unger, respectively chairman and president of National Telefilm Associates, Inc., a recently acquired National Theatres subsidiary, to the board of directors of the parent company.

William H. Hudson and Burt Kleiner also were elected to the National Theatres board at the same time.

The board declared a dividend on its common stock of 12½ cents per share, payable April 30 to stockholders of record on April 16.

The election of the four new directors followed formal announcement last week that the exchange offer by which National Theatres acquired NTA had become effective. The offer, an exchange of National Theatres warrants and debentures for NTA shares and warrants, has been accepted as of April 1 by holders of more than 76 per cent of the NTA shares outstanding, and holders of more than 57 per cent of the outstanding NTA warrants. The exchange offer expired April 6.

Landau was president of NTA from the beginning of its operations in 1952, until October, 1957, when he became chairman of its board of directors. He was also elected to the executive committee and the operations committee of National Theatres. Unger was executive vice-president of the company from 1954 until October, 1957, when he was elected NTA president. He will serve on the operations committee of National Theatres.

National Theatres and its subsidiaries currently operate about 290 motion picture theatres in 19 states, and own and operate television and radio stations WDAF-TV and WDAF in Kansas City, KMSP-TV in Minneapolis-St. Paul, WNTA-TV, of Newark, N.J., and WNTA (AM and FM) radio stations.

Through the acquisition of NTA, one of the country's largest distributors of films for television, National Theatres now has a library of approximately 565 feature length motion pictures originally produced for cinema distribution. The company also distributes film series and short subjects.

\$3,615,000 Sought In Suit

NEW YORK—Eight operators of film theatres here, A. and R. Theatre Corporation, Artistic Theatre Corporation, Central Park Theatre Operating Corporation, Brook Avenue Theatre Operating Corporation, Madison Avenue Theatre Operating Corporation, P. & A. Theatre Corporation, Tiffany Theatre Corporation, and Westchester Theatre Operating Corporation, filed an anti-trust suit in Federal District Court last fortnight.

A conspiracy between distributors of Spanish language films made in Mexico and a group of local exhibitors which forced them out of business is charged, and damages of \$3,615,000 are asked.

Named in the alleged conspiracy are Azteca Films, Clasa-Mohme, and Mex-films, Inc., and 24 theatre firms and individuals including Harry Harris, Max A. Cohen, Irving Breimar, the late Morris Goldman, and others. It is charged that Harris now operates a number of the theatres formerly belonging to the plaintiffs.

Broumas, Allied Fight For Sunday Movies

By AL ERLICK

WASHINGTON—John Broumas, Transamerica Theatres, isn't lonely any more. After battling Pennsylvania's Sunday movie law single-handed since June 24, 1956, when he first decided to test the ordinance on behalf of the circuit's State Line Drive-In, State Line, Pa., Broumas is now receiving solid industry support.

Last October, the Supreme Court refused to hear his appeal, but Broumas fought on. Allying themselves with Transamerica in the battle are exhibitors of Western Pennsylvania Allied Theatre Owners, headed by Harry Hendel, who has pledged the group's support.

Campaign strategy will be discussed at a meeting on Tuesday, April 21, at the Governor Hotel Americana Room, Harrisburg, Pa., at 1 P.M. All exhibitors affected by the Pennsylvania Sunday law are invited to attend, as are all others interested in the campaign to win for exhibitors barred from Sunday showings the same rights enjoyed by their more fortunate brothers.

In addition to the Allied support, Broumas says he has received encouraging promises of aid from other high industry sources as well.

Harrisburg is the capital of Pennsylvania and the meeting place of the State Legislature, where attempts to win Sunday movie rights through legislation have failed in the past.

Regardless of the outcome of the meetings, one fact is certain. The fight won't end until an industry victory has been won. Broumas, accustomed to battling alone, is not likely to quit now that the industry he serves is in the battle, too.

For some of the background on the fight for Sunday movies in Pennsylvania and Broumas' long, often private struggle, see "SPOTLIGHT ON A LONELY BATTLE" . . . issue of Oct. 22, 1958.

Tenn. Eliminates Tax

NASHVILLE, TENN. — The Tennessee Legislature has passed a bill eliminating the state's two per cent admission tax, which has been yielding approximately \$250,000 a year, COMPO was advised last week. The bill was signed by the Governor, March 11, and becomes effective July 1.

There is also a clause in the bill which eliminates the authority of cities to levy a two per cent tax on theatre admissions. This will prevent municipalities, not now levying such taxes, from imposing them in the future.

The fight for repeal was led by the officers of the Tennessee Theatre Owners Association.

Walter L. Morris, Knoxville theatre owner, who is a member of COMPO's Tax Committee, said: "The elimination of this levy is another instance of the grass roots working to secure relief and primary credit goes to the little man who worked and followed a good organization plan."

Four Units In Joint Meet

CLEVELAND—The Independent Theatre Owners of Ohio announced last fortnight that they will join with Allied units in Indiana, Kentucky and West Virginia in a four-state convention to be held in September, probably in Indianapolis.

AB-PT Reports Record Income High As Theatre Division Profit Holds



Seen at the recent opening of Allied Artists' "Al Capone" at the Victoria, New York City, were, left to right, Richard Wilson, director of the film; star Rod Steiger; co-star Fay Spain; and Morey Goldstein, AA general sales manager and vice-president.

Johnston Hails Defeat Of N.Y. Censor Bills

WASHINGTON—Eric Johnston, president, Motion Picture Association of America, last week hailed the defeat of censorship efforts in New York as a victory for a united industry. He said:

"We have just had another striking demonstration of what can be done when this industry works together unitedly to advance the common interest.

"I am referring to the fact that the New York Legislature has adjourned without passing a single one of the bills to extend censorship and to increase the powers of the state over motion pictures, advertising, and the theatres.

"Too many persons contributed too much to the success of this endeavor to single out any one, but I do want to pay tribute to COMPO, to the Independent Theatre Owners Association, to the Metropolitan Motion Picture Theatres Association, and to the MPAA Advertising and Publicity Directors Committee.

"I think that special honors also go to the trade press for its leadership through powerful editorial support and for its usual splendid coverage of all developments.

"The fight will be won at all times, just as it was won this time, when we stand side by side to repulse all efforts to strangle or destroy our Constitutional rights of freedom of expression.

"We say to all: Censorship has no place in America, and we shall never cease our fight until it is eliminated entirely."

Film Daily Names "Best"

NEW YORK—The Film Daily's "Ten Best" of 1958 were announced last fortnight with all "Oscar" contenders finding places in the 36th annual poll.

Selections are Columbia's "The Bridge On The River Kwai"; MGM's "Cat On A Hot Tin Roof"; MGM's "Gigi"; Warners' "Auntie Mame"; United Artists' "The Defiant Ones"; United Artists' "Witness For The Prosecution"; United Artists' "Separate Tables"; 20th-Fox's "The Long, Hot Summer"; 20th-Fox's "The Young Lions"; and United Artists' "The Big Country."

NEW YORK — American Broadcasting-Paramount Theatres, Inc., set an all-time high in gross income and showed improved earnings for 1958, Leonard H. Goldenson, president of AB-PT, said last week.

In the annual report to stockholders, Goldenson reported improvement in income and earnings for the ABC Broadcasting Division, with the ABC Television Network making the most significant gains in audience and billings in the industry. He also reported profitable improvement for the five owned television stations, a streamlining of the ABC Radio Network operation, profits about equal to last year for the theatre division, a successful year for Am-Par Records, and expansion by ABC Films.

Gross income for the record year of 1958 was \$244,821,000, Goldenson said, against \$215,877,000 in 1957. Consolidated earnings after taxes in 1958 rose to \$6,116,000, or \$1.40 per share, from \$4,894,000 or \$1.10 per share in 1957. Of the 1958 earnings, \$772,000 was in net capital gains equal to 19 cents per share. No capital gains were reported in 1957.

ABC operating income in 1958 hit a record high at \$136,967,000 against \$109,393,000 in 1957. Theatre operating income in 1958 was \$94,280,000 compared to \$95,280,000 in 1957. Merchandise sales and other income in 1958 was \$13,574,000 against \$11,204,000 in 1957.

Working capital in 1958 increased to \$47,125,000 from \$45,848,000 in 1957. Net worth of American Broadcasting-Paramount Theatres in 1958 was \$85,146,000, equal to \$18.97 per share, a rise from \$83,718,000, equal to \$18.62 per share in 1957.

As to theatre business, Goldenson said there is still a wide appeal for top quality motion picture entertainment and pictures with strong audience attraction continue to show substantial box office grosses. He added that 26 theatres were disposed of during the year in keeping with the company's policy to divest marginal properties. The circuit now numbers 511 theatres.

Eastern Acquires N.J. House

NEWARK, N.J.—Continued expansion in the motion picture theatre field with the acquisition of the Elwood, this city, was announced by Sheldon Smerling, executive vice-president of Eastern Theatres.

A deluxe 1500 seat neighborhood theatre, the Elwood is equipped with the latest sound and projection apparatus and has one of the largest silver screens in the state. Extensive remodeling and refurbishing of the interior will be started shortly, but one of the new features that will be offered immediately is free parking. Eastern has taken over some adjacent property, and ample off-street parking facilities will be available to all theatre patrons.

TNT Names Rolley

NEW YORK—William G. Rolley has been named general sales manager of TNT, it was announced today by Nathan L. Halpern, president of TNT (Theatre Network Television, Inc.).

Rolley will direct and supervise the TNT sales personnel in New York and in branch offices throughout the country. He moves to TNT from his post as national sales manager of C.B.S. Station WCAU in Philadelphia.

Record 1,500 Barkers Pack Vegas; Hoover Wins Humanitarian Award

LAS VEGAS, NEV.—Variety Clubs International, the showman's organization which compounds charitable effort with optimism, saw its optimism for a record attendance at the 32nd annual convention fulfilled, with more than 1,500 members pouring into this dazzling capital of fun for four days of non-stop activity.

By day the barkers and their wives concentrated heavily on business, which did not permit even short breaks for basking in the Nevada sun. By evening, the fun spots were teaming with Varieteers for whom eye-popping programs were fashioned by the host tent under the energetic direction of Ernie Cragin.

For the first time in its 32 years of annual meetings, all chief barkers met informally at a breakfast hosted by Eby. Included were not only the heads of Variety's 42 domestic units but Bill Butlin, chief Barker from London; Ireland's Rick Bourk; Mexico City's Roberto Cervantes; and Toronto's Dan Krendel. The international flavor was enlarged with the presence of Chiko Kano, managing editor of Mainichi, Japan's largest newspaper, who expressed his mission as reviving the now dormant Tokyo chapter.

Another addition was a series of forums heavily attended by designated representatives from each tent, in which ways and means of improving all aspects of tent activities were discussed. Philadelphia's Eddie Emanuel was coordinator for these workshop sessions, and discussion leaders included R. L. Bostwick of Memphis, Aaron Seidler of Baltimore, Ralph Pries of Philadelphia, and Ray Bell of New York.

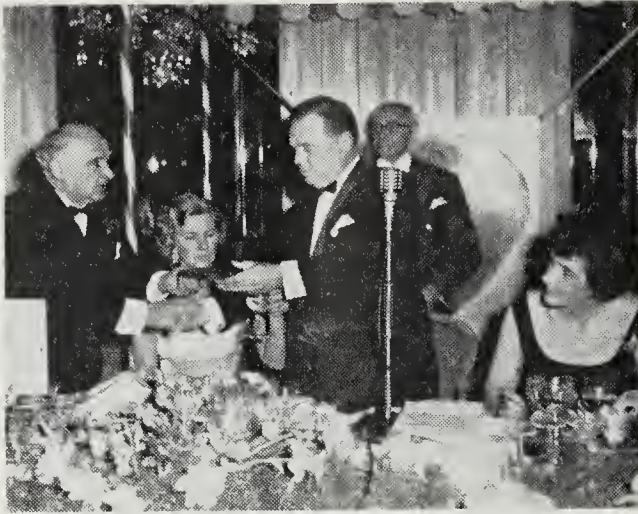
One of Variety's first pieces of business was to reschedule the dates of its Variety Week observances, which barkers from all tents saluted as one of the dynamic activities which helped dramatize Variety's work to the nation. Held for the first time last year in January, all future Variety Week celebration will be held from Feb. 8 to 14.

Eby Outlines VC Work To Be Done This Year

Eby observed that "though my first year as international chief has been filled with delight over Variety's continuing gains, I am impressed by the incalculable amount of work still to be done."

"During the past year," his report stated, "your International officers sought to examine the growth of Variety over a period of 32 years and the great strengths and accomplishments which have been produced. For an organization to grow from 11 men expending some \$300 annually for the support of one child, to an organization of 10,000 members expending some three million dollars annually for the health and welfare of many children, it must be apparent that Variety is appealing to a very basic quality in human nature—service to others. Based on that premise," Eby continued, "Variety as an international organization must continue to grow and to expand its charitable efforts."

Eby pointed out that regional meetings which he and other international officers had conducted during the past year, the first such meetings ever held, had generated greater interest and enthusiasm, and that the introduction last year of The Barker, Variety monthly, together with the appointment of an



The Variety Club of London recently held its seventh annual dinner-dance at the Dorchester Hotel, with the affair netting a profit of approximately 14,000 Pounds. Host was chief barker Bill Butlin, seen handing a gift of diamond cuff links to retiring chief barker Sir Tom O'Brien, as Mrs. Butlin (between the men), and Miss Bernadette O'Brien look on.

international public relations coordinator in Ray Bell, were part of his program to strengthen services.

J. Edgar Hoover Wins V.C. Humanitarian Award

The gala audience of over 2,000 shouted its approval of J. Edgar Hoover as the 20th recipient of Variety's coveted award for his contributions to the fight against juvenile delinquency. A committee of some of the nation's most distinguished editors, educators, and former recipients was headed by Variety's international fixer, Edward Shafton, of Omaha.

It was announced that a committee of barkers would make the presentation to the FBI director in Washington sometime next month.

San Francisco's delegation of 148 topped all other tents for attendance honors, with the 141 barkers from Los Angeles capturing second honors. Philadelphia and Pittsburgh tents were tied for third with 74 registrants each. London's 26 copped high honors for attendance from overseas.

Review of bylaws for individual tents, constitutional amendments to bring Variety's current practices in keeping with changed requirements, consideration of expansion of

Variety's international charities committee, further coordination for common future effort between Variety and the Motion Picture Academy, the intensification of tent publications, and a spirited bid between Miami and Dublin to be chosen as the site for Variety's 1961 convention were among other business highlights.

Golden Reports Contributions For Year Of \$2,700,000

One of the convention high spots was the all-day session devoted to Heart Reports, with the chief barker of each tent presenting a five minute verbal summary of the charitable activities of his tent. International heart chairman Nate Golden, Washington, D.C., reported that during 1958 the various tents had contributed \$2,700,000 which had directly benefitted 153,000 individuals and countless others indirectly. The year's figures swelled Variety's 32-year charity sums to nearly \$78,000,000. It was pointed out that the appointment of Tracy Hare of Miami, as Variety's charities chairman, would assure tents not fully committed to a continuing charity of expert consultation that should enhance the future humanitarian activities of the international organization. Hare is director of the Variety-sponsored Children's Hospital in Miami and is a recognized authority in his field.

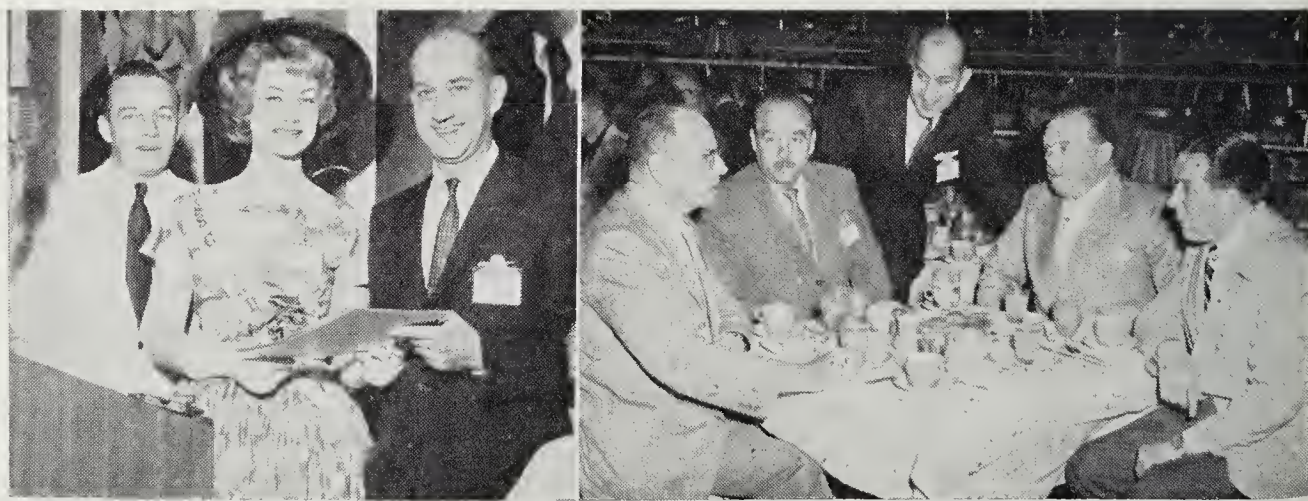
The comely Miss Canada presented a proclamation from Ontario's prime minister inviting Varieteers to Toronto, officially chosen for the organization's 1960 convention. John J. Fitzgibbons, who was announced as general chairman for the upcoming convention, added a personal invitation, promising to match the excitement and fun of Las Vegas when barkers met in his city next year.

In addition to the reactivation of the Tokyo Tent, Eby indicated that he expected the dormant tents in Kansas City and Columbus, Ohio, to be revived in succeeding months.

Many of the visitors donned western garb to add to the fun, and the best dressed honors, Western style, went to Jimmy Carreras and Mike Frankovich, usual dandies in London's Piccadilly set, who were the envy of attire-hardened Nevadans.

The social activities were buttressed with invitations to all leading hotels by Pepsi-Cola and Coca-Cola, which vied with each other in providing hospitality. Tours to Boulder Dam, a fashion show, a boat trip, and special breakfasts and brunches provided a full schedule for the women while the menfolk concentrated on the business sessions. Both sexes converged on the new convention center Friday night for a concluding banquet.

Impresario Antonio Morelli staged one of
(Continued on page 16)



Conica d'Hondt, Miss Canada, presented at the VCI Las Vegas convention an invitation from Ontario's Prime Minister to George Eby in behalf of all Barkers to attend the 1960 Variety Clubs International convention in the Canadian City. Looking on is John J. Fitzgibbons, Jr., who will serve as general chairman of next year's VCI conclave. On the right are seen chief barkers of Variety's four distant tents with Eby. Shown are Dan Krendel, Toronto; Roberto Cervantes, Mexico City; Billy Butlin, London; and Rick Bourk, Dublin.

Warner, Schneider Form Production Firm

HOLLYWOOD—Jack M. Warner and Samuel Schneider, former Warner Bros. vice-presidents, announce formation of Jack M. Warner Productions, Inc., to produce feature motion pictures, television series, and commercials, industrial films, and Broadway plays.

Warner, son of Jack L. Warner, has been active in feature film and television production for the past 18 years as a civilian and officer in the Signal Corps, in which he holds the rank of Lieutenant Colonel. His latest production and administrative post was as head of the Warner studio's commercial and industrial film division.

Schneider, former vice-president, treasurer, and director of Warners, served that company continuously for 34 years before opening his own offices.

Officers of Jack M. Warner Productions, Inc., are Schneider, president and treasurer; Jack M. Warner, vice-president in charge of production; and David M. Richman, Beverly Hills attorney, secretary.

Ad Agency Expands

NEW YORK—Charles Schlaifer, president, New York advertising agency bearing his name, announced plans to open a west coast division in Los Angeles and the appointment of James Raker to head it.

Raker for many years was the advertising department manager at Universal Studios, and most recently handled advertising at the Walt Disney Studios.

The Schlaifer agency has for many years represented 20th-Fox and recently was retained by Universal-International. It also represents other accounts.

Editors Honor "Defiant"

HOLLYWOOD—Motion Picture Sound Editors last week at their sixth annual awards luncheon presented awards to sound editors Walter G. Elliot, John Mick and Wayne B. Fury of United Artist's "The Defiant Ones," and to Ed Scheid and Hal Fisher for Warners' TV "Maverick." Samuel Goldwyn was given a life membership.

Veteran Small Town Exhib Launches His Own Public Relations Campaign

ALBANY—A veteran small town exhibitor has launched a campaign via addresses and question-answer periods at dinners and meetings of civic groups, to acquaint the public with the motion picture industry and the problems faced in operating a theatre.

He is George Thornton, who for 34 years has conducted the Orpheum in Saugerties, Catskill Mountain village, and who also runs the Orpheum in Tannersville and the Windham in Windham, during the summer season.

Moved by a letter which a woman wrote to the local paper, critical of several Pre-Vues of Coming Attractions at the Orpheum, and what he thought was her lack of knowledge on significant aspects of the motion picture business, Thornton made a strong, detailed reply, in print.

He also accepted the invitations of Saugerties groups, who "rallied" to his side, and delivered a series of informal talks on "The

Severe Limits On All Toll-TV Tests Seen Great Victory For Opposition

Regional Trade Publication Sold To Industry Novice

MINNEAPOLIS — "Greater Amusements," North Central regional trade publication founded by the late T. E. Mortensen, was sold last fortnight by his widow to Frank W. Cooley, who is associated with Miller Publishing Company.

The new owner publishes several trade papers in other fields, but this is his first connection with the motion picture industry.

Ohio Exhibs' Insurance Plan

COLUMBUS, OHIO — The Independent Theatre Owners of Ohio at a board of directors' meeting last fortnight regretfully accepted the resignation of board member and treasurer Charles Sugarman and named Milton Yassenoff, Columbus, to succeed him for the balance of the term. Sugarman resigned due to the pressure of his drive-in theatres.

Additionally, the Association has sponsored a multi-phase insurance program for members. Included in the voluntary program are coverages for either owners or employees of owners. The coverages being offered are basic hospitalization protection; loss of income protection; new catastrophe hospitalization; and an overhead expense protection plan to help pay normal operating expenses in case of accident or sickness. Continental Casualty Company is underwriting the plan.

Columbia Acquires "Raisin"

NEW YORK — Columbia Pictures announced last week the acquisition of the motion picture rights to Lorraine Hansberry's new dramatic hit, "A Raisin in the Sun." The property was Broadway's most-sought-after prize in recent days following the play's opening to unanimous rave reviews. Davis Susskind and Philip Rose will produce.

Motion Picture Industry and the Exhibitor."

Among those whom Thornton addressed were the adult council of Camp Fire Girls; the Jaynees (wives of Junior Chamber of Commerce members); the senior Chamber of Commerce (of which he is a former president); the Monday Study Club (women).

Thornton reported that he found the public to be little acquainted with the modus operandi of a theatre, especially of the manner in which pictures are bought and booked.

He emphasized the Orpheum's policy of "never playing a condemned picture"; not admitting children to the evening shows unless accompanied by parents; the care taken in booking Saturday matinees, when 95 percent of the children's business is registered.

Thornton pleaded, not only in the newspaper letter but in his talks, for the public to "patronize good pictures."

NEW YORK—Hailing the House Interstate Commerce Committee-Federal Communications Commission decision to severely limit the tests of broadcast toll-TV as a great victory for the opponents of pay-television, Philip F. Harling, co-chairman of the Joint Committee on Toll Television, declared the Joint Committee would press the House Interstate Commerce Committee to conduct hearings to completely resolve the toll-TV question.

In an analysis of the F.C.C. letter which accepted the broadcast toll-TV test limitations sought by Representative Oren Harris, chairman of the House Interstate Commerce Committee and author of the House Joint Resolution banning all forms of toll-TV including cable transmission, Harling declared his committee will now push for the Congressional hearings in order to outlaw cable-TV.

He said the test procedure outlined for broadcast toll-TV was so limiting, should prove so costly to the pay-TV systems, and is so lengthy . . . three years . . . that he feels broadcast toll-TV is effectively stopped for the three years. Further, he said, Congressman Harris was very specific in his report to Congress on the limited test authorization, that the forthcoming tests would in no way make broadcast toll-TV permanent, and that Congress retained the right to decide to permanently ban the broadcast systems after the tests are completed.

Harling said he has been in daily contact with Marcus Cohn, Washington attorney for the Joint Committee, and they agree the limited tests represent a victory for opponents because:

1. Each of the five systems can be tested in only one city, and there are only 20 markets in the entire U.S. with four or more TV stations qualified for tests.

2. Each of the five systems must pay all the costs of installing the system in individual homes, a cost Harling said should be prohibitive. The decision specifically prohibits the systems from passing installation costs on to users.

3. When the F.C.C. first proposed to accept applications for tests in 1957—when none of the present limitations were proposed—none of the systems filed applications. The new limitations are discouraging to the systems.

4. Regardless of whether the tests prove successful or not, Congressman Harris has specified to Congress the tests will not in themselves grant permanency to any system.

5. Congressman Harris has further clearly indicated that the final judgment on whether pay-TV is legal is for Congress to decide.

"We are confident," Harling declared, "that the hearings on the Bill will convince not only the Interstate Commerce Committee and other members of Congress, but the public, that toll-TV in any form would be against the public interest."

"It is now incumbent upon the Joint Committee to press with all forces at its command for hearings by the House Interstate Commerce Committee so that once and for all the matter can be adjudicated by legislation."

"It is apparent to us from the consent by
(Continued on page 16)

State, "Hot" Openings Pump Life Into N. Y.

By MEL KONECOFF
New York Editor

NEW YORK—This city and the industry were twice stimulated last week—when the new Loew's State opened, and again when it opened with "Some Like It Hot." At last report, both were doing wonderfully in this "ideal marriage."

As regards the State, Eugene Picker, newly elected president of the Loew's Circuit, insisted on personally acting as guide, so proud was he of the new flagship. It cost over \$850,000 to launch her, but it seems worth every penny of it.

Said Picker, "Aside from the many new and varied demands made on people's leisure time, the theatre's greatest competitor is the living room chair. To compete, we have had to provide better-than-home comfort. This we have done in the 'new' State."

Later, over a drink in his office as the workmen were still tacking down carpeting, painting, tiling, and setting the screen right downstairs, Leopold Friedman, chairman of the board; John Murphy, executive vice-president; and Ernie Emerling, another vice-president with a flair for letter writing, joined a "bull session" which indicated that the State could well be the nucleus of the theatres of tomorrow, as well as a flame that could spark a renaissance of the downtown theatre operation.

The hope was expressed that each theatre in the circuit would get a going-over with an eye towards up-dating, improving, and making it more profitable. Special attention will be paid to seating, staggering them, leaving more room between rows and installing them wider and loaded with foam rubber. In the conversion process, the original 3,400 seat State became a new edition with 1,885 seats.

Next on the circuit to get a bit of face-lifting will be the Capitol, also on Broadway. The outer lobby will be re-floored and the "Loew" carpeting theme will again be utilized. Its seats will be readjusted for the maximum comfort and "see-ability."

It's just good business, says Picker, for re-doing the theatre has increased its value to the distributors, who are all clamoring for representation on the screen, as well as in the real estate classification. The comedy, "Hole In The Head," by Frank Capra, may follow "Some Like It Hot," while "Ben Hur" will premiere in October.

Loew's these days has a new spark and vitality in its new administration. It's out to do business in a big way which could mean ridding itself of unprofitable theatres, adding



The NEW YORK Scene

By Mel Konecuff

INVITATION TO HAPPINESS: Henry "Hi" Martin, general sales manager of Universal, reported at lunch that "Imitation of Life" is doing fabulous business. If the 11 dates in the U.S. and the one in Canada are any criterion of its future, he predicted that the return will exceed the \$7,250,000 domestic gross that came in on "The Glenn Miller Story."

Word of mouth has proven a big factor, and as the film builds, the mid-week reported business has been way out of proportion with past experiences. Martin said that the presence of other large grossers from

other companies has really given the business a shot in the arm, and it was found that a multitude of high grossers acts to the benefit of the others as well as to each other.

People in the 24 to 30 age bracket as well as those 30 to 48, the so-called infrequent audience, are coming in for "Imitation," and a facet is being added to the campaign to bring in the teen-ager as well. This will utilize the presence of Sandra Dee, John Gavin, and Susan Kohner. The multitude of advance screenings for women's groups and opinion makers has really set it going like a house afire. What's also phenomenal is that exhibitors are selling each other on the film, glad to share the tidings now that a big one has come along.

Another factor in its success is believed to be the wholehearted promotion by Lana Turner and the others. In the case of Miss Turner, this is understandable as she gets 50 per cent of the profits. Incidentally, she has never gone out selling before for the simple reason that no one asked her to before. By the way, word of mouth has given the film exceptional business in colored situations where the returns are progressively better as time goes by.

He reported that the company's next biggie will be "This Earth Is Mine," blue-printed along similar lines with the campaign being underway for some months now. Plenty more will be done in the next three months ahead of its release.

DEPARTMENT OF SMELLS: Recently, whenever we would pass the side of Russell Downing's emporium, otherwise known as the Radio City Music Hall, we would notice an odor that was pleasant coming out of the exhaust vents. We thought that the disinfectant was a good one. It should be. It seems it's a new perfume that has been imported from France, and each time the stage revue finale featuring an old-fashioned flower garden comes on, a gallon of it is filtered into the air conditioning system to make things more realistic.

new ones, renovating, and even taking on diversified interests such as real estate, radio and TV stations, etc.

We won't go into the beauty and functionality of the decor at the State for that will be treated in the magazine at the proper time, but we would like to say that this concrete evidence in the faith of the moving picture is a heartening and most encouraging gesture—one that should communicate and spread itself near and far. Our best to all concerned.

P.S. Regarding "Some Like It Hot," the premiere reminded viewers of the old days with crowds jamming the area so that traffic stood still, and near hysteria present among the Saturday night crowds on the Gay White Way.

Extra details of police had to keep the mobs under control while a load of celebs and personalities, including Marilyn Monroe, showed up for the double unveiling. Ernie Emerling, Loew's advertising and publicity head, and his staff did a fine job as did the gang at UA, who worked pretty hard to get the event across.

Wometco Readies Stock Issue

WASHINGTON — Wometco Enterprises Inc., formerly Wolfson-Meyer Theatre Enterprises, Miami, Fla., last fortnight filed a statement with the SEC seeking registration of 325,000 outstanding shares of its Class A common stock, of which 290,000 shares are to be offered for public sale by the holders thereof through an underwriting group headed by Lee Higginson Corporation and the balance of 35,000 shares by such holders initially to officers and employees of the company. The public offering price and underwriting terms are to be supplied by amendment.

The company's new name is to be adopted this month. The company owns and operates TV station WTVJ, Miami, and television station WLOS-TV FM and AM radio station WLOS in Asheville, N. C. It also operates a chain of 22 theatres, as well as the sale of concession merchandise through its own theatres and otherwise.

Wolfson acquired control of the firm from Meyer, his partner.



Seen above, left, are some of the more than 15,000 New Yorkers who stopped traffic recently in front of the newly-rebuilt Loew's State at the premiere of United Artists' "Some Like It Hot." Among those present, in the usual left to right order, were star Marilyn Monroe with her husband, playwright Arthur Miller; Robert S. Benjamin, UA

chairman of the board; Mrs. Benjamin; UA president Arthur B. Krim; William J. Heineman, UA vice-president in charge of distribution; Mrs. Heineman; Roger H. Lewis, UA national director of advertising, publicity and exploitation; Ernie Emerling, Loew's Theatres vice-president; and James Bruno, managing director, Loew's State.

FOR '59-'60

PARAMOUNT

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QUANTITY!

FOR
'59-'60
PARAMOUNT
GIVES
THE
INDUSTRY
ITS



QUALITY
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QUANTITY!

COMPLETED

TEMPEST

Dino DeLaurentis Production.
Van Heflin, Silvana Mangano,
Viveca Lindfors, Geoffrey Horne
Technicolor® Technirama®

COMPLETED

**THUNDER
IN THE
SUN**

Seven Arts Production
Susan Hayward, Jeff Chandler,
Jacques Bergerac. Technicolor®

COMPLETED

**DON'T
GIVE UP
THE SHIP**

A Hal Wallis Production.
Jerry Lewis, Dina Merrill,
Mickey Shaughnessy, Robert Middleton.

COMPLETED

**THE MAN
WHO COULD
CHEAT DEATH**

Hammer Production.
Anton Diffring, Hazel Court,
Christopher Lee. Technicolor®

SHOOTING

**ONE-EYED
JACKS**

Pennebaker Production.
Marlon Brando, Karl Malden,
Pina Prollier, Katy Jurado.
Technicolor® VistaVision®

SHOOTING

**HELLER
WITH A
GUN**

Ponti-Girosi Production.
Sophia Loren, Anthony Quinn,
Margaret O'Brien, Steve Forrest.
Technicolor®

IN PREPARATION

**VISIT
TO A SMALL
PLANET**

Hal Wallis Production.
Jerry Lewis.

IN PREPARATION

**NO BAIL
FOR THE
JUDGE**

Alfred Hitchcock Production.
Audrey Hepburn. Technicolor®
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BIG BUDGETS, BIG STARS, BIG PROPERTIES

COMPLETED

THE HANGMAN

Robert Taylor, Tina Louise,
Fess Parker, Jack Lord.

COMPLETED

LAST TRAIN FROM GUN HILL

Hal Wallis Production.
Kirk Douglas, Anthony Quinn,
Carolyn Jones, Earl Holliman.
Technicolor® VistaVision®

COMPLETED

THAT KIND OF WOMAN

Ponti-Girosi Production.
Sophia Loren, Tab Hunter,
Jack Warden, Barbara Nichols,
Keenan Wynn, George Sanders.

ING

BUT NOT FOR ME

Perberg-Seaton Production.
Clark Gable, Carroll Baker,
Lilli Palmer, Lee J. Cobb,
Barry Coe.

SCORING

THE FIVE PENNIES

Shavelson and Rose Production.
Danny Kaye, Barbara Bel Geddes,
Louis Armstrong, Harry Guardino,
Bob Crosby, Bobby Troup.
Technicolor® VistaVision®

DUBBING

THE JAYHAWKERS

Panama-Frank Production.
Jeff Chandler, Fess Parker,
Nicole Maurey. Technicolor®
VistaVision®

ING

TARZAN'S GREATEST ADVENTURE

Gordon Scott, Anthony Quayle,
Sara Shane. Technicolor®

SHOOTING

CAREER

Hal Wallis Production.
Dean Martin, Shirley MacLaine,
Anthony Franciosa, Carolyn Jones.

SHOOTING

A TOUCH OF LARCENY

Foxwell Production.
James Mason, Vera Miles,
George Sanders.

PREPARATION

SEVEN WOMEN

DeLaurentis Production.
Van Heflin, Gina Lollobrigida,
Shirley MacLaine. Technicolor®

IN PREPARATION

BAY OF NAPLES

(Tentative title)

Shavelson-Rose Production.
Clark Gable, Sophia Loren,
Vittorio DeSica. Technicolor®
VistaVision®

IN PREPARATION

THE RAT RACE

Perberg-Seaton Production.
Tony Curtis, Debbie Reynolds.

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AND IN ADDITION
PARAMOUNT
WILL CONTINUE TO
GIVE THE INDUSTRY ITS



**GUARANTEEING QUALITY IN QUANTITY
WITH THESE MILLION-PLUS PROPERTIES...
ALREADY WELL ALONG IN PREPARATION!**

BREAKFAST AT TIFFANY'S Jurow-Shepherd Production.
THE COUNTERFEIT TRAITOR Perlberg-Seaton Production.
THE FATAL JOURNEY Perlberg-Seaton Production.
THE WORLD OF SUZIE WONG A Seven Arts Production.
SUMMER AND SMOKE A Hal Wallis Production.
THE PLEASURE OF HIS COMPANY Perlberg-Seaton Production.
THE MOUNTAIN IS YOUNG Technicolor® VistaVision®

England's Gala Films In Pix Deal With T-L

NEW YORK—An agreement with Trans-Lux Pictures in the United States has been concluded by Gala Film Distributors, Ltd., of England, it was announced by Kenneth Rive, managing director of Gala, who is presently in New York with his co-director, Ben Rose. Negotiations were conducted by Rive with Richard Brandt, president of Trans-Lux Pictures Corporation. Under the terms of the agreement, the two companies will jointly acquire important continental European product for distribution through both organizations.

In a further move to strengthen his American tie-up and prepare for the expansion of Gala's activities in the United States, Rive completed arrangements for the personal representation of Gala Film Distributors, Ltd., in New York by Richard Gordon of Gordon Films, Inc. Gordon will act as liaison for Gala with Trans-Lux Pictures, as well as handling other important deals in America which Rive will shortly announce.

Gala Film Distributors, Ltd., is the leading distributor of continental European product in the United Kingdom, and the only such company to control its own circuit of theatres throughout the country. Its chain includes three first-run houses in London, the Continentale and the Berkeley, each with 600 seats, and the Cinephone with a seating capacity of 500. In addition, the circuit has key first-run houses in every major city in England.

The company distributes approximately 25 features annually, including 90 per cent of the output of Titanus Films of Italy. It has a long-term tie-up with Pathe Overseas of France, guaranteeing it distribution in the Far East, and with U.F.A. of Germany. A co-director of Gala Films is the South African magnate, William Boxer, whose Empire Films is the largest distributor of foreign product in South Africa with the only circuit of theatres regularly playing such pictures.

Merger Faces Court Test

NEW YORK—It was learned last fortnight that the revived merger plans between List Industries Corporation and Glen Alden Corporation faces possible court intervention.

Judge A. David Benjamin, in Kings County Supreme Court denied the corporation a continuance in a Glen Alden stockholder's suit seeking a permanent injunction against a merger unless they agreed to put over their annual meetings to give him time to rule on the case's merits.

List stockholders are scheduled to meet at the Wellington Hotel here on April 10; and Glen Alden at the Sterling Hotel, Wilkes-Barre, Pa., April 21 to vote on the merger.

Judge Benjamin said he needed time to determine if the new merger plan might be tied in to the old one, which was ruled invalid last year by the Pennsylvania Supreme Court.

"Imitation" Ad Ban Hit

NEW YORK—The MPAA's Advertising Code Administration last week queried the Pittsburgh Press asking where the advertising on U-I's "Imitation Of Life" was wrong.

The Scripps-Howard newspaper refused to run U-I copy on the film because it dealt with the race problem. No question of morals was concerned.



LONDON Observations

by Jock MacGregor

WITH THE "Don't take your wife for granted—take her to the pictures" campaign concluded, Associated British Cinemas Jack Goodlatte and Bill Cartledge can congratulate themselves on one of the most imaginative and successful promotions ever within the industry. Not only have British independents adopted the slogan, but queries have poured in from overseas.

TOA's director of public relations A. Floerscheimer showed great interest. Mrs. Lucille E. Price, secretary of the Theatre Owners of North and South Carolina, wrote for full details and offered to buy samples of all advertisements which were, of course, presented without cost. N. A. Taylor of Canada's International Film Distributors has signified his intention of using the campaign in the Dominion, while "down under," Ernest Turnbull of Hoyt's Theatres, Australia, adopted the layouts and notified ABC later, reminding them that "imitation is the sincerest form of flattery."

ABC concluded a deal with J. B. Milne, the Scottish independent, whereby they acquire his new Capitol in Dundee, and he purchases from them the Plaza, Dundee; King's, Montrose; and Playhouse, Galashiels, bringing his total up to 24 halls. ABC are equipping the Capitol with Todd AO and will reopen with "South Pacific."

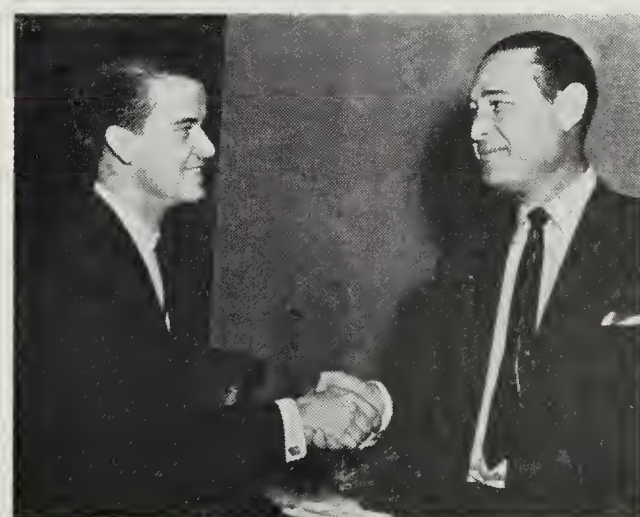
Can't get away from ABC personnel these days. Flying to Dublin recently, I found myself on the same plane as Jack Foster, the chief architect, Bill Carpenter, and Stanley Winch, who were going over for the opening of a bar and restaurant at the Adelphi. At breakfast in the Shelbourne Hotel, I saw Dr. Eric Fletcher and Jimmy MacDonald, who were attending the board meeting of an associate company. The gossip, incidentally, is that the group may be extending its interests in Ireland. At the air terminal I met Stan Mills, and for a companion on the return flight, I had Bill McNally of the engineering department. ABC gets around.

MIKE FRANKOVICH hosted a Dorchester lunch to introduce Sam Goldwyn's Douglas Netter, who is here to launch "Porgy and Bess," and is looking for a suitable theatre of between 1,200 and 1,500 seats. It is almost sure to be a legit which may need gutting and refashioning. Meanwhile, Mike, the exhibitor, has a proud boast. The Columbia Theatre has not had a single empty seat since it opened. "Gigi" is now heavily booked into the summer. . . . Back to America after a long stay here during which he has made many friends has gone Herman Cohen to confer with his company, American International. He has taken with him prints of "Horrors of the Black Museum" and "The Headless Ghost," which he has produced in conjunction with Nat Cohen (no relation). Herman hopes to return to make a big scale production in the summer. I hope he does. . . . Sorry to hear that RFD's Fred Thomas has been hospitalized for a nasal operation. Here's to a speedy recovery.

AFL Fights "Runaways"

HOLLYWOOD—The Hollywood AFL Film Council last fortnight called upon Congress to "require that all motion pictures and television films made in foreign countries and exhibited in the U.S. be plainly labeled in the main screen title with the country of origin in order that the American public no longer be hoodwinked by American runaway producers."

The Council also urged that the next national AFL-CIO convention vote support of a nation-wide consumer boycott of all pictures made by such producers.



Abe Schneider, right, president, Columbia Pictures, recently welcomed Dick Clark, idol and trend-setter of American teenagers, to the growing list of independent producers affiliated with Columbia. TV personality Clark will make two films for Columbia release.

Albany Exhibs Look At New Fox Setup

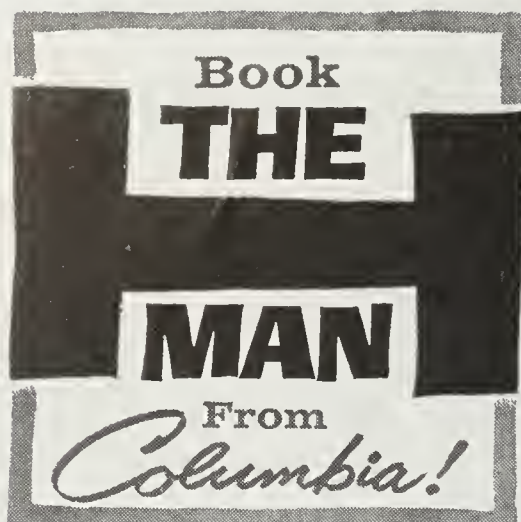
ALBANY — Local autonomy for 20th Century-Fox exchange here was generally welcomed by exhibitors on the ground that it would effect quicker decisions in matters concerning them. This was thought true because "deals" would not have to await approval by higher echeloners based in New York City or elsewhere.

Exhibitors also thought that the Albany selling group for Fox would better understand their needs and potentials, because the sales team is "on the ground and in the field." They are held to be intimately acquainted with all situations.

At the same time, Film Rowers believed the changed arrangement might make it "tougher" for the branch manager and his sales crew, because they could not "pass the buck" or contend deals must be "okayed by New York." They are now "on the spot," according to colleagues.

The arrangement is both a challenge and an opportunity for Clayton Pantages, 20th-Fox's Albany manager, the industry holds. He and his assistants have the power to make virtually all decisions, but there will be "a day of reckoning" when possibly unwise or costly actions come up for review.

In all events, the Fox development, which lodges circuit selling within his territory on the branch manager, along with decisions as to advertising moneys allotted and other major matters, will be closely watched here.



"Men In The Street" Against Censorship

COLUMBUS, O.—Three out of four "men on the street" quizzed by Jim Gordon, Columbus Star inquiring reporter, said they are not in favor of a revival of film censorship in Ohio.

Only pro-censorship interviewee was Kenneth Kreider, attorney. Said he: "They should have censorship. The movie industry ought to be smart enough to do it themselves. That's why they aren't doing any business. I just returned from Mexico and there isn't any of the sexy junk found here."

Anti-censorship sentiments were expressed by the following:

Elmer Broedel—"I never saw a movie that I didn't think was all right. I think the controls the moviemakers impose upon themselves are satisfactory. I can't see why the movies would contribute to juvenile delinquency. Parents should control their own kids."

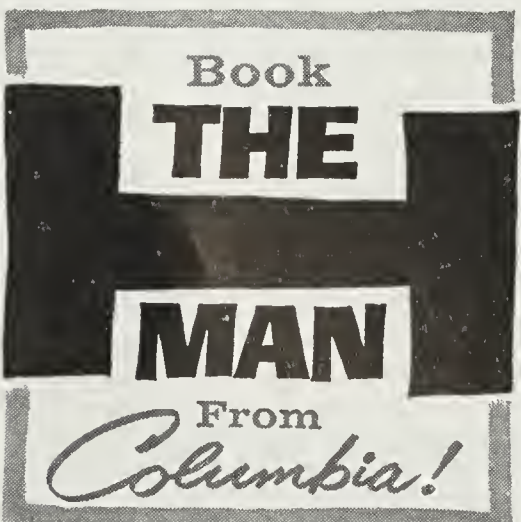
Erwin Carl—"I don't think there are that many movies that need to be censored. The so-called art movies should stay in the art theatres and not be run downtown. This is a modern society, and I don't believe movies contribute to juvenile delinquency."

Lawrence Galloway—"I'm not particularly in favor of it. I don't think juveniles should be permitted to see some shows. It's up to the parents to bring their kids up right instead of blaming the movies for juvenile delinquency."

SEVERE LIMITS

(Continued from page 9)

both the F.C.C. and the House Committee that the only body that could grant any authorization for permanent toll-TV, is Congress, and at the present moment, nobody in Congress is ready to exercise that authority. In fact, at the present moment any final decision on broadcast toll-TV is three years off, and it is the Joint Committee's hope that it can instigate the hearings that will plug the loop-hole for cable-TV.



RECORD 1,500 BARKERS

(Continued from page 8)

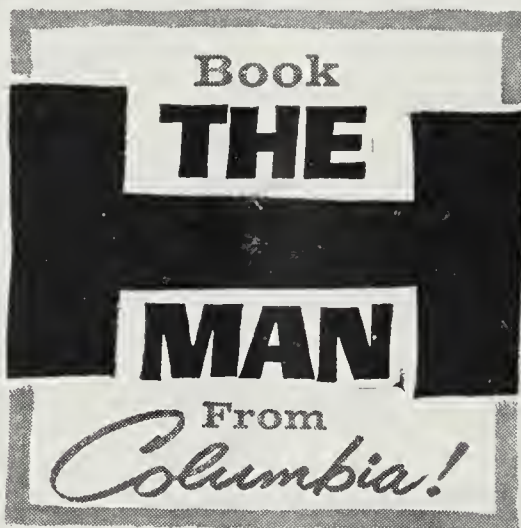
the most spectacular shows anywhere. Included were 185 musicians, 200 voices, and at least another hundred dancers and star performers including such luminaries as Sammy Davis, Jr., George Gobel, Gordon MacRae, Giselle McKenzie, and numerous others.

Ben Goffstein, one of the most active barkers from the host tent, officiated as master of ceremonies and introduced a dais loaded with names. Included were Nevada's Governor Grant Sawyer, U.S. Senator Alan Bible, Congressman Walter Baring, Lt. Governor Rex Bell, Las Vegas Mayor C. D. Baker, and Nevada's Bishop Robert J. Dwyer.

Not unnoticed in the welter of activities was Variety's recognition of the continuing efforts and support of the motion picture trade press, which was underscored in a resolution adopted by unanimous voice of the convention.

"Whereas, the several organizations constituting the trade press of the motion picture, theatrical, amusement and allied industry have, during the past years, enthusiastically cooperated in telling the Variety story in their respective newspapers and journals; and

"Whereas, at this 32nd annual convention of Variety Clubs International, acknowledge-



ment of such vital support is most appropriate:

"Now, therefore, be it . . .

"Resolved, that the Variety Clubs International, and all the barkers in Variety, at this 32nd annual convention in Las Vegas, Nev., on the 31st day of March 1959, unanimously express their united thanks and appreciation for the sincere and enthusiastic support of the amusement industry trade press in covering and reporting Variety activities from all over the world.

"Be it further resolved,

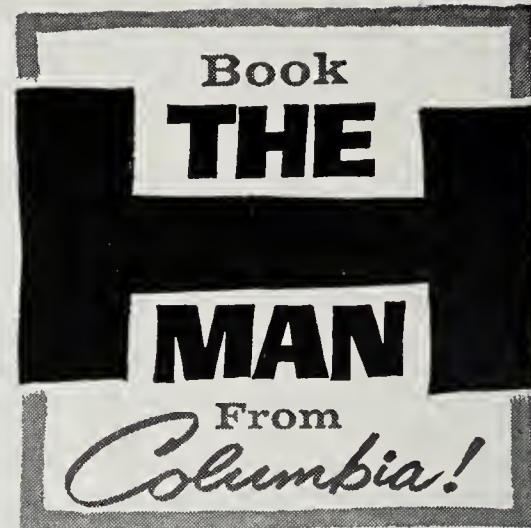
"That the member organizations of the trade press have and receive the profound and lasting gratitude of the thousands of men, women and children who are the beneficiaries of Variety's sacred charitable endeavors.

"Be it further resolved,

"That the executive director be directed to forward a true certified copy of this resolution to each of the member organizations of the trade press."

O'Connor Heads Fund Drive

NEW YORK—John J. O'Connor, of Universal Pictures, has been appointed chairman of the motion picture division, Cardinal's Committee of the Laity, for the 1959 fund appeal of New York Catholic Charities. Serving with O'Connor as vice-chairman is L. Douglas Netter, Jr., Samuel Goldwyn Productions, Inc.



Great Heart Award To Baseball's Cronin

BOSTON—Celebrities of civic, religious, industrial organizations will join with the Variety Club of New England and the sporting world to demonstrate their appreciation to Joe Cronin, American League president, for what he has meant to the people of New England. The American League president, a trustee and chairman of executive committee of the Children's Cancer Research Foundation (Jimmy Fund), was unanimously chosen to be the recipient of Variety Club's "Great Heart Award."

Doctor Sidney Farber, scientific director of the Children's Cancer Research Foundation, will make the presentation at a banquet which will be held in Cronin's honor in the Statler-Hilton Hotel on May 17.

The "Great Heart Award" is presented annually to the individual who has done the greatest amount of good for the greatest number of people. Others who have received this award are Arthur H. Lockwood, Thomas A. Yawkey, His Eminence, Richard Cardinal Cushing.

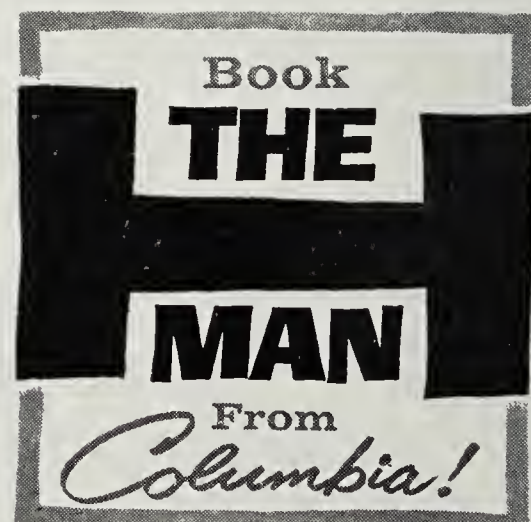
Tickets for dinner reservations are available through the treasurer of the banquet, Michael Redstone, at the Variety Club of New England, Statler-Hilton Hotel.

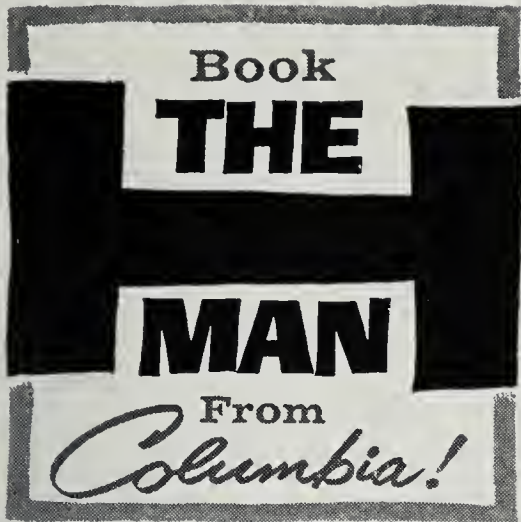
Kamsack Wins Tax Cut

KAMSACK, SASK., CANADA — The town amusement tax bylaw was amended recently so that admissions of 60 cents and under are exempt. The action of Town Council followed consideration of representations made by local theatres including the Capitol. The theatres, of which the Capitol is the only one open, announced that prices on all children's tickets would be decreased.

Hazard Heads UA Branch

SEATTLE—Robert M. Hazard has been appointed United Artists branch manager here, it was announced by James R. Velde, general sales manager. He replaces Arthur J. Sullivan, deceased.





ALBANY

The Orvis, Massena, and the Rialto, Potsdam, have closed out their careers as theatres. The former will be a skating rink, while the latter will become a furniture store. . . . Area drive-ins were snowed under by a 12-inch fall. . . . D. John Phillips, executive director, MMPTA, and Charles A. Smakwitz, SW zone manager, Newark, N. J., attended the \$50 per plate dinner of Albany Legislative Correspondents' Association in Sheraton-Ten Eyck Hotel. . . . Edward M. Segal, Warners branch manager, took over the distributor chairmanship of the COMPO dues campaign, Will Rogers Memorial Hospital drive, and Brotherhood Week promotion, from Edward R. Susse, MGM manager. . . . Albany Variety Club may sponsor a three-day rodeo in June for the benefit of Camp Thacher. Chief Barker Samuel E. Rosenblatt and other officers conferred with Duncan Mounsey, general manager, Schine-owned WPTR, on a tieup with another of that station's "Tower Of Talent" recording artists show. Proceeds of last June's affair, which attracted 20,000 people to Hawkins Stadium, went to Camp Thacher.

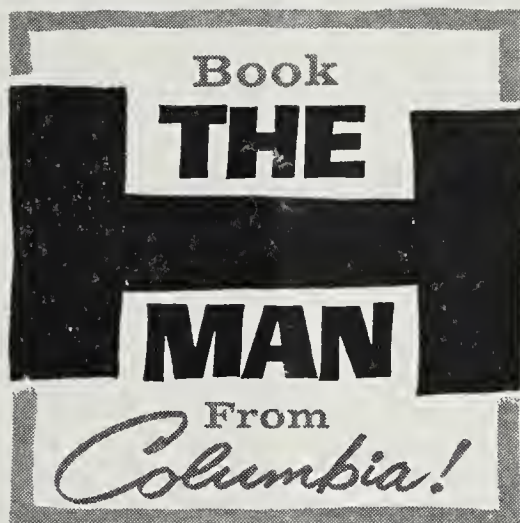
ATLANTA

A Martin Circuit managers meeting was held in Marietta, Ga., with bookers Mildred Castleberry, George Rosser and Charlie Kerr, from the Atlanta booking office, attending. . . . Mrs. Phyllis Willian, former secretary to Charlie Lester, National Screen Service executive, has a new baby at her home. . . . Sympathy to Mrs. C. R. Cross, owner, Star, Jamestown, Tenn., upon the death of her mother. . . . R. C. Cobb, owner, Cobb Circuit in Alabama, is new owner of the Bama Drive-In, Anniston, Ala. . . . Bob Moscow, Rialto Theatre Company, returned to his office from a business trip to New York City.

BOSTON

The 1959 drive of the theatre division of the Combined Jewish Appeal starts off April 21 with a huge industry luncheon at the Hotel Bradford. Michael and Edward Red-

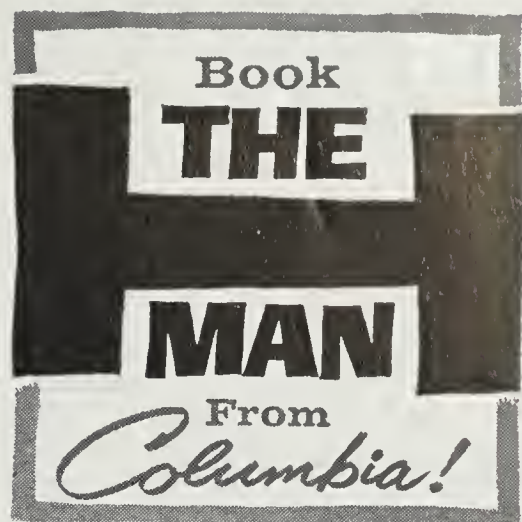
stone, co-chairmen, have selected an active committee made up of Ben Bebachick, Theodore Fleisher, Carl Goldman, Louis Gordon, Malcolm Green, Robert Kurson, Arthur Lockwood, Irving Shapiro, Maynard Sickles, Philip Smith, Richard Smith, Robert Sternburg, and Arnold Van Leer. International speakers are expected to be present and a personal tape recording from Israel Premier David Ben Gurion will be heard. . . . Because producer Richard Zanuck and his wife, Lili Gentle, could not come to Boston for the special showing of "Compulsion," Bradford Dillman, co-starred in the film, arrived to meet the press at a luncheon staged by Ben Sack. Later, the star was introduced to exhibitors and circuit heads at a cocktail party at the Capri following the screening. . . . Joe Cronin and Ted Williams will again head the Jimmy Fund Drive for 1959 as honorary and general chairmen, respectively. . . . At a special board meeting of Independent Exhibitors, Inc., of New England and Drive-in Theatre Association, it was decided to hold the annual regional 1959 convention at the Mayflower Hotel in Plymouth, Mass., on Sept. 16-17. Historic Plymouth was selected as the site for this important two-day conclave due to its attractive surroundings for conventioners and their families. Golfing, ocean bathing, sightseeing are on the agenda during the relaxing hours. All information concerning the convention may



be obtained through the offices of IENE, Carl Goldman, executive secretary. . . . It is reported that Roy Burroughs has leased two of his three theatres to a New Jersey man, retaining only the Strand, Belmont. The two leased are the Strand, Amesbury, and the Strand, Newburyport. . . . Because the NAC eastern regional convention was held on March 19, many of the boys attending stayed in New York for the Joe Levine Hercules Explodation luncheon the following day at the Waldorf-Astoria. Among those attending both affairs were Philip Lowe, president of NAC, Irving Shapiro, Nat Buchman, Joe Lourie, Douglass Amos, Edward Redstone, Mel Wintman, Ben Greenberg, Carl Goldman, and others.

BUFFALO

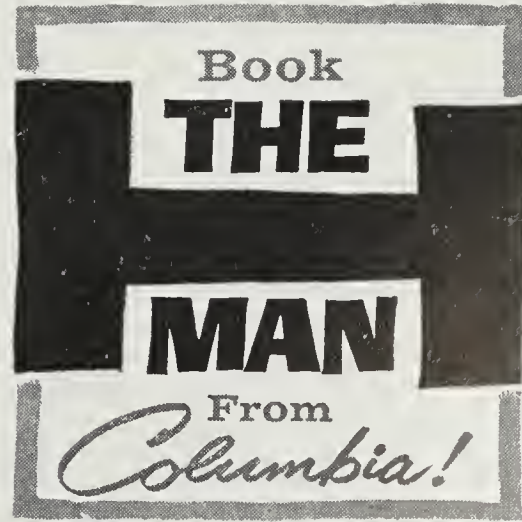
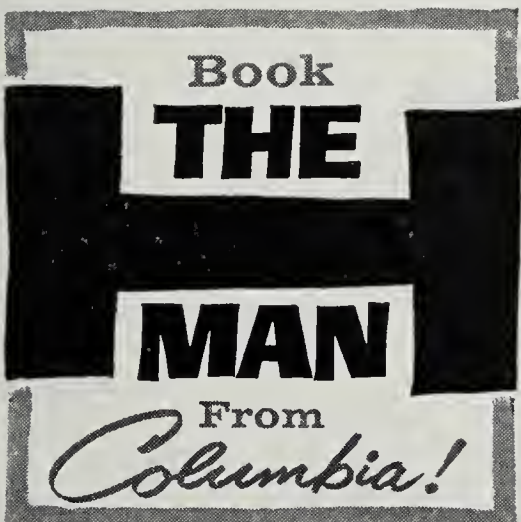
Art Krolick, district manager, Buffalo and Rochester, AB-PT is exhibitor chairman in the Buffalo area for the Academy Awards night, and Edward Meade, general manager, Shea Theatres, is publicity chairman. . . . Congratulations to Burton Topal, Buffalo UA branch manager, who was one of the winners in the "Salute to Arthur Krim" sales drive. . . . The Buffalo Evening News in a recent issue on the editorial page under the title of "Censoring the Movies," said, in part, "Agitation to tighten the state's censorship of movies is reflected in a number of bills now before the Legislature. One measure—the

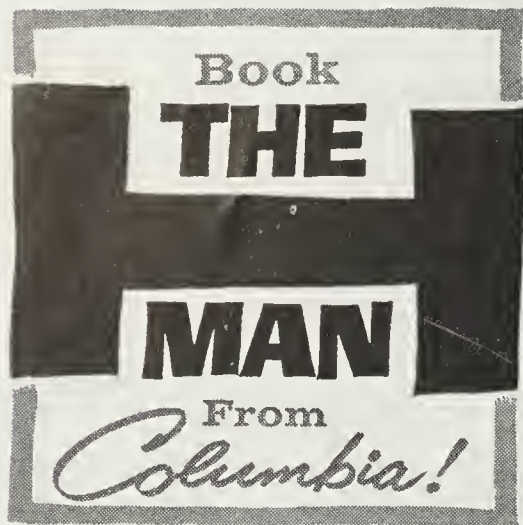


most controversial of the group—would require state classification of films as fit for the general public or for 'adults only.' That some movies are not suited for young audiences is apparent to every movie-goer. But this legislation would vest in a few states censors a responsibility of judgment better left to parents. The real question is not whether state film censorship should be extended, but whether its continuance at all serves any public need. New York is one of four states that censor movies; the others are Maryland, Virginia, and Kansas. Twenty cities also censor films. The rest of the nation gets along without such censorship, and we are not aware that morals elsewhere are suffering more than here."

CHICAGO

Alton, Ill., repealed its four per cent amusement tax and substituted an annual license fee of \$200. . . . William R. Johnson succeeded Herschel Lewis as president of Lewis and Martin Film Studios. Lewis is organizing Midcontinent Films. . . . Frisina Amusement Company took over the Olney Drive-in, Olney, Ill. . . . David Wallerstein, president, B. and K., and Mannie Smerling, Confection Cabinet Company, raised quite a sum for the Joe Swedie Fund. Swedie devoted two days a week for the film entertainment of children at La Rabida Sanitarium. . . . Phillip Bland, former owner, Bland Theatre Circuit, died in Los Angeles after a brief illness. . . . American Seating Company announced it earned \$3.10 per share in 1958 as compared with \$2.65 a share in 1957. . . . Spiro Papas, vice-president, and Pete Panagos, promotion director, Alliance Amusement Company, are on a visit to their subsidiary, Midstate Theatres, Seattle, Wash. . . . Ted Tokarz reopened the Rrandt, Harvey, Ill. . . . Bill Margolis, chief barker, announced that Variety Club activities for the month include a stag smoker on April 13 honoring International officer Jimmy Balmer; a dinner for barkers and their ladies on April 18; and Variety Night at the Sox-Yankees night game on April 28.





CINCINNATI

Joe Alexander, RKO Theatres area manager, was among industry representatives to appear before a special committee of the Ohio House of Representatives at Columbus, pertaining to proposed movie censorship bill. . . . Chakares Circuit promotion of "Spook" films for March 13 were very successful. . . . TOC Booking Agency is booking for Frank Feltz's Starlight Drive-In, Saint Henry, O.

CLEVELAND

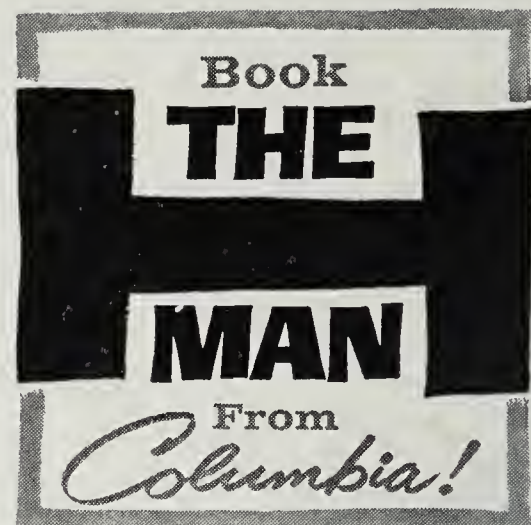
Ohio exhibitors will not be confronted with the threat of a state admission tax, nor will there be a tax on parking lots, both of which had been in the draft of Governor DiSalle's original financial budget. When presented to the Legislature, both of these items were eliminated. . . . Walter Burget and his son, Gail, are reopening their Lincoln Drive-In, Van Wert, on April 3, and will again take over its operation. Burget built the theatre in 1950 and ran it until 1956, when he leased it to Selected Theatres Circuit of Cleveland. . . . Chris Velas who wears his 35 successful years in exhibition with modesty, has been selected as Citizen of the Year by his fellow citizens of Bellaire, O., in a poll sponsored by the Bellaire Chapter of B'nai B'rith, "for outstanding service in community and civic welfare." Velas was the prime mover in getting better lighting in the downtown main thoroughfare area and headed a team that raised money to build a needed hospital addition; he worked for educational and park improvements; and it was through his efforts that new industry was brought to Bellaire. . . . Variety Club held its initiation of current officers. Officers of the year are chief barker, Jim Levitt; first assistant, Irwin Shenker; second assistant, Ted Levy; property master, Lewis Horwitz; dough guy, Irving Marcus. . . . Bob Meyer is the newest addition to the local film colony. He has been named 20th-Fox sales manager and was transferred to Cleveland from Indianapolis. . . . Joe Krenitz, MGM salesman, has been named manager, Gala Drive-In, Akron, a unit of Selected

Theatres Circuit. He and Mrs. Krenitz are giving up their Cleveland home and moving to Akron. . . . Capitol, an Associated Theatres unit, has reduced playing time to the three weekend days. . . . The Cleveland premiere of U-I's "Imitation of Life" following right on the heels of its Chicago world premiere was the industry and publicity event of the week. Interest in the picture reached fever heat when the stars and the producer appeared on the Hippodrome stage after two days of local appearances and interviews and several weeks of advance publicity. The campaign, titled "Ross Hunter Homecoming Celebration," spotlighted the Cleveland producer and Susan Kohner, Juanita Moore, Dan O'Herlihy, and Lana Turner. . . . The Universal and Allied Artists shipping departments are combining as of April 1. This entails a move for both as the new department will be located on the first floor of the Film Bldg. Shippers of both companies are being retained. They are Allied Artists' Joe Bernstein and Universal's Frank DiFranco. . . . Sam Weiss, former local film man now a member of Universal's sales organization in Cincinnati, is on temporary assignment to the Cleveland territory. . . . Justin Knopp, owner, Royal, Oak Harbor, O., turned its management over to his wife while he will manage Jack Armstrong's Fremont Drive-In, Fremont. . . . Donald Mott is the new manager, Colony, a Stanley Warner deluxe neighborhood house. Mott was previously with the Cantor Circuit in Indianapolis. . . . Herman Imand, assistant manager, Shaker, is acting manager in the interim between the resignation of manager Bob Martin and the appointment of a new manager. . . . Rayburt Albert is the new owner, Shia Drive-In, St. Clairsville, O.

DALLAS

Nancy Jones, 15 years old, of Houston, was the winner of the Texas Gidget Contest. The selection was made at the living room premiere of Columbia's "Gidget." Other entries came from San Antonio, Dallas, Fort Worth. The judges were Mrs. Roderic B. Thomas, chairman of the Dallas Motion Picture Board of Review; James Darren, a star of the film; and Dick Cahn, exploitation manager for Columbia. Columbia will be host to Miss Jones and her mother this summer for a two week visit to Hollywood. . . . A total of 62 persons have signed up so far to attend the Variety International convention in Las Vegas March 31 to April 3. The local group will include Mr. and Mrs. Phil Isley, he is chief barker of Variety Tent 17. . . . Herber Theatre Equipment Company has announced that they will sell the complete line of Scotsman ice machines.

The annual fund raising campaign of the Variety Tent 17 was kicked off with the funds to go to the Children's Heart Surgery Clinic, the club's new project. Previously, it was the Boys Ranch and the Turtle Derby. The campaign will be a four month ticket selling offensive. . . . Pacific International will start shooting a full length feature film here on March 16. John Miller is producer with Les Guffry as production head. . . . Lee Handley is rebuilding his Arcadia which was destroyed by fire. He has scheduled an April 1 reopening. . . . Bert Adcock, southwest manager for Alexander Film Company, has announced the appointment of Raymond Weaver as salesman in the San Angelo, Midland, and Odessa area. . . . Verlin Osborne, president, Dallas chapter of Women of the Motion Picture Industry, announced that more than 200 persons were present at the WOMPI luncheon held for Sheilah Graham. Miss Graham was



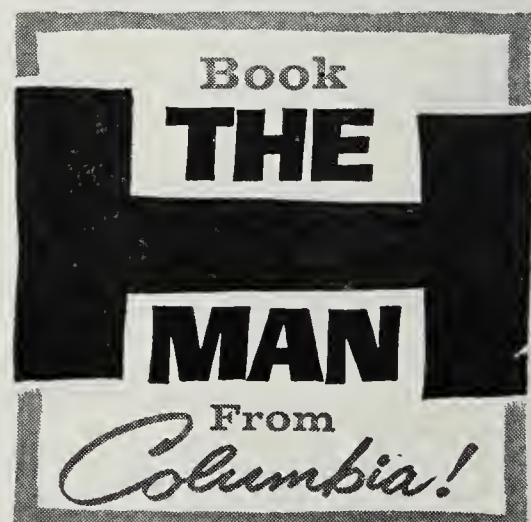
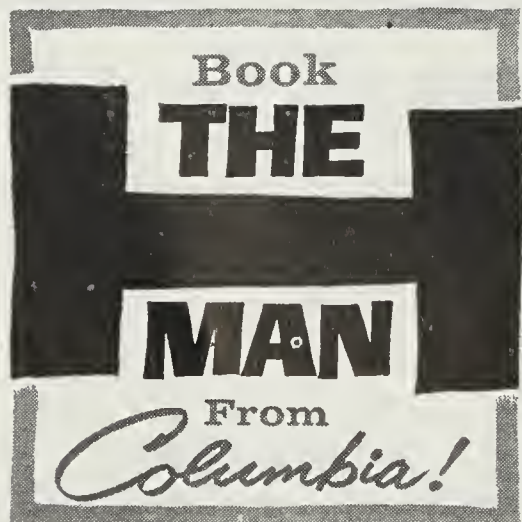
introduced by R. J. O'Donnell, vice-president and general manager of Interstate Theatres Circuit. . . . Th local WOMPI Chapter will hold a rummage sale April 18 in the Community Center of the Roseland housing project.

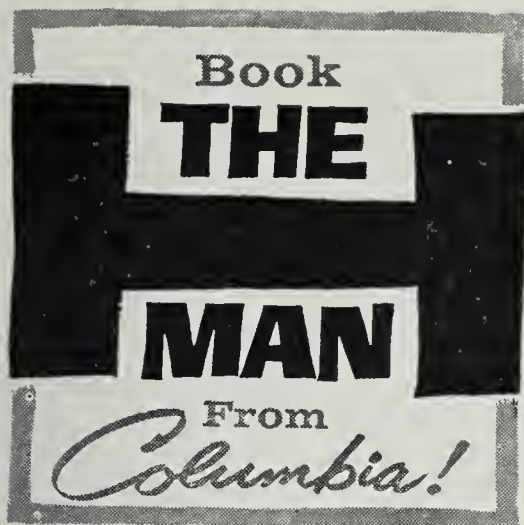
DES MOINES

Mrs. L. A. Kuhl has sold the American, Corning, Ia., to Don Cooper and Billy Bixler. . . . Central States Theatre Corp. of Des Moines has purchased the Dodge, Fort Dodge, Ia., and Joe Cole, manager, Strand and Rialto, also owned by Central States, will serve as manager. . . . Franklin Rash, Jr., has taken over the Colonial, at Hamburg, Ia. . . . The two co-general managers of Tri-States Theatre Corp. of Des Moines have been given separate commands, with A. Don Allen to take over as general manager of Tri-States. Woodrow R. Praught will move to Detroit to become general manager of United Detroit Theatres. Both circuits are a part of American Broadcasting-Paramount theatres. Allen now heads the company he has served 33 years, starting out as an usher. Tri-States operates houses in Des Moines, Sioux City, Cedar Rapids, Waterloo, and Davenport, Ia.; Kansas City, Mo.; and Omaha, Hastings, and Grand Island, Neb. . . . The Senate of the Iowa Legislature has passed and sent to the house a bill to allow the country supervisors to license theatres, bowling alleys, and similar amusements located out the city limits. Under the present law, the township trustees license the theatres. The bill is an aftermath of several court cases in situations where the township trustees refused to grant licenses for drive-ins.

DETROIT

"The Five-Poster," monthly magazine published by Tent 5, Variety Club of Detroit, states that what is probably the largest group of Barkers ever to attend an annual convention is en route to Las Vegas. As of press time, 24 had signed on the dotted line. Minus what may be last-minute additions, these 24 Detroit Variety conventioners are currently





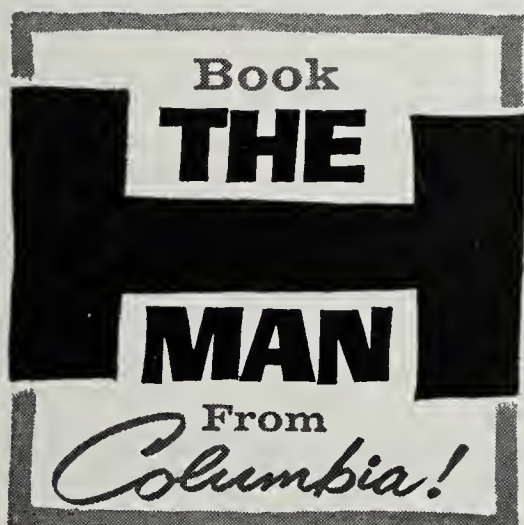
pulling the one-armed bandits in the gay city: Mr. and Mrs. Arnold Belinsky, Mr. and Mrs. Irving Belinsky, Mr. and Mrs. Al Dezel, Mr. and Mrs. Arthur Herzog, Jr., Mr. and Mrs. Jules Klein, Mac Krim, Sol Krim, Mr. and Mrs. Jack Leventen, Ben Rosen, Mr. and Mrs. Alden Smith, Mr. and Mrs. Ed Stuckey, Mr. and Mrs. William Yaker, Mr. and Mrs. Jack Zide, and Michael Zide.

HOUSTON

Nancy Jones was selected as the Houston entry in the Texas Gidget contest in conjunction with the premiere of the Columbia film, "Gidget," in Dallas. . . . George Lee Marks, operator, Avalon, sent a telegram to Hedy Lamarr asking the star to make a personal appearance here this summer. This was following the successful run of "Ecstasy" at the Avalon. The actress was a former resident here and is currently seeking a divorce from her husband, a local oilman. . . . According to reports, theatre attendance has declined during the past several months after a quick start after the New Year. . . . Loew's State teamed up with Admiral radio dealers with a contest on "Why I Would Like to Take a Journey With an Admiral Radio." . . . Paul Hoccili, motion picture columnist in the Houston Press, cosponsored a contest on whether or not Yul Brynner was sexier with or without hair. It was Yul Brynner week in the city with the star appearing in three pictures, "The Journey" at the Loew's State, "The Sound and the Fury" at the Metropolitan, and "The Ten Commandments" at the Majestic.

JACKSONVILLE

Mark Chartrand, Wometco Theatres executive in Miami, who is serving as the Motion Picture Exhibitors of Florida representative with the Theatre Owners of America, has issued a full and comprehensive report to all MPEOF members on the Feb. 28-Mar. 2 gathering of TOA officials held in Washington. He urged Floridians to strongly oppose any change in the minimum wage law as it affects theatres and to give immediate vocal

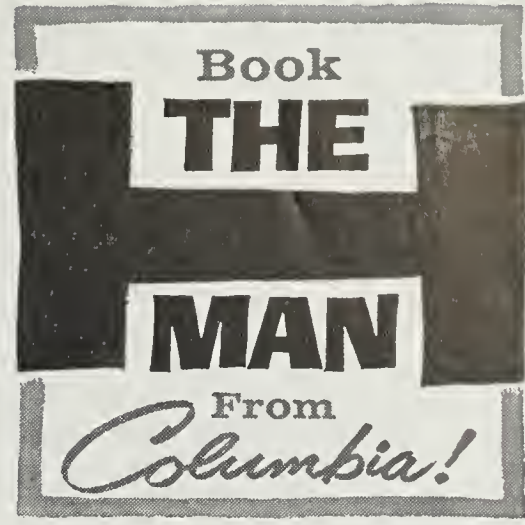


and financial support to the industry's Joint Committee on Toll-TV. . . . Horace Denning, local Dixie Drive-Ins executive and COMPO exhibitor chairman for Florida, has urged all MPEOF members to cooperate with COMPO in its current campaign for the collection of dues. . . . Retired exhibitor Col. John Crovo booked an excellent talent show into the Hotel Mayflower's roof garden for the 30th annual banquet of the county tax collectors of Florida. . . . T. P. Tidwell, 20th-Fox branch manager, attended a company gathering in New York. . . . WOMPI members have scheduled their annual election for a date in April. . . . Edna Cox is now serving as WOMPI interim first vice-president, replacing Dot Edrington, resigned. . . . The newest WOMPI member is Grace Cobb, French Harvey's secretary at FST. . . . Bob Bowers, Allied Artists branch manager, has moved his entire staff into new quarters at 331 East Bay Street. . . . North Florida drive-ins went through a patronage slump when record-breaking March rains kept many customers away for nearly two weeks. . . . Sara Keller, former WOMPI president who left the industry, is back on Film Row to the delight of many friends, and has become an active WOMPI member again. . . . FST's Bonnie Stroud has joined the growing WOMPI ranks. . . . All local WOMPI members have pledged themselves to penny-a-day savings throughout the year as donations to the Will Rogers Memorial Hospital. . . . As a fine service to the industry, WOMPI members have divided up the local telephone directory and have begun making calls to friends and strangers, asking them to view the Academy Award telecast the night of April 6. . . . Judson Moses, MGM exploiter from Atlanta, was here for promotions on "The Mating Game." . . . Carlton J. Carter, owner of the local Airbase and Ribault drive-ins and the Edray, Macclenny, Fla., also has the Service Concessions Company, a theatre supply business which is currently being enlarged to attract statewide patronage.

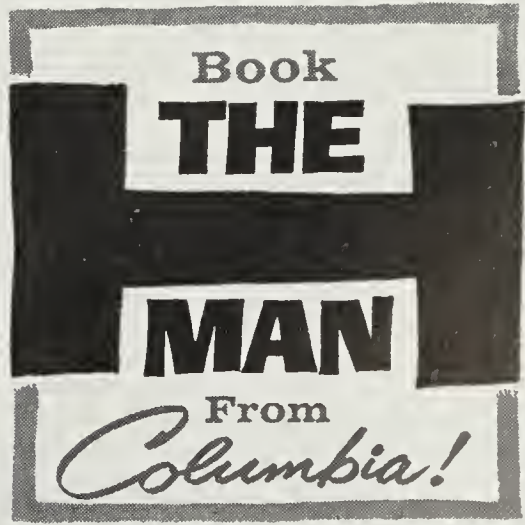
MIAMI, FLA. NEWS—The F.C.C. announced that the long-time partnership of Michell Wolfson and Sidney Meyer in Wometco Enterprises, Inc., may soon come to an end. The company has asked the Federal Communications Commission to approve a corporate reshuffling which would take Meyer out of the active management and leave Wolfson in control. The break-up of the 34-year-old Wolfson-Meyer partnership apparently was caused by some basic policy differences. Under the plan filed with the FCC, Meyer—who is Wolfson's brother-in-law—will sell five per cent of his stock to the Wolfson family, retain 10 per cent, and sell the remaining 35 per cent to the public. The arrangement would give Wolfson working control of 55 per cent of Wometco's stock. Meyer would retire as vice-president and become an honorary board chairman, director, and consultant.

MEMPHIS

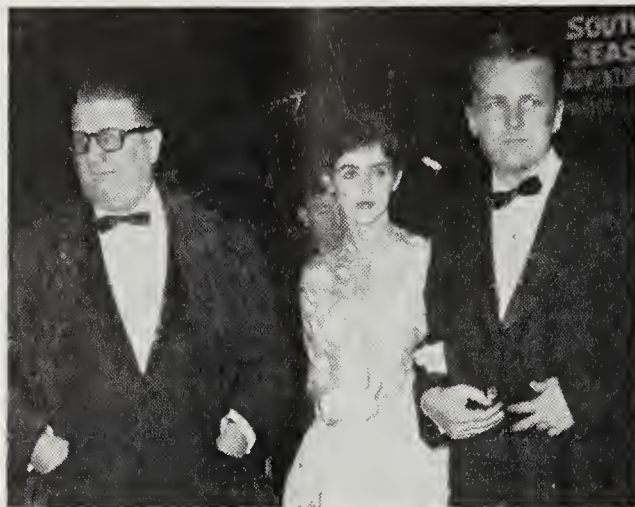
Strand, Loew's Palace, and Loew's State here are operating under new top management as a result of promotions and realignments in American Broadcasting-Paramount Theatres, and Loew's Theatres, Inc. Kermit Carr, new president of Paramount Gulf, with headquarters in New Orleans, recently spent a week at the Strand and other theatres in the Memphis area. Alex Thompson, Tenarken district manager, and Carr, who was recently named to succeed Henry G. Plitt, toured the Tenarken district. Plitt is now president of



ABC-TV Films in New York, and his successor, Carr, moved up from the presidency of Florida State Theatres, headquartering in Jacksonville. . . . Rosewood became the third neighborhood movie subjected to tear gas attacks in a week in Memphis. Memphian and Idlewild were the other houses to have patrons flee in tears. Memphian was having an invitational trade screening of Universal-International's "Imitation of Life," when tear gas drove guests from the theatre. The doors were opened and the fumes were blown out by the air conditioning system. After a half hour the people re-entered. While movie projectionists have been on strike for about two years at all three theatres, it is believed pranksters were responsible for the incidents. The head of the Moving Pictures Operators Local said the attacks "definitely were not caused by any of our men." Vials found at Rosewood and Idlewild were of the same type. . . . Von, Hernando, Miss., is under the management of J. B. Bell, and Superba, Charleston, Miss., is operating Saturdays only, whereas Raja Drive-In of this town has begun full time operation. Five Memphis area drive-ins have reopened, namely: Bellevue, Frayser, Jaxon, Summer, and Sixty-one. Broadway Drive-In, North Little Rock, Ark., and Starvue Drive-In, Stuttgart, Ark., have reopened. . . . "Some Like It Hot," showing at Loew's Palace, is marked "adults only" at request of Memphis and Shelby County Board of Censors. . . . Strand, Hohenwald, Tenn., closed with the re-opening of Highland Drive-In of this city. Westwood Drive-In, Aberdeen, Miss., re-opened; Mesa Drive-In, Camden, Ark., and Cardinal Drive-In, Mayfield, Ky., reopened. . . . Jackson, Miss., theatre managers say city officials are preventing Jackson theatres from showing some of the top current films. This is because Jackson has a policy against the showing of movies depicting racial integration. "Kings Go Forth" was scheduled to show at the theatre managed by George Pollitz recently, but was canceled at the request of the police chief. Chief W. D. Rayfield said later he asked the manager to cancel because of current race relations, and that the manager



complied voluntarily. He claimed there was no threat to close the movie. "I appreciated the cooperation," he added. "Kings Go Forth" played in Memphis last August at Loew's State, and was held over for a second week. No one at the Jackson City Hall will accept responsibility for the censorship, and theatre managers are reluctant to make public statements for fear of being branded traitors to the southern stand against integration. . . . Reopened recently are Pines Drive-In, Pine Bluff, and Skylark Drive-In, Pocahontas, both in Arkansas, and the following in Tennessee: Lake County Drive-In, Wynnburg; Skyview Drive-In, Savannah; and Mid-Way Drive-In, Camden. . . . Howard, Bruceton, Tenn., and State, Henderson, Tenn., have reopened. Wilmot, Wilmot, Ark., is on a week-end only basis. Skylark Drive-In, Newport, Ark., and Monticello Drive-In, Monticello, Ark., are now in full time operation. The summer season has begun for Tommies Drive-In, Kennett, Mo.; Mojac Drive-In, Indianola, Miss.; and Starlite Drive-In, Henderson, Ky. . . . West Point Drive-In, West Point, Miss., began full time operation, and



Seen at the recent premiere of 20th-Fox's "The Diary Of Anne Frank," RKO Palace, New York City, were, left to right, producer-director George Stevens; star Millie Perkins; and George Stevens, Jr.

Sixty-Four Drive-In also reopened. Big-Four Drive-In, Benton, Ark., opened full time, and another reopening was that of Skylark Drive-In, Clarksdale, Miss.

Film Exchange and Dealer Listing for the CINCINNATI FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals.

• Film Distributors

- ALLIED ARTISTS, 1635 W. Central Parkway—Parkway 1-0179**
Br. Mgr.: Milton Gurian. Office Mgr. and Booker: William Poppe. Sales: E. C. Nagel, Harold Hofert. Cashier: Marie Klag. Emerg. Phone: Poppe, Highland 1-8459.
- BUENA VISTA (DISNEY), 1634 W. Central Parkway—Parkway 1-4766**
Sales: John L. Alexander. Booker: John Kalas. Emerg. Phone: WOaburn 1-3356.
- COLUMBIA, 1632 W. Central Parkway—Cherry 1-6883**
Br. Mgr.: Philip Fox. Office Mgr.: Ross Spencer. Sales: Charles Palmer, Morton Perlman, Harold Rullman, William Stanforth. Bookers: Margaret Woodruff, Robert Laws. Cashier: Genia Gronotte. Field Exp.: Ray Nimo. Emerg. Phone: Woodruff, Jefferson 1-2728.
- METRO-GOLDWYN-MAYER, 1625 W. Central Parkway—Cherry 1-3557**
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- REALART, 1632 W. Central Parkway—MAIn 1-4852**
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- HAL ROACH, 1634 W. Central Parkway—Cherry 1-3580**
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- 20th CENTURY-FOX, 1638 W. Central Parkway—Cherry 1-6460**
Br. Mgr.: Robert A. McNabb. Office Mgr.: Tony Knollman. Sales: Lou Korte, Thomas Morris, Jack Quigley. Bookers: John Kallmeyer, James Neff. Cashier: Joseph Saladin. Emerg. Phone: Knollman, JACKson 1-9889.
- UNITED ARTISTS, 1634 W. Central Parkway—Cherry 1-1546**
Br. Mgr.: Jack Finberg. Sls. Mgr.: Charles Schroeder. Office Mgr.: Gus Boudot. Sales: James Curran, Ray Russo, Don Womack. Bookers: Wilbur Hetherington, Walter Mergenthal. Cashier: Rena Schroeder. Emerg. Phone: Hetherington, DUbar 1-4838.
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- WARNER BROS., 1600 W. Central Parkway—Cherry 1-6824**
Br. Mgr.: James S. Abrose. Sls. Mgr.: John P. Eiffert. Office Mgr.: George J. Daumeyer. Sales: Mike Klein, Ralph Salyer. Bookers: William Burns, Ann Keck, Eleanor Inkrot. Cashier: Helen Winkler. Emerg. Phone: Daumeyer, JACKson 1-1279.

• Supply Dealers

- MIDWEST THEATRE SUPPLY, 1638 W. Central Parkway—Cherry 1-7724**
NATIONAL THEATRE SUPPLY, 1716 Logan St.—MAIn 1-6580

• Screen Trailers

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• Signs, Advertising and Printing

- THE HENNEGAN CO., 311 Genesee St.—Cherry 1-4752**
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- FILM SERVICE CO., 1717 Logan St.—Cherry 1-5986** Emerg. Phone: EAsT 1-1449

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NEW HAVEN

Robert Murphy has resigned as manager, Lockwood and Gordon first-run Palace, South Norwalk, Conn., to return to the sales promotion field. . . . Community Theatres, Inc., which recently dropped adult admission to 45 cents at the 800-seat, subsequent-run Lyric, Hartford, has announced Bargain Night price of 25 cents for adults on Tuesdays and Wednesdays. Children's price is now 15 cents. . . . Harry Gulliver, projectionist at the Stanley Warner first-run Warner, Bridgeport, Conn., is on a three-month leave of absence. . . . Lou Brown, ad-publicity director, Loew's Poli-New England Theatres, Inc., and president, New Haven Advertising Club, has named Harry F. Shaw, circuit's division manager, and Sidney H. Kleper, manager, Loew's Poli, New Haven, as chairman and co-chairman, respectively, of the decorations committee for the ad club's annual Gold Medal Awards dinner, slated for the New Haven Lawn Club on May 11. . . . Aldecca Enterprises have leased the Rifkin Theatres' shuttered Jefferson, Springfield, Mass., and are running Spanish language films only on a Friday through Sunday schedule. . . . Edwin Stewart, formerly on house staff at the Stanley Warner Capitol, Willimantic, Conn., has been named assistant manger, S W Strand, Hartford, replacing Richard Cromwell, who has resigned to go into a non-industry post. . . . B. E. Hoffman, Connecticut Theatres, Inc., New Haven, is serving on the New Haven Jewish Community Council Board, supervising the 1959 New Haven Jewish Welfare Fund Campaign.

NEW ORLEANS

Peggy Hudson, widow of the late W. M. "Bill" Sindy, died last fortnight after a protracted heart ailment. The Sendys were engaged in theatre operations in Plaquemine and Jefferson parishes, which they had disposed of in recent years with the exception of the Patio on Airline Highway, which Mrs. Sindy continued to operate until three months ago when she sold it to Joy N. Houck. . . . Sympathy is extended to the Lamantia Brothers, J. Roger, manager, Exhibitors' Co-operative Service; Nick, Ritz, Bogalusa, La., owner-manager; and Charles, National Screen Service sales staffer, on the recent death of their mother, Mathilda Hahn Lamantia. . . . Lucas Conner, Warners' manager, attended a sales meeting at the Memphis exchange. . . . Dick May, Universal booker, has been transferred to the San Francisco branch. Taking his place is Mrs. Anna Sinopoli. Shirley LeRouge, former staffer, and for the past months in the cashier's department at the Warner exchange, returned to take over general clerkship duties. . . . Joel Bluestone reopened the Gretna Greens Drive-In after remodeling. He has prefixed the word New to the name of the spot.

Watch for them!

NEXT!

New Orleans Territory

Issue of April 15

Portland Territory

Issue of April 22

Save them!



A special merchandising forum was held recently at the 20th-Fox Philadelphia exchange by branch manager Samuel Diamond and Hal Marshall, area 20th-Fox publicist, with exhibitors and advertising representatives from the key Philadelphia situations in attendance. Seen, left to right, are Diamond; Marshall; Frank Henry, Mayfair, Trenton, N.J.; Jack Mahon, Penn-Paramount Theatres, Scranton, Pa.; Willard Mathews, Comerford Circuit, Scranton, Pa.; Dick Lewis, Rialto, Wilmington, Del.; Gene Plancke, Embassy, Reading, Pa.; Alan Struelson,

20th-Fox salesman; Paul Greenhalgh, general manager, MOTION PICTURE EXHIBITOR; I. Segal, College, Bethlehem, Pa.; Bennett Goldstein, 20th-Fox sales manager (standing); Max Chasens, Hamid Theatres, Atlantic City, N.J.; M. Garfinkle, Chertcoff Theatres, Lancaster, Pa.; Merlin Paul, Hunt Theatres, Wildwood, N.J.; Herb Brodsky, Chertcoff Theatres; Harry Gammett, A. R. Boyd Theatres, Allentown, Pa.; Joe Engel, 20th-Fox salesman; Elmer Herth, representing A. R. Boyd Theatres; Lillie Rosentoor, 20th-Fox head booker; and H. Chertcoff.

PHILADELPHIA

Ferd Fortunato is now the booker for U.S. Films . . . Paramount salesman Ralph Garman is celebrating his 40th year in the industry . . . Benny Goldfine was up from Florida en route to the Las Vegas convention of International Variety Clubs . . . Irving Blumberg is handling publicity for Steel Pier, Atlantic City, N. J., again this year . . . Jack Harris held a private screening of his new feature "The 4-D Man" at Paramount screening room followed by refreshments in the Mirror Lounge of the Broadwood Hotel . . . William Goldman, Jr., announced his association as a registered representative of R. P. and R. A. Miller and Company, members of the Philadelphia-Baltimore stock exchange. He was previously associated with the William Goldman Theatres . . . Milgram Booking and Buying Service is now handling the Midway Drive-In, Lewistown, Pa., the Deerlake Drive-In and the Pottsville Drive-In, Pottsville . . . Dave Brodsky will open his entirely refurbished Oak, formerly the Met, Oxford, Pa., this week . . . Ed Heiber, former U-I and Rank branch manager, is now with Lopert, which is now handling the Rank product . . . Burt Stanley, Charles Johnson Home, Royersford, Pa., sends thanks to Motion Picture Associates for recent gift of some clothes . . . Ted Schlanger, former SW zone manager, and now associated with Ted Blumberg, local industrialist and financier, in an administrative capacity, entered St. Joseph's Hospital for abdominal surgery . . . Helen Bortz, for the past five years manager, Warner's, Reading, Pa., has resigned . . . Belated reports from the City of Reading, Pa., show that amusements tax income to the city for February, mostly from theatres, reached a new low of \$10,237.30. This was \$3,054.05 below the same period a year ago . . . Tent 13 Variety Club is getting set for Old Newsboy's Day, June 17.

ST. LOUIS

The Gem City Drive-In, Quincy, Ill., has been purchased by Kerasotes Theatres, Springfield, Ill. . . . The Empire, Chrisman, Ill., owned and operated by Mr. and Mrs. Stanley R. Kent, was completely destroyed by fire. . . . The local members of WOMPI were guests of the girls employed by Arthur Enterprises, Inc., at a meeting held in the Fox Theatre screening room. A buffet dinner was served. . . . Charles Goldman recently celebrated 40 years in the exhibition end of the industry. He started in 1919 with the old Rainbow on the west side of Broadway about where his Senate is now located. . . . There is no decision as yet as to whether the Rodgers Circuit will rebuild their Rodgers, Carbondale, Ill., destroyed by fire Feb. 23. . . . Bradford Dillman, one of the stars of 20th-Fox's "Compulsion," made a pleasing impression on those he met at a reception and buffet dinner following a special preview at the Fox Theatre screening room.

SALT LAKE CITY

Lynn Ott, former manager, Studio, and currently in charge of operations at the Capitol, is resigning to accept a position outside of the industry. . . . Fox Intermountain Theatres' Oak Hills Drive-In had its opening postponed due to inclement weather, but will open soon. It has been announced that the spot will feature "Salt Lake's newest playground" featuring the finest of equipment, according to city manager John Denman.

SAN ANTONIO

The Star, Orange Grove, Tex., has been recently opened by Paul Odell, Sterling, Kans., and owner of a Kansas circuit, who is negotiating for the purchase of other theatres in this region with the aim of estab-

lishing a south Texas circuit. The Star has been closed for three months. Jim Sallee, formerly of Stanley, Kans., has been named manager. . . . Mrs. Mae Jensen has been named manager, Plaza, as well as the Rio, Wharton, Tex., for the Frels Circuit. The

IN MEMORIAM

PAUL O. KLINGLER, veteran showman and theatre exhibitor, died March 7 at his home in Waterbury, Conn., at the age of 52. Death was due to a heart attack. Klinger had been in retirement following a stroke two years ago.

Born in Lewistown, Pa., Klinger entered show business while in his teens as an usher at the Rialto in that city. After operating his own theatre at nearby McVeytown, he returned to the Rialto as general manager, continuing in that position for 15 years, in association with owner Mary Check, now also deceased.

In 1944, Klinger joined Loew's, Inc., as manager of the Strand, Waterbury. After its closing, he served as assistant manager of Loew's Poli in Waterbury until his illness and retirement two years ago.

Klinger was active in exploitation and promotion, as well as the business management phases of exhibition. In Lewistown, he pioneered in the presentation of "name" band and stellar "in person" presentations on the Rialto stage, and was considered one of the area's foremost showmen.

He is survived by his wife Theomyra of Waterbury; his parents, Alfred and Blanche Klinger, and a brother, Harold, all of Lewistown. Burial was at Lewistown March 11.

Plaza was recently acquired from the Long Circuit. . . . F. B. Leathers, Palace, Paducah, Tex., has announced that he may not reopen his Chief Drive-In this season unless this region receives good rains. The Chief was not opened last season because of economic rea-

NOTICE TO THE INDUSTRY

MOTION PICTURE EXHIBITOR has decided that too little attention has been paid to the deaths of industry veterans, who have given entire lives to the operation of this industry's theatres, and to the industry's film distribution system. The tears of a few close friends, and a three-line obit notice in the local and trade press, do not seem to adequately record either a lifetime of effort, or the "mark" that many of them have left on this industry of ours.

THEREFORE: If the relatives and/or associates of deceased veterans, who had 20 or more years of their lives devoted to such industry pursuits, will service us with a recent black-and-white photo, and with a brief biog, we will try to find space in an early issue for its use. Through this method, both their career and their accomplishments will be entered in the industry's recorded history.

MOTION PICTURE EXHIBITOR, 246 N. Clarion St., Philadelphia 7, Penna., U.S.A.

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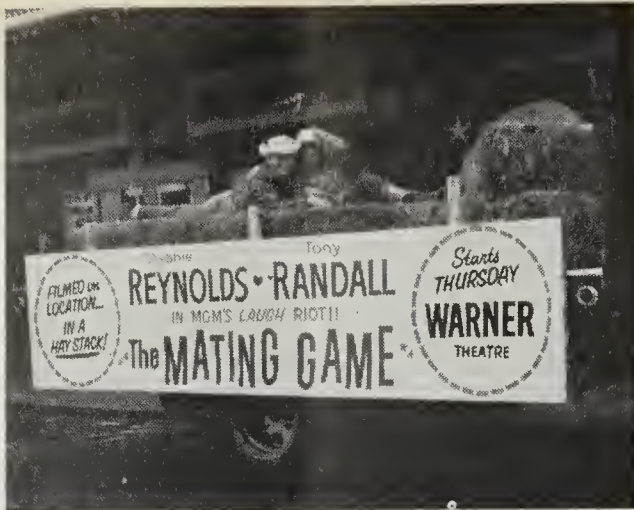
1327 S. Wabash CHICAGO 5, ILL. **TWO PLANTS** 630 Ninth Ave. New York, N.Y.

FOR THIS and EVERY YEAR

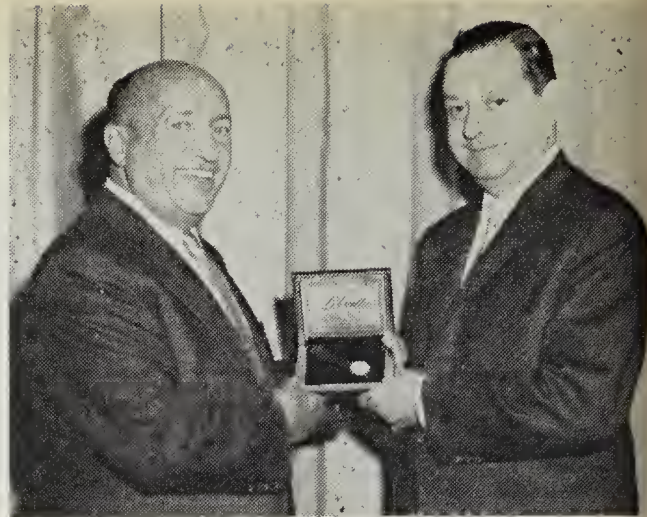




One of the highlights of the industry's promotion of the Academy Awards NBC network telecast on April 6 is a contest being conducted by the Pepsi-Cola Corporation. Norman Wasser, left, manager, theatre sales division of Pepsi Cola, is seen here with Harry K. McWilliams, promotion and publicity coordinator of the Academy Awards telecast for the MPA.



Readily adaptable to all situations was this 14 ft. flatbed truck float bannered appropriately, and utilizing bales of hay and a farm boy and girl huggin' n' kissin', recently thought up to promote MGM's "The Mating Game" in Oklahoma City by Paul Townsend, city manager; Joe Real, manager, Warner; and Norm Levinson, MGM's press representative.



Joseph M. Sugar, newly appointed vice-president and general sales manager, Magna Theatre Corporation, was recently tendered a testimonial luncheon at Toots Shor's Restaurant, New York City. He was presented with a watch by Harry Brandt, left, and a scroll by United Artists vice-president William Heine. He was formerly UA New York branch manager.

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sons. He also has the Zana on a standby basis, where he shows Spanish language films during the cotton picking and harvest season. . . . This is a busy season for Frank P. Dove, Panhandle, Panhandle, Tex., and Groom, Groom, Tex. He is a practicing attorney and income tax expert and is helping the farmers in his region file their tax forms. . . . E. T. Borum operates the Earth and Sunset Drive-Ins, Earth, Tex., opening them daily except Mondays. He also has the Lyric on a standby basis which he operates during the harvest season. . . . The area of the Westview Drive-In, Crawford, Tex., is being cleared for sale and development for other commercial uses. Ed Newman is president, Central Texas Theatres. . . . Lloyd Hutchins, operator, Pine Grove, Navasota, Tex., has installed a new screen, new sound system, new snack bar, and is remodeling and renovating the theatre. He is also conducting a contest to rename the theatre and is offering a cash prize and a six month pass to the person who submits the winning name. . . . Mrs. Lee Guthrie, whose husband died recently, and her son, Corky, have taken over the operation of the Rogue, Wheeler, Tex., along with the operation of the Wheeler Television Service.

SEATTLE

A TOA meeting was held at the New Washington Hotel. . . . Frank Smith, man-



Ed Rosenfeld, manager, Trans-Lux, Washington, recently donned his old army uniform when he staged a special premiere of Columbia's "The Last Blitzkrieg," with veterans of the Battle Of The Bulge of World War II admitted as guests.

ager, El Rancho Drive-In, Kent, has returned from a vacation in Samoa. . . . Mr. and Mrs. Al Fernandez, Neah Bay, are the parents of a new baby daughter. . . . June Southwick, secretary at United Theatres, announced her engagement to Bernard Botz and is planning an early fall wedding. . . . Chilton Robinett, Seattle branch manager, attended a 20th-Fox meeting in New York. . . . Several United Drive-ins are now in operation. East of the mountains, the Auto Vue, Spokane, opened, as did the Auto Vue, Tacoma. . . . Coming up are some special Variety Club Shows for the benefit of the heart clinic at the Children's Orthopedic Hospital.

In addition to handling "Sleeping Beauty" with a high level of publicity and exploitation, Walter Hoffman has just finished handling the northwest tour of Earl Holliman, here for "The Trap," now being shown at the Coliseum. Hoffman handled his radio, TV, and newspaper appearances. . . . Dean Robinson, son of Mr. and Mrs. J. Robinson, head 20th-Fox shippers, is being married in March to Anilda Rice.

Among Seattle Film Row people who attended the Las Vegas Variety Convention were Keith and Ruth Beckwith, Jr. and Dorothy Mercy; Lillian and Dwight Spracher; Burrill and Erma Johnson; Mr. and Mrs. Ed Johnson; and Mr. and Mrs. Chester Nielsen. . . . Chilton Robinett, 20th-Fox branch manager, returned after spending the week attending a sales meeting in Los Angeles. . . . C. J. Rockey's Sno King Drive-In opened. . . . The girls at 20th-Fox entertained with a dinner and shower for Connie Schwab, who will be married in May. . . . Film Row visitors included Earl Nelson, former Universal camera man; D. R. Rarey, North Bend and Isaquah; Milton Kenworthy and son, who were buying and booking for their two theatres in Moscow and two theatres and drive-in in Pullman; and Robert Hagman, Nu Vu, Metaline Falls, the Rita, Ione, and Alpine, Leavenworth.

WASHINGTON D.C.

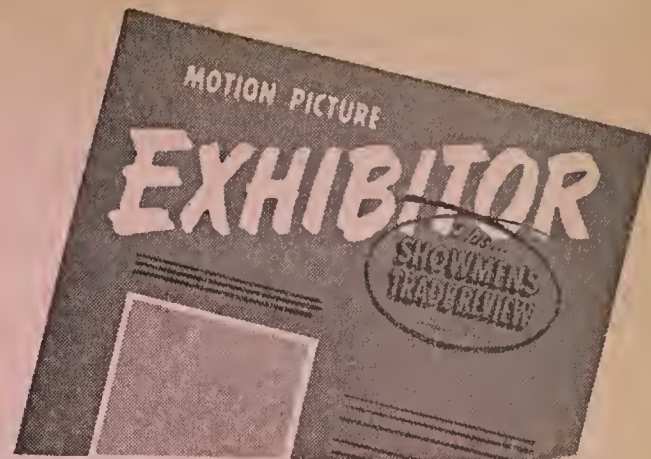
The Dixie, Pocomoke, Md., reopened on a full time basis. . . . The New, Leonardtown, Md., reopened. . . . The Avenue, Rehoboth Beach, Del., closed. . . . The Star, Annapolis, Md., closed. . . . The Dixie, Pocomoke, Md., is now being operated by C. Cordary. . . . The Brooklyn, Baltimore, Md., recently reopened. . . . The Nottawa, Blackstone, Va., was sold to George S. Cummins, Edwin Nash and J. Gordon Cole, Jr.

REVIEWS

*The famous pink paper **SAVEABLE SECTION** in which Experienced Trade Analysts evaluate coming product*

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVICE SECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
Vol. 61 No. 22

APRIL 8, 1959

ALLIED ARTISTS

The Giant Behemoth (5903)

MELODRAMA
79M

AA
(Filmed in England)

ESTIMATE: Good science fiction.

CAST: Gene Evans, Andre Morell, John Turner, Leigh Madison, Jack MacGowran, Maurice Kaufman, Henry Vidon, Leonard Sachs. Produced by David Diamond; directed by Eugene Laurie.

STORY: Scientist Gene Evans lectures on the theory that atomic experiments will have an effect on creatures in the water, and when a fisherman on the British coast dies mysteriously, suffering from burns, and thousands of fish are found dead on shore, he fears that his theory has been proven. With aid provided by atomic commission head Andre Morell, they find that there is a prehistoric monster beneath the ocean's waves. In a matter of time, it destroys a large ship and is expected to come up the Thames River, with the city of London threatened. Ordinary explosives don't affect it, and when it takes to the land a panic follows. Evans reasons that the atomic particles in its system will eventually kill the beast, but a way must be found to hasten the progress. They devise a radium head for a torpedo, and Evans, together with a submariner in a two-man sub, launch the weapon successfully in the river, killing the thing. He hears of a similar incident involving dead fish somewhere in America, and it looks as though he's got another job to do.

X-RAY: Very well done is this science fiction thriller from England which has a goodly amount of suspense, excellent special effects, an interesting yarn that holds up well from start to finish, good acting, and commendable direction and production. With a bit of a campaign, better results may be the result. It should do well as part of the show. The screenplay is by Eugene Lourie based on a story by Robert Abel and Allen Adler.

AD LINES: "The Biggest Thing Since Creation!"; "200 Ft. Flaming Horror, Born When The Earth Was A Molten Hell!"

COLUMBIA

The Caine Mutiny

DRAMA
125M.

Columbia
(Technicolor)
(Reissue)

ESTIMATE: For the bigger money.

CAST: Humphrey Bogart, Jose Ferrer, Van Johnson, Fred Mac Murray, Robert Francis, May Wynn, Tom Tully, E. G. Marshall, Arthur Franz, Lee Marvin, Warner Anderson, Claude Akins, Katherine Warren, Jerry Paris, Steve Brodie, Todd Karns, Whit Russell, James Best, Joe Howorth, Guy Ander-

son, James Edwards, Don Dubbins, David Alpert. A Stanley Kramer production; directed by Edward Dmytryk.

For complete review please refer to page 3822, Sept. 8, 1954.

On The Waterfront

MELODRAMA
108M.

Columbia
(Reissue)

ESTIMATE: Rugged meller rates with the best.

CAST: Marlon Brando, Karl Malden, Lee J. Cobb, Eva Marie Saint, Rod Steiger, Pat Henning, Leif Erickson, James Westerfield, Tony Galento, Tami Mauriello, John Hamilton, John Heldabrand, Rudy Bond, Don Blackman, Arthur Keegan, Abe Simon, Barry Macollum, Mike O'Dowd, Marty Balsam, Fred Gwynne, Thomas Handley, Anne Higer. An Elia Kazan production.

For complete review please refer to page 3823, Sept. 8, 1954.

MGM

Count Your Blessings (919)

COMEDY DRAMA
102M

MGM
(Metrocolor)
(CinemaScope)

ESTIMATE: Entertaining.

CAST: Deborah Kerr, Rossano Brazzi, Maurice Chevalier, Martin Stephens, Ronald Squire, Mona Washbourne, Patricia Medina, Tom Helmore, Steven Geray, Lumsden Hare. Produced by Karl Tunberg; directed by Jean Negulesco.

STORY: Deborah Kerr and French Captain Rossano Brazzi meet in wartime London when he arrives with a routine message from her fiancé, Tom Helmore. Shortly afterwards, they find themselves in love and they get married. Brazzi's leave is cut short when orders take him out of the country and to different fighting fronts, as well as a prisoner-of-war camp. The time of separation stretches to nine years, and even though a son, Martin Stephens, has been born to Kerr, she is lonely. With the various wars over, they are finally reunited, but their honeymoon is interrupted by the presence of Stephens and the measles. They reside in Paris, and Kerr finds that Brazzi's family is very wealthy. She also learns that Brazzi likes women in the manner of most Frenchmen. She is aided over the rough spots by his uncle, Maurice Chevalier, until she sees Brazzi in what she believes is a compromising position. She takes Stephens to England and starts divorce proceedings. Stephens finds there are advantages to the situation and likes being spoiled when each decides to keep him for a while. Attempts at reconciliations are thwarted by the youngster. Brazzi decides it would be to the best interests of the boy if he remained with Kerr most of the time, whereupon Stephens runs off, not liking this turn of events. When he is found, he is revealed as the culprit who kept them apart and they

are reconciled.

X-RAY: Beautifully mounted and finely produced is this romantic comedy drama that is entertainingly attractive. The yarn is light in weight and interesting, while the cast gives a good account of itself. Direction is capable and to the point. The use of Metrocolor brings out the beauty of France and England as seldom seen before, with some of the high spots of each country seen and explained. The film is a neat package that should please most viewers. The screenplay is by Karl Tunberg. Incidentally, Maurice Chevalier is seen here in strictly a dramatic role, minus music or comedy.

TIPS ON BIDDING: Higher program rates or better.

AD LINES: "Fun For All Ages"; "The Oddest Love Affair of the Century."

The World, The Flesh And The Devil (917)

DRAMA
95M

MGM
(CinemaScope)

ESTIMATE: Unusual, highly interesting drama.

CAST: Harry Belafonte, Inger Stevens, Mel Ferrer. Produced by George Englund; directed by Rabald MacDougall.

STORY: Harry Belafonte is a coal miner, who is sent down to investigate a passage that threatens to collapse. He is trapped. Others start to dig him out when activity stops all of a sudden. He digs himself out only to find that during his five days below ground, a nation has set off an atomic poison blast which has seemingly killed off everyone in the world. He heads for New York City and finds it empty of life as well. He settles down in a comfortable apartment, able to use the facilities available. After a time, Inger Stevens, another survivor, makes herself known, and they become fast friends. There is a hint that given enough time, they may become even closer, although the move wouldn't be forthcoming from Belafonte. Via short wave radio, he learns that others may be alive somewhere in Europe. Their situation is changed by the arrival by boat of Mel Ferrer, another survivor, and he makes a play for Stevens, who is confused. When Ferrer sees that Belafonte stands in his way, he goes after him with a gun, but he can't kill him at the showdown. The three are thrown closer together, and the future is still an uncertain thing.

X-RAY: Fascinating and unusual are words that perhaps best describe this tale purporting to show the result of indiscriminate use of weapons of the atomic age. The story is relatively simple, but the way it is photographed and presented is most different, made possible by fine technical work. It starts out on a high note of interest, maintains its pace throughout, and then winds up in a climax calculated to stimulate the imagination. The cast is fine, and the presence of Negro Harry Belafonte among the world's survivors adds another dimension. The direction and production are superior, while the photography is most commendable. The entry can play as part of the show or as

something special, depending on the campaign, situation, etc. The screenplay is by Randal MacDougall.

TIP ON BIDDING: Depends on individual situation.

AD LINES: "The Story That Describes Man's End And His Rebirth"; "An Unusual Tale of Suspense and Unique Adventure."

PARAMOUNT

Shane

WESTERN
117M.

Paramount
(Technicolor) (Reissue)

ESTIMATE: Powerful outdoor show.

CAST: Alan Ladd, Jean Arthur, Van Heflin, Brandon De Wilde, Jack Palance, Ben Johnson, Edgar Buchanan, Emile Meyer, Elisha Cook, Jr. Produced and directed by George Stevens.

For complete review please refer to page 3503, April 22, 1953.

Thunder In The Sun (5817)

WESTERN
81M

Paramount
(Eastman Color)

ESTIMATE: Off-beat entry has angles.

CAST: Susan Hayward, Jeff Chandler, Jacques Bergerac, Blanche Yurka, Carl Esmond, Fortunio Bonanova, Felix Locher, Bertrand Castelli. Produced by Clarence Greene; directed by Russell Rouse.

STORY: In 1847, Jeff Chandler has been hired as a guide to get a small wagon train of Basques from the French mountains through to California, where they hope to start a wine industry from the vines they carry with them. Leading them is middle-aged Carl Esmond and his young wife, Susan Hayward, who was betrothed to him as a young girl but who does not love him, although she respects him. Assisting Esmond is his younger brother, Jacques Bergerac, who admires Hayward. Chandler, too, is aroused by Hayward, and she is forced to repulse his advances. One night, Esmond is killed by a nervous sentry. The group is for turning back, but Hayward persuades them to continue on. According to custom, she is betrothed to Bergerac, but Chandler wants her. Their progress brings them to the desert where water is scarce, and still the Basques insist on sharing their water supply with their vines. A prairie fire also adds to the hazards, and Hayward has to be rescued by Chandler when she attempts to save the vines. They find that they really love each other. This is even apparent to Bergerac. Chandler discovers that Indians wait to ambush them in a mountain pass. Though outnumbered, the people are determined to battle the Indians in the manner of fighting in the mountains at home. The women drive the wagons through while the men fight the startled Indians in most unorthodox fashion routing them. The territory of California is close at hand for the survivors.

X-RAY: The prime selling points of this outdoor action yarn are the "names" of Jeff Chandler and Susan Hayward, in addition to the story which is off-beat in subject matter though routine in execution. There is a good battle scene climax in addition to fair performances, adequate direction, and okay production. The use of color provides an assist, and the entry should do okay as part of the program. Russell Rouse did the screenplay, based on a story by Guy Trosper and James Hill.

TIPS ON BIDDING: Better program rates in many situations.

AD LINES: "A Daring And Unusual Fight To The Finish"; "An Off-Beat Adventure Yarn."

THE SERVICESECTION is the only service of its kind giving a full coverage listing, and reviews of all features and shorts in the domestic market.

20th-FOX

Warlock (914)

WESTERN
121M.

20th-Fox

(CinemaScope) (DeLuxe Color)

ESTIMATE: Excellent, name-packed entertainment.

CAST: Richard Widmark, Henry Fonda, Anthony Quinn, Dorothy Malone, Dolores Michaels, Wallace Ford, Tom Drake, Richard Arlen, DeForest Kelley, Regis Toomey, Vaughn Taylor, Don Beddoe, Whit Bissell, Bartlett Robinson, J. Anthony Hughes, Donald Barry, Frank Gorshin, Ian MacDonald, Stan Kamber, Paul Comi, L. Q. Jones, Mickey Simpson, Robert Osterloh, James Philbrook, David Garcia, Robert Adler, Joel Ashley. Produced and directed by Edward Dmytryk.

STORY: The town of Warlock is terrorized by a gang of cowboys who ride in when they please, shoot the place up, and kill or drive away every deputy named by the citizens. Finally, the desperate citizens call in Henry Fonda, famous gunfighter and freelance marshal to restore order. He is accompanied by gambler Anthony Quinn, his partner, who is extremely protective of Fonda. Quinn's crippled leg has warped his outlook and only Fonda is his friend. Fonda succeeds in cowing the cowboys. Richard Widmark, one of the cowboy mob led by Tom Drake, is repelled by the unnecessary violence and decides to remain in town. He takes the legal job of deputy and determines to uphold the law, even though it means coming up against Fonda, whose extra-legal status is jeopardized. Into town comes Dorothy Malone, once loved by Quinn. She hates Fonda for killing a man she was to marry, a killing actually arranged by Quinn. Fonda falls in love with Dolores Michaels and determines to settle down, much to Quinn's displeasure since he doesn't want their relationship disturbed in any way. Widmark and Malone are attracted to each other. In a showdown gun battle, the townspeople rally to Widmark's side and the cowboys are routed. Fonda is forced into a gunfight with Quinn and kills him. Realizing the days of the gun are numbered and that Warlock is Widmark's town, Fonda rides off.

X-RAY: There are westerns and there are westerns. This one ranks with the best. A wonderful cast loaded with name power and a perceptive screenplay by Robert Alan Arthur combine with Dmytryk's sensitive direction to create a beautiful film with appeal to everyone. There is plenty of action for the western fan who likes his entertainment straight, but there is also considerable care taken to present interesting, complex characters in conflict, and this, too succeeds remarkably. Fonda, Quinn, and Widmark head the star-studded cast and couldn't be improved upon. Interest is gripped early and never permitted to lag, and the two hours plus never seems too long. The exhibitor has the names to bring them in, and the picture to keep them happy, and the result should be a happy boxoffice story for all situations. This is a western in the classic tradition, but with plenty of extras for the more discriminating fan. CinemaScope and DeLuxe Color photography are assets.

TIP ON BIDDING: Better rates.

AD LINES: "Motion Picture Excitement Comes Of Age In A Western Classic With The Perfect Cast"; "Come Sundown, Comes Sudden Death . . . In Warlock."

WARNERS

Born Reckless (816) COMEDY DRAMA

79M.

Warners

ESTIMATE: Fair programmer.

CAST: Mamie Van Doren, Jeff Richards, Arthur Hunnicutt, Carol Ohmart, Tom Duggan, Tex Williams, Donald Barry, Nacho Galindo, Orlando Rodriguez, Johnny Olen and his group. Produced by Aubrey Schenck. Directed by Howard Koch.

STORY: When rodeo trick rider Mamie Van Doren finds the romantic clutches of Tom Duggan too much to handle, she yells for help which is forthcoming from rodeo rider Jeff Richards. Since she has nowhere to go, Richards okays her going along to more rodeo events. The next one at a fair ground has Richards winning most of the events only to have the promoter abscond with the money. Richards has to rescue Van Doren a number of times as men get ideas that are too friendly, but he never gets any ideas on his own, which irritates her as she is falling in love with him. They finally arrive at the ranch of Nacho Galindo, who has been saving Richards' money so that he can settle down on a ranch of his own. He borrows money to enter a two day rodeo and after a night of fun with Carol Ohmart, can't seem to get started on his events. That night, he has another date with Ohmart which Van Doren interrupts. She shows Richards that he, too, is in love with her. The next day, he wins most of the events, walking off with a large chunk of the prize money. Van Doren tries to make him jealous and has to be rescued again, but this is the last time as marriage is next.

X-RAY: This programmer has Mamie Van Doren in tight shirt and pants, in addition to which she sings and dances, a sight to behold and for every red-blooded male to appreciate. There are also active horses, bulls, and calfs of varying temperaments at rodeos, as well as a good looking youngster named Jeff Richards, who is convincing. The story is slight and with some interest; the acting, direction, and production are average. Some of the tunes heard include "Born Reckless," "Home Type Girl," "Little Long-er," "Separate The Men From The Boys," "Something To Dream About," and "You Loveable You." Richard Landau did the screenplay, based on a story by himself and Aubrey Schenck.

TIP ON BIDDING: Program rates.

A LINES: "This Rodeo Queen Had Everything . . ."; "She Had A Way With Men."

A Star Is Born (814)

DRAMA
154M.

Warners

(CinemaScope) (Technicolor) (Reissue)

ESTIMATE: High rating.

CAST: Judy Garland, James Mason, Jack Carson, Charles Bickford, Tom Noonan, Lucy Marlow, Amanda Blake, Irving Bacon, Hazel Shermet, James Brown, Lotus Robb, Richard Webb, Sam Colt. Produced by Sidney Luft; directed by George Cukor.

For complete review please refer to page 3847, Oct. 6, 1954.

FOREIGN

Bad Girl

DRAMA
100M.

Hal Roach
(English-made)

ESTIMATE: Exploitable program entry.

CAST: Anna Neagle, Sylvia Syms, Norman Wooland, Wilfrid Hyde White, Kenneth Haigh, Julia Lockwood, Helen Haye, Josephine Fitzgerald, Michael Meacham. Produced and directed by Herbert Wilcox.

STORY: Anna Neagle is a war widow promoted to fiction editor of a teenage magazine published by Wilfrid Hyde White. She lives with her two daughters, 17-year old Sylvia Syms and 13 year-old Julia Lockwood, and an aunt, Josephine Fitzgerald. Syms' major interests are secretarial school and a steady, reliable boy friend, Michael Meacham, until she meets jazz fan Kenneth Haigh, who claims to have inherited a lot of money. Syms is introduced to a wildly different life of drinking, dancing, and romancing, much to the disapproval of Neagle. Bachelor author Norman Wooland is at-



APRIL 8, 1959

SECTION THREE
Vol. 61 No. 22

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1958 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the preceding 12 months. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

B. KIDS' MATINEES

NUMBER 28

Contest For Kids On "Sinbad"

THEATRE: Paramount

ADDRESS: Des Moines, Iowa

MANAGER: Dick Gray

We recently obtained good results in attracting children to Columbia's "Seventh Voyage Of Sinbad" through the media of two contests directed at them.

First was a radio contest held on station KIOA seven days before opening. This was based on the magic words the genie says over the lamp in the picture: "From the land beyond . . . beyond, From the world past hope and fear, I bid you genie now appear." The magic words were broken down into three parts or three lines. We made up three contest records. All were the same so far as the contest and picture plugs were concerned, however, on the first spot we used just the first part of the magic words on the first day; second part on the second day; and third part on the third day. This lineup was used twice, giving us six days for the contest, with spots run once an hour every hour for 24 hours a day, so we received a great deal of gratis publicity. The first 100 correct entries received a pass to see the film.

Second was a coloring contest held in connection with Super-Value grocery stores in and around the city. Each of the 25 stores put out 1,000 of the coloring heralds, which was a selling piece for the picture as well as a contest entry blank, complete with picture outline for the kids to color. These were 8½ inches x 11 inches. We gave 500 free children's tickets to the winners of this contest, which was held the week before opening.

F. ARMED SERVICE

NUMBER 11

The Navy Cooperates on "Run Silent, Run Deep"

THEATRE: Majestic

ADDRESS: Owingsville, Ky.

MANAGER: Jim Denton

On "Run Silent, Run Deep", I contacted the petty officer in charge of recruiting at Ashland, Ky., and requested his help in selling the picture. Lest anyone get the idea that it is a difficult matter to get cooperation from the navy—read on.

About three weeks in advance of playdate Chief Christian came down, a distance of over 100 miles, and went with me to the directors of four high school bands in the area. We asked them to appear in a parade the Saturday before the mid-week showing of the picture. Two of the bands had previous commitments; but two agreed.

We then approached the local scoutmaster and he said he would have his troop in the parade. The next step was to get a fire truck and the local police cruiser lined up, which was just a matter of asking.



Paul D. Flowers, Fox, Venice, Cal., one of the winners of MOTION PICTURE EXHIBITOR's 'Showmen-Of-The-Year' contest, while on a recent studio visit showed Jane Wyman and Clifton Webb on the set of 20th-Fox's "Say One For Me", a copy of the publication announcing his award.

I went to a Lexington sign artist and had him make a nine foot submarine with a title and star credits on each side.

The parade started from in front of the local school in the west end of town and proceeded through the main street to the east end and returned to the school.

We then brought the navy's full sized torpedo back to the theatre where it remained on display until the picture ended its engagement. There was a sailor in front of the theatre each night and day of the showing and he would explain the functioning of the torpedo to any interested parties—and there were plenty. The torpedo had an electric motor and was hooked up so it would run.

In addition, I took Chief Christian to the radio station in Mt. Sterling, where he was interviewed by one of the disc jockeys and he got in a couple of good plugs for the picture as well as for the navy. The local paper gave us a front page story on the parade.

The business we did more than paid me back for the effort. The total cost of the promotion was \$15 for the cut-out sub, which I can use again by re-lettering.



Mrs. Opal Hairston, who won the event on a national television show, recently had her personal world premiere of Columbia's "Gidget" in Dallas at the home of her sister. Over 100 press representatives were present with Hollywood and Texas celebrities. Shown on the left is Mrs. Hairston, her family and friends, at the site of the premiere; while on the right she is seen with Columbia stars James Darren, Evy Norlund and Joby Baker.

G. STUNTS-BALLY

NUMBER 51

The Monsters Bally Things Again

THEATRE: RKO Keith's

ADDRESS: Syracuse, N.Y.

MANAGER: S. L. Sorkin

We recently dug up our diary on monster bally, kept in deep freeze since it is written in blood, and went to town on Allied Artists' "House On Haunted Hill."

Our first stunt was to dress an usher in a special monster costume with a mask fabricated locally by a student of the embalming school (so you don't believe it) and arranged for his appearance on WSYR-TV. The background of the television studio was decorated with a 40x60 and stills from the picture.

We took recordings from the film being used in the lobby and had radio station WOLF re-record it with dirge music. The radio station loaned us a record player and loud speaker. The speaker was set above the box office and was controlled by the doorman. The record with Vincent Price's voice was used for a week before the picture opened and during its run.

A special lobby display was built featuring a locally-made coffin, skeleton, black drapery, etc. A grass mat was used to cover the coffin which was placed beside a cut-out tombstone lettered "Here lies the body of Frisby Quill, he went to see 'House On Haunted Hill'." Skeleton bones were spotted all around the display, which was used for a week in the inside lobby as advance and outfront during the engagement.

For a live front we created our own special monster. His mask was quite horrifying and his claw hands were an exact reproduction from a scene in the picture. When not scaring people out front he toured the downtown area and in an eerie voice announced the title of the picture and the theatre and actually did scare a lot of people.

Instead of ordinary window cards we used 100 one-sheets and plastered them all around town.



We also made up special invitations to the 'House On Haunted Hill' and signed them with Vincent Price's name and sent them out to the drama critics, film critics and other newspapers, as well as the commentators on radio and TV stations.

Of course, we plugged the "Emergo" feature of the film and stressed the fact that this amazing new wonder was specially installed for this engagement so that the thrills might fly right into the audience.

NUMBER 52

Cat Contest for "Bell, Book and Candle"

THEATRE: Downtown
ADDRESS: Mobile, Ala.
MANAGER: Joe D. Lyons

In order to get the most out of our campaign money we had to do some advance planning to get as much free publicity as possible, so we decided to play up the cat angle (Pyewacket) in Columbia's "Bell, Book and Candle."

In addition to our regular newspaper, radio, and TV advertising, we first ran an ad in the special notice column of the want ads, which read: "WANTED. Gentle cat which wishes to become a TV personality. Call manager. Phone number, etc."

This started the ball rolling. We received enough calls the first day to convince us there are 20 times more cat lovers than we suspected. The results were what we had hoped for. Cat lovers were talking and calling each other all over the area.

We selected a silver colored cat for our promotion. The owner was our local movie editor who writes the column, "Mobile Cinema Scopes." Need we say more. It just happened that our columnist, Vivian Cannon, was a great friend of Jackie Richards, who has a TV show known as "Woman's World" on WKRG-TV.

We also selected a pretty majorette, Pat McCrary, to carry the message before camera. The idea of a majorette being that she already had a costume which showed off her beautiful legs. All dressed up we equipped her with a



R. J. Crabb, manager, Lyric, Wellingborough, England, recently pulled a stunt for "All At Sea" whereby the first three girls arriving in mid-winter at the theatre in swim-suits would obtain a visit to the ABC Studios to meet the stars, etc. They are seen here "helping" chief projectionist Alan Ashton at the theatre.

cellophane bag containing a bell, a book and a candle. These she carried in one hand and the cat on her shoulder, as she walked in on Miss Richards during her show as pre-arranged. She was introduced and asked questions about the picture. This plug lasted about five minutes and gave us one of the best free plugs we ever received. This was the day before the picture opened.

After having spent only the price of a bell and a candle and promoting the book, we decided to make more use of them. So we contacted John Dixon, who has a show on Channel 10, WALA-TV, our local NBC station. He was glad to have our majorette on his "Dixon On Disc" teenage studio record hop show.

Another unusual incident was that this film opened on Friday, the 13th, just after Mardi Gras, so with thousands of people in town for the parades we came up with the idea of having a pickup truck, mounted with six sheets on either side and a live "Cat Girl" riding on top ringing a bell, follow all the Mardi Gras parades on Mardi Gras Day. Our only cost was for the use of our maintenance man's pickup and renting a cat girl costume. We estimate that at least 100,000 people viewed the float.

Further, one of the Mardi Gras floats carried a replica of a cat with blinking eyes. We managed to secure the "cat" free of charge after the Mardi Gras and mounted it on top of our pickup in place of our cat girl. This stayed on the truck until the opening day of the picture and then we mounted it on a platform in front of the theatre for display with a three-sheet cutout.

We also had a fine display for our Friday 13th opening using such gimmicks as a ladder, broken mirrors, safety pins, both open and closed, black cats, turkeys with bones, horse shoes, etc.

This work, with very little cost above our normal budget, contributed substantially to increased grosses.



Joe D. Lyons, manager, Downtown, Mobile, Ala., recently held a cat contest in honor of Pyewacket in Columbia's "Bell, Book and Candle". The winner is seen appearing with its majorette custodian with Chuck Thompson on WALA-TV.

NUMBER 53

Baby, It's Cold Outside!

THEATRE: Lyric
ADDRESS: Wellingborough, England
MANAGER: R. J. Crabb

Wonderful cooperation on the part of the studio end of Associated British Picture Corporation resulted in my recently pulling one of my most successful space grabbing stunts, which not only provided immediate publicity for the picture concerned but a nice boost for the theatre at a latter date.

During the week prior to playing the AB Pathe comedy, "Girls At Sea", a tape recorded challenge was issued to the ladies in our audience to arrive for the first performance at the theatre despite the mid-winter weather wearing swim-suits. The first group of three bathing beauties would be guests for a day at the Elstree Studios, watch shooting of new pictures and meet contract stars.

The stunt became the talk of the town before and after the event. Considering the bitterly cold weather this was something to ask the ladies to do, but the lure of the studios proved irresistible. Two teenagers arrived two hours and a half early to claim that free trip, but the third member of their group did not turn up, so another party arriving much later claimed the prize.

By a fortunate coincidence the studio visit coincided with shooting on the follow up picture to "Girls At Sea", "Girls In Arms" and the studio publicity department rushed through pictures of the local girls with the stars and on the set.

A wonderful press resulted from the announcement of the stunt, the execution and the payoff. Needless to say these three breaks had enormous prestige value in emphasizing that the Lyric is an integral cog in the vast ABC with its many interests in show business.

NUMBER 54

Local "Miss Gidget" Contest

THEATRE: Rialto
ADDRESS: Glens Falls, N.Y.
MANAGER: Jack Mitchell

In connection with our recent showing of Columbia's "Gidget", we held a contest to find our own local 'Miss Gidget'. This was open to any school girl in grades 10 through 12, not over five feet in height. She was judged on beauty, poise and personality.

The contest was held on our stage the opening night of the picture and was judged by a panel selected locally.

All girls in the contest were fitted to gowns from the cooperating Fashion Shop and had dinner at the Queensbury Hotel the night of the event. From the hotel they were brought in a parade of small sport cars furnished by Murphy-Parsons to the theatre with motorcycle escort.

A red carpet was used out in front for them to walk across into the theatre, and the radio station broadcast the arrival and an interview with the girls.

The selection of the girls was made at individual schools where details were turned over to the student councils which selected a group of girls and voted for their "Gidget" entry.

The following prizes were lined up by cooperating merchants: a dress; shoes; a set of luggage; a phonograph; and dinner for two at the hotel.

WWSC radio tied in to the promotion and gave it constant plugging as well as furnishing the first prize of a weekend in New York at the Hotel New Yorker for contestant and her mother, with transportation also furnished by one of the airlines.

Each cooperating store had signs in their window.

Interest ran high in the contest with the various high schools all rooting for their favorite to win.

Newspaper and other ad coverage was profuse due to the local interest aroused and the worth-while prizes promoted.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.

THE NEW 1959

"Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

\$100000 IN PRIZES

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.

You'll be sitting pretty!

AT THE
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OPENING EASTER SUNDAY (Mar. 29)

Our new easy-chair orchestra "Lounge Seats," properly spaced, which automatically adjust to your individual contour, will enable you to enjoy Marilyn Monroe, Tony Curtis and Jack Lemmon in Billy Wilder's "Some Like It Hot" in living room comfort!



Some like it hot! Some like it cool!

There will be no guess-work in operating the new robot-controlled air conditioning in the new Loew's State! Sensitive automatic controls and an even distribution of scrubbed, dehumidified air will keep you pleasantly warm in winter and healthfully cool in summer! The gala opening attraction will be Marilyn Monroe, Tony Curtis and Jack Lemmon in Billy Wilder's "Some Like It Hot."

AT THE
NEW LOEW'S STATE
OPENING EASTER SUNDAY (Mar. 29)

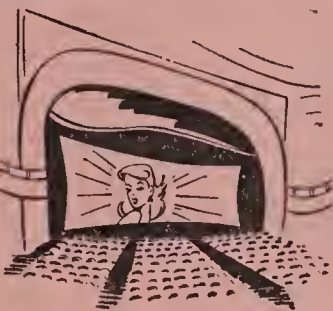


A perfect view from every seat!

AT THE
NEW LOEW'S STATE

OPENING EASTER SUNDAY (Mar. 29)

In creating our new million-dollar motion picture showcase, we have provided unobstructed, undistorted sight lines from every one of our easy-chair orchestra "Lounge Seats." All the better to enjoy Marilyn Monroe, Tony Curtis and Jack Lemmon in Billy Wilder's "Some Like It Hot" in living room comfort!

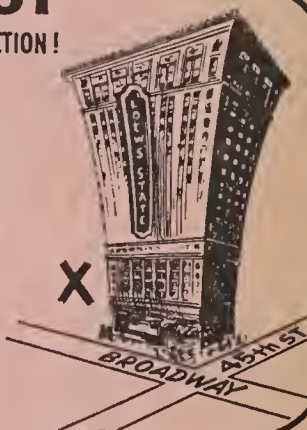


MARKS THE SPOT

WHERE YOU'LL FIND MOTION PICTURE PERFECTION!

How perfect can a theatre be? The answer will be found in the "New" Loew's State, where \$1,000,000 has been spent to provide perfect presentation of perfect motion pictures in perfect comfort. New easy-chair seats, properly spaced! New hi-fi stereo sound and projection! New air conditioning! The gala opening attraction will be Marilyn Monroe, Tony Curtis and Jack Lemmon in Billy Wilder's "Some Like It Hot."

NEW LOEW'S STATE
OPENING EASTER SUNDAY (Mar. 29)

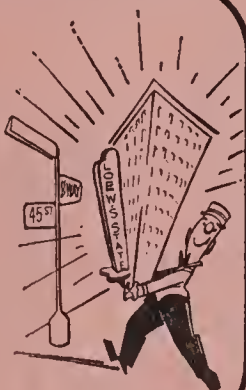


Make a date for Loew's State!

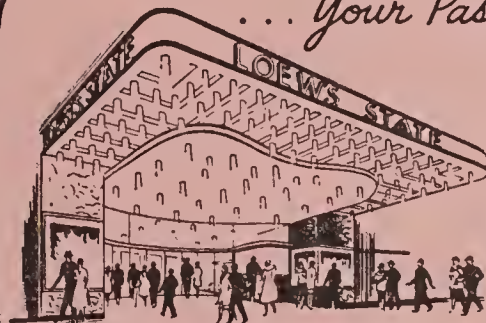
...THE WORLD'S NEWEST, MOST MODERN AND COMFORTABLE MOTION PICTURE SHOWCASE THEATRE!

GALA OPENING EASTER SUNDAY (Mar. 29th)

Everything new but the four walls . . . new easy-chair seats, each properly spaced. New hi-fi sound and projection, new air-conditioning. The gala opening attraction will be Marilyn Monroe, Tony Curtis and Jack Lemmon in Billy Wilder's "Some Like It Hot."



...Your Passport to Pleasure!



NEW LOEW'S STATE OPENING EASTER SUNDAY (Mar. 29)

Your ticket to Loew's New State will permit you to view Marilyn Monroe, Tony Curtis and Jack Lemmon in Billy Wilder's "Some Like It Hot" in Broadway's miracle showcase theatre. "Easy-chair" seats, properly spaced; Hi-Fi stereo sound; all-weather air-conditioning; are only a few of the innovations designed for your moviegoing pleasure!

This series of institutional newspaper ads proved most effective recently in connection with the reopening of Loew's State, New York City. The theatre had been closed for complete refurbishing and

what amounted to practically an interior rebuilding. It will be noted that new seats, new screen, new air conditioning, etc. are all stressed, along with a constant reminder of the reopening attraction.

H | LOBBY DISPLAYS

NUMBER 17

An Adaptable Lobby Display

THEATRE: Gaumont

ADDRESS: Falkirk, Scotland

MANAGER: Anthony W. F. Wall

At the last minute my booking of "The Missouri Traveller" was replaced by a revival of Walt Disney's "Cinderella." For the original film I had asked J. and P. Coats, the famous cotton firm of Paisley, if they could lend me samples of cotton in each stage from raw cotton to the finished article for a lobby display since the growing of cotton is featured in the film.

The material had arrived when I learned of the program change. For a moment, I feared I should have to return it unused; and then I suddenly asked myself 'Surely the transformation from raw cotton to the finished article compares with the transformation of "Cinderella." With a minimum of trouble the display was adapted. My patrons always seem most receptive to this kind of display.

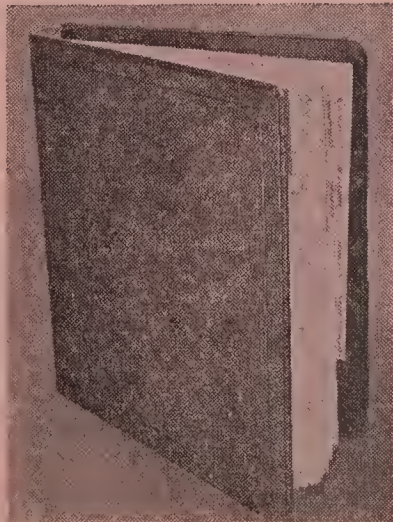
Keeping up the 'Cinderella' theme, a shoe-maker who specializes in small fitting shoes donated a small pair of shoes, which my apprentice projectionist took around the district in search of the Falkirk Cinderella who could

wear them. Since no one with small enough feet could be found, they were exchanged for a pair of evening shoes and the stunt was repeated at midnight at the Falkirk Burgh Merchant's Ball. Two claimants were found

and the shoes were won by the toss of a coin.

The second feature was "Treasure Island" and among other exploitation items I organized five competitions, a treasure hunt and 14 window displays in all.

SAVE . . . these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

A standard 10 1/2" x 12 3/4" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for \$1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR
BOOK SHOP

246-48 N. Clarion Street
Philadelphia 7, Penna.

WE CHALLENGETHE ACADEMY OF MOTION PICTURE
ARTS AND SCIENCES

TO ENTER

"HE WHO MUST DIE"AS A SUPPLEMENTARY NOMINEE FOR AN ACADEMY
AWARD IN TWO CATEGORIES:

1. BEST PICTURE

2. BEST DIRECTION (Jules Dassin)

AND TO SELECT AN IMPARTIAL JURY TO JUDGE IT AGAINST:
"GIGI" "AUNTIE MAME" "DEFIANT ONES" "SEPARATE TABLES"
AND "CAT ON A HOT TIN ROOF"IF THE JURY DOES NOT DECIDE
IN FAVOR OF "HE WHO MUST DIE" THE
SUNSET THEATRE WILL DONATE \$500
TO ANY CHARITY DESIGNATED BY
THE ACADEMY!ACADEMY MEMBERS ARE INVITED TO BE OUR GUESTS TO SEE THIS
FINE FILM—YOUR ACADEMY CARD WILL ADMIT YOU AND ONE GUEST

Solie Cohen, Sunset, Hollywood, Cal., foreign film house, recently took at his own expense ads in Los Angeles newspapers and two trade papers asking the Academy of Motion Picture Arts and Sciences to consider an award for the French film, "He Who Must Die." Whether or not the Academy accepts his offer, it is a smart example of film selling.

**COMPANY
ASSISTS**

UNIVERSAL and Lux Soap have developed a joint tie-up on "Imitation Of Life". Sandra Dee is being featured in four-color Lux Soap ads in the current issues of Look, Seventeen, Ladies Home Journal, Better Homes and Gardens and True Story with credits to the film.

COLUMBIA has tied up with Capitol Records on the LP recording of the musical soundtrack from "Hey Boy! Hey Girl!", which features Louis Prima and Keely Smith. This is timed perfectly for disc jockey promotion. Special window strips imprinted with pictures

**Catholic Women Urged
To Support A-1 Features**

DETROIT—President Milton H. London, Allied Theatres of Michigan, Inc., recently cashed in on the fact that a convention of 2,000 women from Wayne, Oakland, and Macomb Counties and local members of the National Council of Catholic Women were in session here.

He arranged to have six large boards installed which advertised 20th-Fox's "Inn Of The Sixth Happiness," Buena Vista's "Tonka," Columbia's "Seventh Voyage Of Sinbad," and Warners' "Up Periscope." The copy stressed the fact that all four pictures were rated A-1 by the Legion of Decency and all could be seen back home soon at their neighborhood houses.

The ladies were also given heralds repeating this message.

The boards evoked great interest, and it was noted the heralds were not thrown away but carefully folded and put into handbags. The heralds also carried the reminder to watch the Oscar Awards on TV on April 6.

**1959
EXPLOITATION
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and album credits, with room for adding local theatre credits, are being distributed to all music points-of-sale throughout the country.

MGM in one of the most comprehensive promotional and publicity tieups for a single production receives 30 pages in color and black and white in the April issue of Seventeen Magazine now on the newstands on "Green Mansions." The exploitation campaign includes six pages of color ads, the lead editorial page, four pages of fashion color, two pages of color in the beauty section, two additional color pages in the home furnishings department, publicity art on the stars, and a "Seventeen-At-School" section to be

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distributed to 20,000 home economics teachers throughout the country. The tie-up arranged by MGM was planned far in advance to guarantee impact at the time of the film's release.

DO SAVE . . . EXPLOITATION

Published at every-second-week intervals, these classified and indexed promotional stunts are cumulatively numbered and indexed, and are punched for permanent filing. Establish your own encyclopedia on exploitation!



Applicable to any town where an exhibitor wants to do it are these two floats on Allied Artists' "Al Capone", which toured New York City in connection with the opening at the Victoria. The models with walking book covers and news-stand aprons were also an effective promotion stunt.

tracted to Neagle, but this phase of her life has to wait until Syms can be straightened out. Haigh is pressed for payment of some debts. Neagle refuses to let Syms give him her savings, and he is forced to turn to an elderly aunt, Helen Haye. Syms drives his car there and waits. Haye turns him down and he grabs her handbag, bringing on a fatal heart attack. Frightened, he runs off, but both are shortly picked up by police and charged with manslaughter. The judge, however, is understanding and releases Syms after castigating Neagle for not keeping a closer supervision over her daughter. Mother and daughter are brought closer together, leaving time for Neagle and Wooland to wed.

X-RAY: It seems as though teenagers have similar problems everywhere as they undertake entering the world of grown-ups. Those faced by Sylvia Syms here are interest-holding and well presented. The cast, direction and production are good, and the entry should do okay as part of the program. There are some jazz sequences for atmosphere emphasis, which teen viewers may find of interest. The story and screenplay are by Felicity Douglas.

AD LINES: "Everyone With A Teen-Age Daughter Should See This Picture"; "What's Your Daughter Doing Tonight?"

Forbidden Fruit

DRAMA
97M

Films Around The World
(French-made)
(English titles)

ESTIMATE: Interesting import.

CAST: Fernandel, Francoise Arnoul, Claude Nollier, Jacques Castelot, Raymond Pellegrin, Sylvie, Rene Genin, Fernand Sardou. Directed by Henri Verneuil, produced by A. D'Aguiar.

STORY: The birthday of provincial doctor Fernandel is celebrated with family and friends in attendance including his mother, Sylvia; his second wife, Claude Nollier; his daughters, etc. He remembers first arriving in town, a widower, with his domineering mother and young daughters, and how he was attracted to Nollier. When they are married, she is not much of an affectionate wife. On a trip out of town, he meets young and attractive Francoise Arnoul, who is on her way to his home town. They are attracted to each other and Arnoul is not above an amorous interlude when he so desires. Their meetings entail all kinds of risks, and Fernandel even hires her as his receptionist. Eventually, she tires of the complex situation, telling him he belongs with his family even though he is prepared to leave with her. Nollier becomes aware of the situation, but she knows it is futile to beg him to remain. He leaves to meet Arnoul but can't go through with it, and he returns home to find the birthday party in progress. During the celebration, he is called to a patient. When he returns, he finds the guests gone and Nollier waiting to become the real wife he has longed for.

X-RAYS Fernandel, the comic, is not to be found in this import; instead, audiences will see a subdued, serious Fernandel beset with emotional problems and entirely believable as a man who seeks love and understanding. The story is basic and interesting and is well told, aided and abetted by good performances and solid direction and production. The film plays well and should receive the approval of attendees of art and specialty spots. The screenplay is by Jacques Compagnes, Jean Manse, and Henri Verneuil, based on the novel, "Act of Passion," by Georges Simenon.

AD LINES: "Fernandel In His First Dramatic Role"; "What Every Married Man And Woman Should Know."

Nine Lives

MELODRAMA
85M

Louis de Rochemont
(Norwegian-made)
(English titles, narration)

ESTIMATE: Thrilling chase meller.

CAST: Jack Fjeldstad, Henry Moan, Alf

Malland, J. Holst-Jensen. Produced and directed by Arne Skouen.

STORY: Jack Fjeldstad is the only survivor of a sabotage mission sent to the Scandinavian coast to disrupt German operations. The Germans attack and only Fjeldstad manages to get away, with the Germans in hot pursuit. He manages to elude them and is occasionally aided by sympathetic inhabitants who risk their lives to give him food, shelter, and assistance. After days in the ice and snow and being wounded in an avalanche, his toes are gangrene-infected. Though he is given shelter, a lack of medical attention forces him to amputate his toes. Several teams of inhabitants in different localities cooperate to get him across the border into Sweden after several near brushes with death. He does recover in a Swedish hospital.

X-RAY: Based on a true story, this import is full of thrills, suspense, and also contains a goodly amount of action as well as drama. The acting of Jack Fjeldstad is thoroughly realistic while the production and direction keeps interest on high amid authentic surroundings. A lack of polish proves helpful in establishing the proper touch of atmosphere. It should do well in the art and specialty spots, and it could even go in some regulation houses as there is a minimum of dialogue, backed by English narration. Arne Skouen did the screenplay based on the book, "We Die Alone," by David Howarth.

AD LINES: "An Adventure In Suspense"; "A True Story Of An Allied Saboteur In World War II."

Room At The Top

DRAMA
117M.

(Continental)
(English-made)

ESTIMATE: Excellent adult love story.

CAST: Laurence Harvey, Simone Signoret, Heather Sears, Donald Wolfit, Ambrosine Phillpotts, Donald Houston, Raymond Houston, Raymond Huntley, John Westbrook, Allan Cuthbertson, Mary Peach, Hermione Baddeley, Thelma Ruby, Anne Leon, Wendy Craig, Avril Elgar, Beatrice Varley, Miriam Karlin, Richard Pasco, April Olrich, John Welsh, Everley Gregg, Basil Dignam, Paul Whitsun-Jones, Yvonne Buckingham, Doreen Dawn. A Remus production; produced by John and James Woolf; directed by Jack Clayton.

STORY: Handsome but weak-willed Laurence Harvey is a low paid government clerk in a small town. Caring naught for social barriers he meets and falls in love with Heather Sears, daughter of millionaire industrialist Donald Wolfit and society snob Ambrosine Phillpotts. The parents do everything possible to keep Harvey and Sears apart, and Harvey is drawn to Simone Signoret, unhappily married Frenchwoman much older than himself, with whom he enters into a violent affair. In this passionate relationship he finds happiness and also an awareness of the necessity of clinging to his own ideals. However, Signoret is driven to suicide when Harvey marries Sears after making her pregnant. Harvey thus "gets to the top" in social and business standings, but at the loss of his self respect.

X-RAY: This picturization of a novel by John Braine can boast brilliant direction by Jack Clayton and superb performances by practically the entire cast, with the leads all wonderful. It is possibly the frankest, most realistic film about love and real people yet. Some of the dialogue may shock and includes quite a bit of fitting profanity. The picture will doubtless arouse censors' ire, but there is no getting around the fact that the production is one of the finest English pictures to date. The settings and production are most interesting, but it is the inspired direction and top-rate performances that make this a brilliant entry for practically any situation. It should prove a cinch attraction for the women.

AD LINES: "Most Daring Film In A Decade"; "An Emotional Drama That Will Shock You With Its Honesty."

MISCELLANEOUS

A Date With Death

MELODRAMA
81M.

Pacific International
(Psychorama)

ESTIMATE: Satisfactory programmer offers intriguing gimmick.

CAST: Gerald Mohr, Liz Renay, Harry Lauter, Stephanie Farnay, Ed Erwin, Robert Clarke, Red Morgan, Lew Markman, Tony Redman, Frank Bellew, William Purdy, Ray Dearholt, Melford Lehrman, Ken Duncan. Produced by William S. Edwards; directed by Harold Daniels.

STORY: Gerald Mohr, broke and bitter, is on the road. He comes across a car containing a body, and forced to escape in a hurry, he takes the car and identification of the murdered man. Police escort him to the City Hall of a nearby community where he is mistaken for a New York policeman hired to clean up the racket-ridden city. Mohr is sworn in as police chief, earning the enmity of second-in-command Harry Lauter, who had expected the job. Mohr frees singer Liz Renay, in jail for vagrancy, and they plan to escape together. Evidence concerning his impersonation mounts, and he realizes he must stay and expose the real killer. The local crime boss is Robert Clarke, and Mohr exposes a connection between him and Renay. She convinces him of her innocence and tells him the name of the killer. The mayor allows him to continue as police chief after his real identity, is disclosed, and Mohr raids all of Clarke's illegal hangouts. Clarke recalls the killer to get Mohr, but the latter is victorious in a climactic gunfight.

X-RAY: This moderately interesting programmer benefits greatly from a new gimmick offering worlds of exploitation possibilities, Psychorama. Words and symbols are flashed on the screen too fast for the eye to see and are supposed to register subliminally on the brain heightening emotional impact of various scenes. There has been much publicity about the controversial subject of subliminal advertising, and supposed dangers to society if it is misused, and all the talk should add to the film's potential. An interesting prologue explains the system to the audience. Cinematically, it shapes up as satisfactory program fare, with a capable job by Mohr, well known to TV fans, and the presence of Liz Renay, who made headlines of a sort recently as a real-life girl friend of some top names in the underworld. Other performances range from adequate to amateurish, but Psychorama is the key to any business.

AD LINES: "You Can't See It, But You Feel The Terror"; "Town Of Terror . . . More Shocking In The New Psychorama Subliminal Process."

I'll Give My Life

DRAMA
78M.

Howco Int.

ESTIMATE: Religious film for specialized audiences.

CAST: John Bryant, Angie Dickinson, Ray Collins, Katherine Warren, others. Produced by Sam Hersh; directed by William F. Claxton.

STORY: Ray Collins, wealthy construction engineer, eagerly awaits the arrival of his son, John Bryant, from college where he has just earned his engineering degree. It is Collins' fond hope to make him a member of the firm. Collins' secretary, Angie Dickinson, is in love with Bryant. However, Bryant has decided to become a minister. He confides in Dickinson, and after an argument with his father, enters a seminary. When he graduates, he is sent to New Guinea to establish a mission, and Collins is furious, although Dickinson marries him. Years later, Bryant contracts jungle fever. Collins and his wife fly to him and arrive just as he succumbs. After the grandparents take Dick-

(Continued on next page)

THRILL OF A LIFETIME. Howco International. 11m. In CinemaScope and color this novelty features a roller coaster ride similar to that in Cinerama along with a hodge podge of scenic shots which are mixed in with some easy questions about what you have just seen or heard. Included in the footage are some shots of San Francisco's bridges, and an ultra-modern automobile. **GOOD.**

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Po. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

ADVERTISING ACCESSORIES

PAPER BANNERS! Star, Title, Date, etc. 28" x 7". 15¢ running foot. Minimum order, \$3.00 PP. RITZ THEATRE, Centreville, Alabama.

BUMPER SIGNS

BUMPER SIGNS — In Brilliant Fluorescent Colors! New low rates and free literature entitled "A Great New Advertising Medium that rides for you FREE". PEREL PROCESS PRINT CO., Dept. EX 8, 1831 N. 77th St., Phila. 31, Pa.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO. \$3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

COMIC AND SPACE BOOKS, TOYS, FREE CATALOG. New Address: HECHT MFG., 184W Merrick Road, Merrick, N. Y.

DRIVE-INS

DRIVE-IN EQUIPMENT, Available on Time: E-7 Projectors. LL--1 Pedestals 18" Magazines, Simplex Soundheads, coated Series II Lenses, Magnarc Lamphouses, 80/160A Generator, rebuilt with new 200W Amplification all for \$3495.00. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

THANK YOU FOR YOUR PAST PATRONAGE, 100' lines, 12 x 18", assorted color pennants, 4 ply plastic, \$3.60 per line, Minimum Order 3 lines. EXTRA WEATHERPROOF. ART FLAG CO. c/o SROKA, 4502 Maine Ave., Baltimore 7, Md.

NEW EQUIPMENT

ABOUT all makes Popcorn, Snow Cone, Food Equipment — Supplies — Catalog. CONCESION SUPPLY, Toledo 13.

SAVE MONEY WITH MASONITE MARQUEE LETTERS, fits Wagner, Adler, Bevelite Signs 4"—40¢; 8"—60¢; 10"—75¢; 12"—\$1.00; 14"—\$1.50; 16"—\$1.75; 17"—\$2.00; 24"—\$3.00 (10% discount for 100 letters or over \$60 list). Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

SENSATIONAL SEATING SAVINGS! American, Heywood, Ideal chairs from \$3.50. Send for Chair Bulletin. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

NEW ATTRACTION BOARD LETTERS. Lacquered Weatherproofed. Fits all tracks. Four colors, all sizes. 10"—69¢; 16"—\$1.50. MIDWEST CONSTRUCTION COMPANY, 4392 Verne Avenue, Cincinnati 9, Ohio.

LIQUIDATING rather complete stock Strong —Simplex—Motiograph—parts. State needs. Save money. TOLEDO THEATRE SUPPLY, Toledo 13.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

THEATRES FOR SALE

SIERRA THEATRE, Chowchilla, exact center of California. Write for information.

DRIVE-IN located between two towns, 3½ miles from each. One 3,000 pop. other 30,000 pop. 7 years old, nice apartment on back of concession. Worth three times price to right couple willing to work it. Located southeast Alabama. Write or phone E. C. WHITE, 760 Lakeland Drive, Apt. 5A, Jackson, Miss.

500 CAR DRIVE-IN THEATRE. Centrally located. Florida. Choice property on New Main Highway. Owner retiring after thirty years. DAVE ROSENBAUM, 1516 Suffolk St., St. Petersburg, Fla.

OPERATING—In Northern Ontario, Canada —Doing Exceptionally good business—CinemaScope—air cooled—perfect equipment—has three room apartment in theatre. Write JOHN LAMBOVITCH, Garson Theatre, Box 131 Capreol, Garson, Ontario, Canada.

USED EQUIPMENT

SIMPLEX E7 HEAD. Just overhauled. Perfect spare. \$175.00. SAVARESE, Woodcliff Lake, N. J.

WEEKLY TAPE SERVICE

ATTENTION DRIVE-INS! Sell more concessions—Increase patronage! Try our personalized Hi-Fidelity Pre-Show, Intermission Tapes. Satisfaction guaranteed, Assured delivery, Postage Paid, Reasonable. 30 days FREE trial programming on request . . . JACK'S RECORDING SERVICE, Box 702, St. Petersburg 31, Florida.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS. 100—14 x 22—\$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

The A-MAN Corner

Theatre monogers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "The A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER-PROJECTIONIST desires position. 30 years experience. Last leased and operated neighborhood house in Philadelphia. No reasonable offer will be refused. SAMUEL GROSS, 251 S. 10th St., Phila., Pa. (325)

POSITION WANTED: Managing or projection or combination manager and projectionist. Over 20 years experience. References can be furnished. Will consider anything worthwhile, drive-in preferred. WILLARD W. FRAZIER, 423½ Shownee St., Leavenworth, Kans. (325)

EXPERIENCED PROJECTIONIST and Maintenance Man. Will locate anywhere. Expect \$75.00 a week. Single, reliable, sober, 8 years experience. STANLEY SMITH, P.O. Box 121, Cleveland, Tenn. (325)

THEATRE PUBLICITY by mail! Ideas that bring customers. Profits, results. Professional advice. Old reliable. Don't pass this up. Enclose some stamps. CLARKE HAHN, LaCygne, Kansas. (48)

GIVE A YOUNG MAN a chance! Asst. Manager—Manager trainee. Single, able to travel. Large or small towns. \$75.00 a week. Best references. Not afraid of long hours. R. MICHALEK, 13702 Thornhurst, Cleveland, Ohio. (48)

DRIVE-IN THEATRE SUPERVISOR, buyer, booker, concessions operator for circuit would like change, any location. Opportunity for advancement important. Would appreciate interview. BOX A41 c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

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FULLY EXPERIENCED, young manager immediately available to responsible exhibitor. Accustomed to 3-figure salary and complete control. Large drive-in(s) or conventional(s). Excellent references. Air-mail-Special to: Box A48, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

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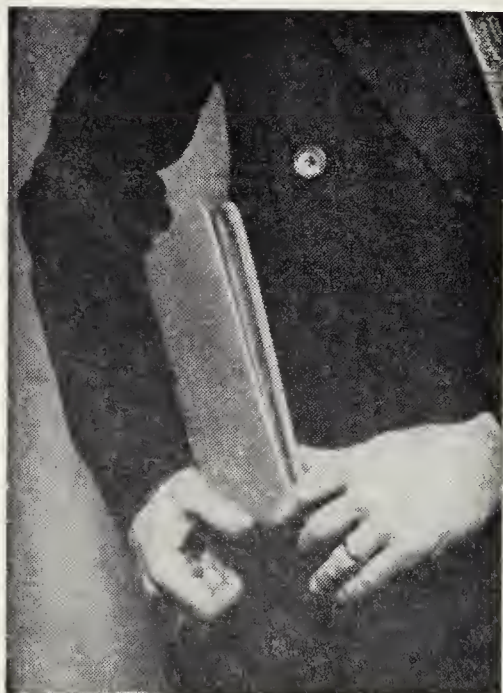
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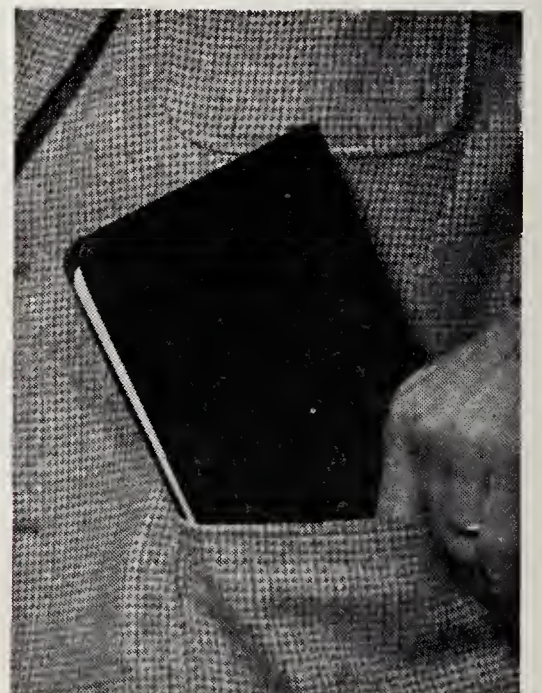
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MOTION PICTURE

EXHIBITOR

APRIL 15, 1959

Volume 61

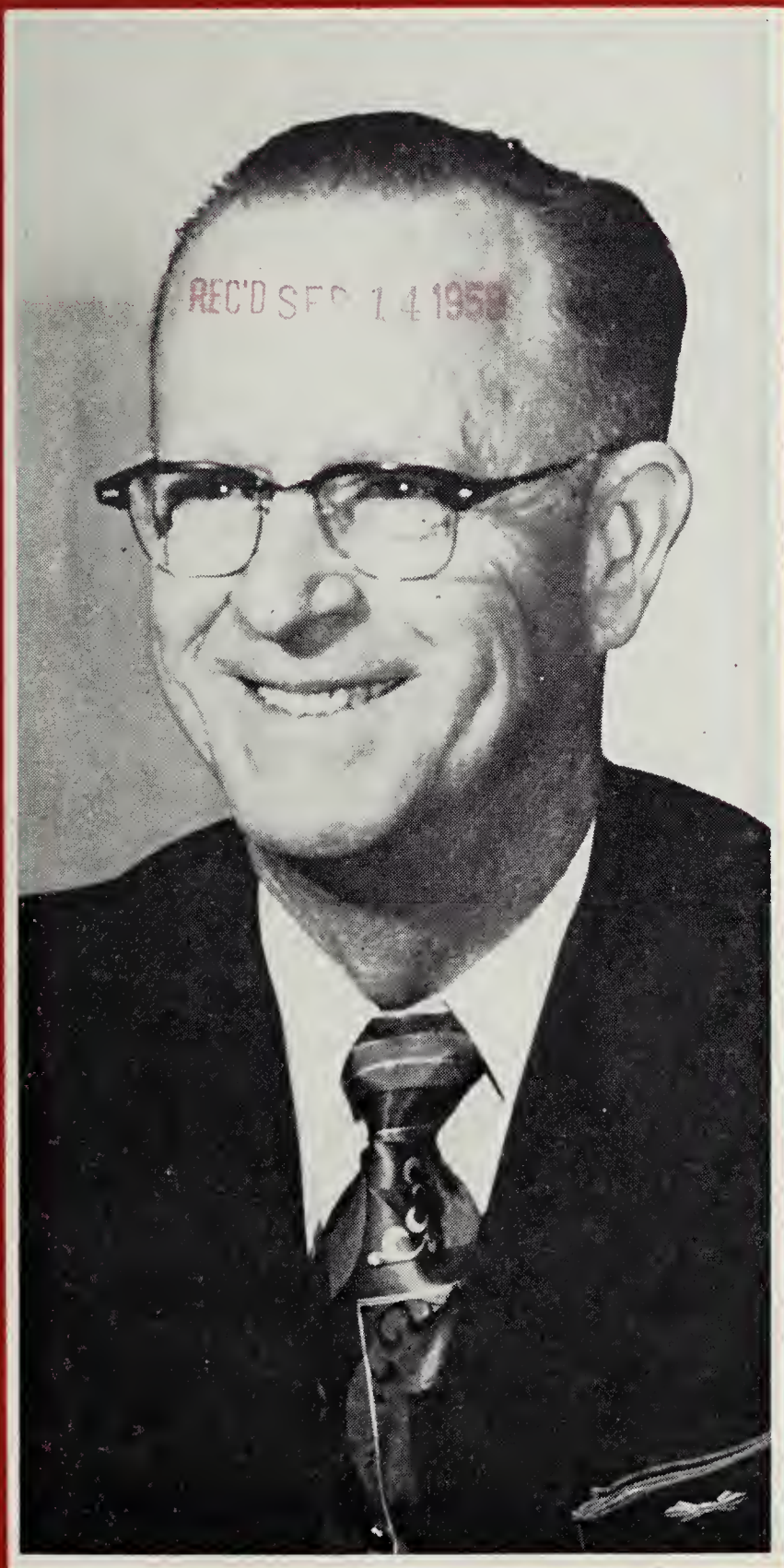
Number 23

IN THREE SECTIONS • THIS IS SECTION ONE

Plus...

**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS



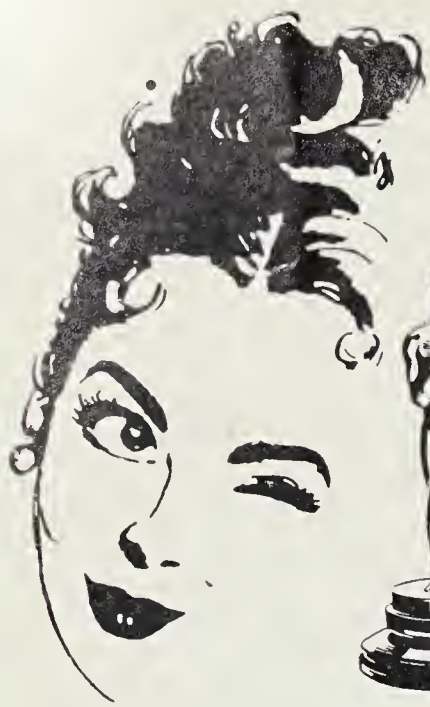
**"Gigi" Runs Away
With "Oscar" Show**

(See Page 10)

**Physical Theatre—
Extra Profits Dept.**

D. Smiley, manager, Del Paso Theatre, North Sacramento, Cal., is another of the winners in MOTION PICTURE EXHIBITOR's 'Showmen-Of-The-Year' contest for 1958. His is a 1,280 seat house on the independent Blumenfeld Circuit, and his entry was concerned with the forming of a kids' stage show and fun club.

featuring: Survey on SLIDING SCALE . . . See Section Three



"The line that stretches to your box-office"



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Every M-G-M Branch is alerted to
your print requirements! Plus special
Oscar ads telling about the

9 ACADEMY AWARDS:

"BEST PICTURE OF THE YEAR!"

BEST DIRECTOR, SCREEN WRITER, SONG, CINEMATOGRAPHY COLOR,
COSTUME, ART DIRECTION, FILM EDITING, MUSICAL SCORE.



"Congratulations to all!"

Gigi

M-G-M Presents AN ARTHUR FREED PRODUCTION Starring
LESLIE CARON · MAURICE CHEVALIER · LOUIS JOURDAN
HERMIONE GINGOLD · EVA GABOR · JACQUES BERGERAC · ISABEL JEANS
Screen Play and Lyrics by ALAN JAY LERNER · Music by FREDERICK LOEWE · Based on the Novel by COLETTE

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VOLUME 61 • NO. 23

APRIL 15, 1959

FROM US TO YOU . . . A SERVICE BONUS . . . AND A CHALLENGE

AS A SEPARATELY BOUND and saveable Part Three of this issue, thoughtful readers in both exhibition and distribution will find a very complete and knowledgeable Survey on SLIDING SCALE as a fair film-pricing formula. While its preparation was an expensive and time-consuming chore, we have a deep conviction that the adoption of such a selling method, particularly in the great mass of runs that follow the 2,500 to 4,000 big-money ones, would simplify selling, would avoid many a lawsuit, and would keep many a theatre "alive" that

will otherwise shutter.

Some of our views or opinions, as expressed in this Survey, may not meet with the approval of some particular distribution leader. We agree that they are arbitrable. But let's not condemn the whole theory of "sliding" percentage without careful and thoughtful consideration.

A sincere trade paper challenges men-of-good-will, in every facet of our great industry, to thoroughly read and digest the reasonings advanced in this Survey.

THE RANK EXODUS

THEATREMEN of the U.S.A. can only look with sadness on the shuttering of all RANK FILM DISTRIBUTORS branches, and on the frantic bag packing that signaled the end to a noble experiment. And yet few will concede that the Rank failure can be attributed to anything more or less than an expensive approach to a misunderstood market.

Certainly, there never was a time when U.S. theatres were in greater need of new product sources, or when U.S. theatremen were more willing to experiment with anything that the public would buy. The Rank approach was to establish a nationwide system of branch offices and of sales personnel, with a resultant heavy weekly cost, but obviously leaving no money for advertising its products either in the trade press or in the general press. Given that trade and

general advertising, and a sound merchandising plan, it would have been possible to create a trade and public demand that would have gotten theatre sales by phone and by mail order. But no effort was made to create either taste or demand, and little effort was expended to build either industry or public good will toward their pictures. Huge monies were spent on sales, but none on merchandising.

It isn't the first time that such lack of knowledge has been exhibited in this industry of ours, and it won't be the last. But it is just one more sad illustration that here in the U.S.A., both inside and outside the movie industry, it is "want-to-buy" born of merchandising that breeds success, and not just "want-to-sell."

"Want-to-sell" never sold a theatre ticket!

MORE ON "HEADS INSTEAD OF AXES"

WE ARE GRATEFUL to the score or more descriptive notes, and actual copies, that we have received, relating to a current Disney promotional mailing on "DARBY O'GILL". We too recognize the similarity to Miss Carver's commentary ("USING HEADS INSTEAD OF AXES"—editorial of April 1) that was posed by this mailing.

Parcel post special delivery stamps cost 76 cents to carry this mailing from Cincinnati to the east and west coasts, and even 65 cents was necessary when mailed in Cincinnati to local recipients. Each corrugated cardboard container probably cost another 25 cents or more. And the completely useless promotional piece, with its *two words* of copy, must

have cost an additional \$1.00.

So, if the Disney lists are no more accurate than those that Miss Carver recounts, about nine copies of this two word foolishness, at a total cost of \$18 or more, were directed to the executives of the United Detroit Theatre Circuit, dead or alive. And "only two" could possibly be interested.

When the original editorial was written we had no knowledge of the Disney intentions to so promptly prove our, and Miss Carver's, point. But prove it they did—and in a very dull but expensive way. We won't be too surprised should we learn that this proof is the one salutary result.

THE "Q" FROM PARAMOUNT

SUBSTANTIATING some of the promises made earlier, Paramount's current insert in the trade press lists no less than 27 features that are in various stages of production. Seven are completed and are in the hands of the advertising and sales departments; three are completed but are now being either edited, scored, or dubbed; five are actually before the cameras; and 12 are in the preparation stages. Casts and production techniques are listed for 20, and actual production supervision

is listed for 26. Yet, according to statements by Jerry Pickman and Martin Davis: "This is only the first fruit of a vast, all-out production program that is designed to yield blockbuster after blockbuster at a rapid rate, in the months and years ahead."

So, this is Paramount's answer to those who have questioned the sincerity of its plans for the future. Paramount chooses to call it "Quality in Quantity". We prefer to draw attention to the cold totals as "Facts".

THE MAGIC CAMERA

brings brand
new wonders
to the thrilling
story of

'tom thumb' and the thieves

M-G-M presents A GEORGE PAL Production
starring

Russ Tamblyn • Alan Young • Terry-Thomas • Peter Sellers
Jessie Matthews • June Thorburn • Bernard Miles
and the Puppetoons with the voice of Stan Freberg
Screen Play by Ladislav Fodor • Based On a Story From the Pen
of the Brothers Grimm • Songs by Peggy Lee and Fred Spielman •
Janice Torre • Kermit Goell • in Color • A Galaxy Picture
Directed by George Pal

tiny! but
he outwits
the crooks!
escapes into
space! dares
danger! all
in COLOR!

YOU
CAN
BANK
ON
M-G-M

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are extra ads
in addition to
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ACADEMY
AWARD
WINNER FOR
SPECIAL
EFFECTS!



THE MAGIC CAMERA
brings brand new wonders to
the thrilling story!



M-G-M presents A GEORGE PAL Production

'tom thumb' and the thieves

tiny! but
he outwits
the crooks!
escapes into
space! dares
danger! all
in **COLOR!**

starring
Russ Tamblyn • Alan Young • Terry-Thomas • Peter Sellers
Jessie Matthews • June Thorburn • Bernard Miles
and the Puppets with the voice of Stan Freberg
Screen Play by Ladislas Fodor • Based On a Story From the Pen
of the Brothers Grimm • Songs by Peggy Lee and Fred Spielman •
Janice Torre • Kermit Goell • in Color • A Galaxy Picture
Directed by George Pal

No. 290—Actual mat size 2 cols. x 100 lines

**NEVER
HAS
SUCH
A
LITTLE
STAR**



He's
only
5½ inches
high!

**WON
SUCH
A
BIG
WELCOME!**

20TH SALUTES
"THE BEST ACTRESS
OF THE YEAR"
ACADEMY AWARD WINNER
FOR "I WANT TO LIVE"



SUSAN HAYWARD

MAGNIFICENT AGAIN
AS THE

WOMAN OBSESSED

CO-STARRING

STEPHEN BOYD

ALSO CO-STARRING

BARBARA NICHOL





CINEMASCOPE
COLOR by DE LUXE • STEREOPHONIC SOUND

PRODUCED FROM HIS SCREENPLAY BY
SYDNEY BOEHM • DIRECTED BY
HENRY HATHAWAY



20th is
READY!
Set your
May-date
Now!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. **MOTION PICTURE EXHIBITOR** does not suggest questions to readers in order to provide a flow of letters.

From **NEW YORK, N. Y.**

(Wire) I want to take this opportunity of thanking you on behalf of the MPA Ad-Publicity Directors Committee for your all-out co-operation on behalf of the Academy Awards Telecast. I feel that the impact of this promotional publicity campaign demonstrates beyond doubt the ability of all phases of this industry to get behind a project so important to all of us.

CHARLES SIMONELLI

EDITOR'S NOTE: *The largest TV audience in history watched the industry's largest show. It had its weak spots, and it had its strong spots. But, by and large, it must have impressed. And it should rekindle a lot of public interest in this industry's wares. Let's follow it up with a new burst of showmanship and intelligent effort.*

From **HARRISONBURG, VA.**

Our local newspaper, the Harrisonburg Daily News-Record, has an audited circulation of over 16,500, but in the past has given us little if any free space. Recently I had the pleasure of accompanying their new general manager to a regional meeting of Shenandoah Valley, Inc., and he brought up the matter of doing something for us. So I took advantage of this to write him and suggest that they do something editorially on the annual Academy Awards. So the following editorial appeared this morning:

OSCAR AWARDS TONIGHT

Hollywood will be putting its best foot forward tonight as millions of theatre-goers await the annual awards of the Academy of Motion Pictures Arts and Sciences—of the "Oscars" of popular lingo.

To some observers, tonight's glittering performance will be something of an unpleasant reminder that several years ago they were predicting the quick demise of the motion picture industry. This was in the first days of television

and the predictions were plentiful that "home movies" would replace the community theatre.

Such has not been the case. Seldom does one medium of entertainment—or communications, for that matter—completely replace another. Rising box office receipts at motion picture theatres throughout the country show that the public, by and large, does want to get away from home at nights and the community

Look

WAKE UP..

to the breezy, provocative, theatre-wise EDITORIALS in each Issue.

No mealy-mouthing or question begging . . . no back scratching or "baby" sitting . . . and that's why it's THE BEST-READ PAGE IN THE INDUSTRY TRADE PRESS.

SEE FOR YOURSELF!

theatre, even with a small price tag on it, has drawing power over a free home television program. It goes without saying that the degree of this drawing power will be determined by Hollywood's willingness—and financial ability—to continue to produce out-

standing motion pictures of the caliber which annually claim the Oscars.

Naturally, I have already dropped by to express our appreciation; but I think this may serve as an example to others of what can be done if you handle yourself right.

EDWARD PURCELL, III, Manager
Stanley Warner's Virginia Theatre

EDITOR'S NOTE: *Nice job! And you have made a friend too!*

From **LONG ISLAND CITY, N.Y.**

Please be advised that George G. Hattem, Irving Hattem and Morton Sanders have recently acquired this theatre from the Schoen & Katinsky Corp., and its 600 capacity has been completely refurbished with new seats, new wide screen, flooring and carpeting, air conditioning and complete new decorations.

While operating theatre concession, we also have 12 theatres that we operate between us. Jack Hattem, who is a 30 year pioneer in the industry and currently head film buyer for the Interboro Theatre Circuit, is the father of George and Irving.

The Beacon was closed for over two months for the remodeling work, but it opened recently to S.R.O. business. We gave it wide publicity through a door-to-door campaign and saturated the neighborhood with heralds. In addition, we distributed 6000 passes inviting neighboring residents to come see for themselves that this was a *NEW* theatre. The reaction has been great!

GEORGE G. HATTEM
Beacon Theatre

EDITOR'S NOTE: *Good luck with it! It sounds like a smart job. And thanks for that subscription that accompanied your letter. May you renew it many times in the years ahead.*

From **FORT MADISON, IOWA**

I want to congratulate you on getting my book shop supplies to me in such speedy fashion. Everything is always so neatly wrapped and in such good condition upon arrival. Thank you for this excellent service. You are certainly in business with me when theatrical needs are wanted.

JUSTIN JACOBSMEIER

EDITOR'S NOTE: *We try to make it a policy that all orders for Theatre Operating Forms and Systems, when accompanied by payment, are shipped on the same day received.*

From **VICTORIAVILLE, QUE., CANADA**

After being on the job for the past 27 years, I genuinely believe that we have a great business and that we can keep it on the sunny side for a long time to come if we will all just use our heads. Let producers deliver good pictures and people will again learn that "a comfortable, conveniently located movie theatre" is a wonderful place of refuge, and the only place to see a good picture on a large screen and with good sound reproduction, as it should be seen. And with no annoying commercials on pills or depilatories. With few color TV sets for years to come, most movies in color could help a lot. But TV sets in the living rooms won't outmode modern movies in theatres, any more than phonographs and radio sets outmoded live concerts, operas and dance bands.

U. S. ALLAIRE
Victoria Theatre

EDITOR'S NOTE: *Judging by those Easter Week grosses you certainly seem to be 100 per cent right.*

A VOICE FROM THE SOUTH

We see by the March Bulletin No. 192, of the **VIRGINIA MOTION PICTURE THEATRE ASSOCIATION**, a prominent paragraph headed: "GETTING SOMETHING OUT OF CONVENTIONS." It reads as follows:

"Those of you present at last summer's Convention at Old Point Comfort will recall that a representative of **MOTION PICTURE EXHIBITOR** was introduced at our opening business session and spoke about the Theatre Operating Forms and Systems that this trade paper has available for theatre operators. He stressed the point that this service is intended primarily for small situations where the owner must take care of his own records, etc. A drive-in operator who was in attendance, and who had been having lots of trouble keeping his records straight, installed this very inexpensive service. About two weeks ago he told us this was one of the best things he had ever done, and actually thanked us for having encouraged him to attend the Convention. **WE HOPE TO SEE ALL OF YOU NEXT JULY 6 to 8 AT THE CHAMBERLIN, OLD POINT COMFORT!"**

EDITOR'S NOTE: It is nice to get such recognition from a prominent local theatre owner group. Should other organizations want **MOTION PICTURE EXHIBITOR** to have someone in attendance at their annual meeting, and to make a full-scale showing of these Theatre Operating Forms and Systems, just give us as much advance knowledge as possible. We'll try!

NEWS CAPSULES

Para. Earnings Steady

NEW YORK—Paramount Pictures Corporation reports estimated consolidated net earnings from operations for the year 1958 of \$4,567,000 or \$2.60 per share based upon 1,755,888 shares outstanding at Jan. 3, 1959. The total consolidated income is estimated at \$12,554,000 or \$7.15 per share and includes \$7,987,000 or \$4.55 per share of special items income, after provision for income taxes, representing principally profit on disposals of films and investments and after reduction for adjustment of investment in certain affiliated companies.

The foregoing consolidated net earnings from operations compare to \$5,425,000 or \$2.80 per share reported for the year 1957.

T-L Net Rises

NEW YORK—It was divulged last week that the net profit of Trans-Lux Corporation last year was \$239,883, before deduction of a non-recurring loss of \$36,618 occasioned by the cancellation of a lease at the Colony, New York. In 1957, the Trans-Lux net profit was \$224,539.

BROADWAY GROSSES

"Hot," "Capone" Lead Holdovers

NEW YORK—Loew's State and the Victoria led the grosses parade in the Broadway first-runs last week-end, with most of the other houses continuing to do satisfactorily with all holdover product.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"THE SOUND AND THE FURY" (20th-Fox). Paramount (\$39,435)*—The third week was heading toward \$27,000.

"GREEN MANSIONS" (MGM). Radio City Music Hall (\$147,610)—Thursday through Sunday accounted for \$85,000, with the fourth week bound to top \$125,000. Easter stage show.

"RIO BRAVO" (Warners). Roxy (\$55,405)—Wednesday through Sunday claimed at \$31,000, with the last nine days expected to reach \$40,000.

"TEMPEST" (Paramount). Capitol (\$33,350)—Third week claimed at \$21,000.

"AL CAPONE" (Allied Artists). Victoria (\$22,900)—Third week held up to a fine \$27,000.

"SEPARATE TABLES" (UA). Astor (\$25,630)—Astor announced that the 17th week would tally \$18,000.

"THE SHAGGY DOG" (Buena Vista). Odeon stated that the fourth week would hit \$14,000.

"SLEEPING BEAUTY" (Disney-BV). Criterion expected the eighth week to tally \$19,000.

"SOME LIKE IT HOT" (UA). Loew's State reported that the second week was \$65,896, with Sunday of the third week \$12,567.

"THE DIARY OF ANNE FRANK" (20th-Fox). RKO Palace was still doing well on a reserved seat basis.

*Figures in parentheses reveal 1958 average as compiled by MOTION PICTURE EXHIBITOR.

A Quick Summary of All Important Industry News Condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON., APRIL 13

Embassy Trust Suit Set For Jury Retrial

SAN FRANCISCO—The Embassy Theatre \$8,000,000 anti-trust suit against the major Hollywood studios and most of the film distributors, which stretched for six months last year before the late Judge Edward P. Murphy, will be retried shortly this time with a jury.

In spite of vigorous opposition by the battery of defense counsel, U.S. District Court Judge Lloyd Burke granted the motion for a jury trial by Embassy Attorney Robert D. Raven. Defense attorneys had argued vainly that in the first trial Raven was agreeable to a non-jury trial before Judge Murphy, whose sudden death last December came only a few days before he was to have heard the closing oral arguments which would have lasted no more than two days. In Friday's decision, Judge Burke also overruled a defense motion to have the transcript of the evidence heard by Judge Murphy turned over to another judge for reading and subsequent verdict. Raven opposed this motion.

This new development undoubtedly will have a bearing on another unfinished movie monopoly case, the \$2,000,000 suit by Samuel Goldwyn against many of the same Embassy defendants and also heard without a jury by the late Judge Murphy. Decision in the Goldwyn case, which preceded the Embassy suit for almost the same length of time, also awaited Judge Murphy's findings at the time of the jurist's death.

Joseph L. Alioto, attorney for Goldwyn, told MOTION PICTURE EXHIBITOR he is studying the Embassy decision by Judge Burke and will decide shortly whether he will also seek a retrial with a jury.

Both suits commanded great industry attention during drawn-out proceedings, and featured a parade of top industry executives to the witness stand.

In an industry noted for its long legal battles, these two have been regarded as even longer, and the prospect of jury trials for both indicates no solution for quite some time.



FILM FAMILY ALBUM

Arrivals

Louis Weithe, Valley, Cincinnati, owner, is grandfather of Louis Weithe 3rd.

Sick Call

O. B. Bridges, Loew's State, Houston, is recovering from a heart attack in St. Joseph's Hospital.

Bill Rast, manager, Palace, McAllen, Tex., suffered minor burns of the face and hands while attempting to fight the blaze that destroyed the theatre last week.

Heywood Simmons, Simmons Booking Service, Dallas, entered Baylor Hospital for surgery, recently.

Obituaries

James D. Foley, 54, for 15 years a stage worker, Strand and Ritz, Albany, and son of a man who served as a stage hand for many years, died in St. Peter's Hospital, recently. He is survived by his wife, four daughters, five sisters, a brother, and grandchildren.

Harry B. Hunt, 72, pioneer New Jersey exhibitor and father of G. Carleton Hunt, president, General Film Laboratories, died last fortnight at Wildwood, N. J. His widow, son, daughter, and a brother survive.

Ira H. (Joe) Morgan, 70, early-day movie photographer, died of a heart ailment in San Rafael, Cal. The retired director of photography for Columbia studios in Hollywood had been cinematographer for the "Broncho Billy" movies in 1907.

Richard Reynolds, 47, manager, RKO Royal, the Bronx, New York City, died on April 1 in the Harkness Pavilion. He is survived by his wife, a daughter and a granddaughter.

J. Lloyd Sieber, 56, manager, H. S. Eskin's Queen, Wilmington, Del., died in the Delaware Hospital, where he had been suffering from a heart condition.

Forrest L. Willis, 54, died in the Albany Hospital recently, a few hours after being stricken with a heart attack in the studios of WTRI-TV as he prepared a newscast. In his years of local broadcasting he had aided motion picture industry causes and promotions and was credited with having raised more than \$1 million for various causes.



Seen celebrating the recent signing of a deal under which the French producer Raoul Levy will make pictures for Columbia through 1962 are, from left, Leo Jaffe, Columbia first vice-president; director Henri-Georges Clouzot; Abe Schneider, Columbia president; Levy; and Abe Montaque, Columbia executive vice-president.

"Gigi" Runs Away With "Oscar" Show

MGM Musical Garners Nine Regular Awards; Niven, Hayward, Ives, Hiller Top Actors In NBC-TV Spectacle

HOLLYWOOD — The Arthur Freed-produced MGM release, "Gigi," ran away with the Academy of Motion Picture Arts and Sciences 31st annual awards show last fortnight and garnered a record nine Oscars in regular competition.

It was acclaimed as the best film of the year; for the best art direction; for the best achievement in cinematography of a color picture; for the best in directing; for the best film editing; for the best scoring of a musical; for the best song; for the best screenplay based on material from another medium; and for the best in costume design.

One honorary award to Maurice Chevalier put the awards bestowed on "Gigi" at 10 to place it in a tie with all-time award winner, "Gone With The Wind," in 1939.

Susan Hayward was named as giving the best performance by an actress for Figaro-United Artists' "I Want To Live"; while David Niven received the "Oscar" for the best performance by an actor for Clifton-United Artists' "Separate Tables."

Statuettes went to Burl Ives as best performance by an actor in a supporting role for Anthony-Worldwide-United Artists' "The Big Country"; and Wendy Hiller as best performance by an actress in a supporting role for Clifton-United Artists' "Separate Tables."

Stanley Kramer-United Artist's "The Defiant Ones" won awards for the best achievement in black and white cinematography, and for the best story and screenplay written directly for the screen.

Dimitri Tiomkin won for the best music score of a dramatic picture for Warners' "The Old Man and The Sea."

The award for the best achievement in sound went to Todd-AO sound department for "South Pacific."

Galaxy Pictures-MGM release, "Tom Thumb," won for the best achievement in special effects.

"White Wilderness," produced by Ben Sharpsteen for Walt Disney-Buena Vista, was judged the best in the documentary feature class; while Disney's "Ama Girls" by the same producer and for the same company won in the documentary short subjects field.

"My Uncle," Specta-Gray-Alter Films in association with Films del Centaure, France, was named as the best foreign language picture of the year.

In the short subjects field, Warners' "Knighty Knight Bugs" was adjudged the best cartoon, and Walt Disney's "Grand Canyon" was named the best live action subject.

Jack L. Warner received the Irving Thalberg Memorial Award for his contributions to the production of motion pictures. This award is only presented when the Academy feels it is merited.

Scientific and technical awards were made to Don W. Prideaux, Roy Leighton and the lamp division of General Electric Company for the development and production of an improved 10 kilowatt lamp for motion picture set lighting; Panavision, Inc., for the design and development of the Auto Panatar anamorphic photographic lens; Willy Borberg

ACE Meets On Matters Vital To Film Industry

NEW YORK—S. H. Fabian, chairman, American Congress of Exhibitors announced last fortnight that the executive committee of ACE would meet yesterday (April 14) in the board room of Stanley Warner Corporation to "discuss matters of vital importance to the industry."

Fabian's announcement of the meeting followed on the heels of the disclosure that National Allied's board would meet in special session in Washington on April 18-19, with Allied concern over ACE's lack of action one stated reason for the meeting.

All-Time Trendex High For Academy Awards

NEW YORK—The Academy Awards Presentation on the NBC-TV network April 6 was seen by more people in more homes than any other show ever presented on television in the United States. The authority for this statement is Sydney Eiges, vice-president in charge of press at National Broadcasting Company, based on the research by Trendex. The Trendex rating for the program was 57.8.

This Trendex rating is more than 10 points higher than any Oscar show of the past. The previous Academy Awards high rating was 47.1 in 1955, and last year the program gained a 44.7 audience rating by Trendex.

Four out of five TV sets in the U. S. were said to have been tuned to the show last fortnight. This means that the show was presented in 29 million homes, or that 80 per cent of the people owning television sets were watching the Academy program.

NBC's estimate of the total audience, based on the fact that many children were in bed, reduced their projected estimate to 75,000,000 viewers.

These figures are for television only in the U. S. Many listened to the program on almost 200 stations of the NBC radio network.

Simultaneously, the program was presented on the CBC-TV network and the CBC radio network in Canada. Our new state of Alaska had the radio show live, and will have the TV show later via kine (film).

BBC in Great Britain will present the program on April 26. Other countries throughout the world will see it on TV and hear it on radio in the weeks ahead.

of General Precision Laboratory, Inc., for the development of a high speed intermittent movement in 35mm motion picture theatre projection equipment; and to Fred Ponedel, George Brown, and Conrad Boye, of Warner Brothers special effects department, for the design and fabrication of a new rapid fire Marble gun.

The star-studded show was carried by the combined radio and television facilities of the National Broadcasting Company from RKO Pantages Theatre. The show ran so smoothly and rapidly that it was cut at least 20 minutes short.

The event was enlivened by a false bomb threat which was received at the theatre and quietly checked by police, firemen, and theatre personnel.

Current Releases Set New Boxoffice Marks

NEW YORK—The exceptional public response to the current flow of outstanding Hollywood films was noted last week at the annual meeting of the Motion Picture Association of America, Inc.

What seems most reassuring was that the trend appeared to be based on solid ground. It started before Easter and was accelerated during the holiday season. It appears to be carrying over as more pictures go into general release. The trend also has wide geographical distribution and is not confined to just key cities.

There were gratifying reports from all member companies which is another indication of the broad base. The following are highlights of these reports:

Allied Artists reports that two of the most successful films ever to be released by this company are now doing record business. "The House On Haunted Hill," released in January, appears to be headed for an all-time high for this type of attraction. "Al Capone" has opened in only a few situations and already has broken theatre records for opening day and first-week grosses.

Columbia Pictures' new release, "Gidget," a film about American youngsters, has not only proved to be a major box-office success, but also has proved that the public is interested in new young stars, provided they are showcased in an attractive production.

Universal - International's "Imitation Of Life" is rolling up record U-I business in its initial openings. More than 225 openings have already been set for the month of April and it is predicted that it could top the record domestic gross set by the "Glenn Miller Story," Universal's all-time record holder.

The story at United Artists can be told in four words—"Some Like It Hot." UA reports that this "blockbuster," on the basis of business already done wherever the picture has opened, gives every indication that it will be the all-time top money-maker for this company.

George Stevens' "The Diary Of Anne Frank" in its world premiere engagement in New York and recent Hollywood opening, is doing unprecedented business for 20th-Fox on a "reserved seat" basis. "Compulsion" and "The Sound And The Fury" are also running far ahead of most attractions.

Among the MGM recent releases that are rolling up top figures around the country are "Some Came Running," "Green Mansions," "The Mating Game," and "Gigi."

Warner Bros., with "Auntie Mame" and "Rio Bravo," is releasing back to back two of the biggest box-office hits that the company has released in the past 20 years.

Pictures of powerful box-office strength characterize Paramount's current and forthcoming release schedules. At present, "Tempest" and "The Black Orchid" are garnering big grosses.

Haight Quits NTA Post

NEW YORK—The resignation of Eric H. Haight as vice-president and treasurer of National Telefilm Associates, Inc., was announced at the first board meeting held since control of National Telefilm Associates was acquired by National Theatres, Inc.

Reade Reveals Plan To "Co-Finance" Films

HOLLYWOOD—Walter Reade, Jr., chairman of the board, Continental Distributing, Inc., last fortnight revealed a plan for extending to Hollywood producers the benefits of "co-financing" deals now being made with European film-makers.

Reade, who is discussing projects with various producers here, said, "The shortage of motion picture product which has anguished exhibitors and is reflected in current production schedules, could be alleviated to a great extent by quality films which are produced at costs under \$1,000,000 and have an expected domestic gross of no more than \$2,000,000. Such pictures are not nearly so restricted in play dates as so-called blockbusters."

Under Reade's plan, his company would supply a portion of the financing for films by American producers with the producer to supply the remainder. He believes that direct financial participation by the producers provides an extra incentive and allows the producers more freedom.

Continental distributes about 12 European-made films annually. Among its current releases are the French-made "My Uncle," Academy Award winner this year as the best foreign language film, and "Room At The Top," English made drama, which was judged England's best film of the year.

In its deals with foreign producers, Continental's financial participation has averaged 25 per cent, and participation in the creative aspects has been limited to suggestions concerning the building of "international appeal" for the film.

Reade predicted that within three years the majority of foreign films shown in the U. S. would have English-language sound tracks and that the origin of films would no longer constitute a problem for American exhibitors.

In New York, Carl Peppercorn, Continental vice-president and general sales manager, announced that Sheldon Tromberg and Stanton H. Davis have been appointed district sales representatives for the company.

Tromberg, formerly with Republic and Rank, will handle the Washington, Philadelphia, Pittsburgh, Cincinnati, and Cleveland exchanges; and Davis, formerly with RKO and Rank, will handle Boston, New Haven, Albany, and Buffalo.

AB-PT Mulls Boxoffice Aids

NEW YORK—Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres disclosed last week that the circuit had issued a call to its northern affiliates to assemble at the Concord Hotel, Kiamesha Lake, N. Y., on May 25-26 to lay the groundwork for a large-scale united exhibitor effort of national scope to realize "the hope of stemming the drop in attendance."

Hyman said that all activity will be directed at improving business for the fourth quarter of the year. He explained that the decision to undertake the effort months in advance of the start of the final quarter was motivated by a desire to give theatres the greatest amount of time possible to create a strong "want-to-see" for the product scheduled for release during those months.

What comes out of the meeting will be assembled in a manual which will go to all persons in the industry who are interested in an orderly distribution of product throughout the year, Hyman said.

Convention Of U.S. Film Councils Honors Industry Notables In Phila.

PHILADELPHIA—The fifth annual conference of the Federation of Motion Picture Councils, Inc., was held last fortnight at the Warwick Hotel with delegates from some 60 councils as far west as Seattle in attendance.

Mrs. Arthur Goldsmith is president of Philadelphia Motion Picture Preview Group, the Hostess Council. The chairman of the Conference is Mrs. Henry Simmons of the Philadelphia Council.

During the two-day session, the Conference screened United Artists' "A Hole In The Head" and U-I's "Imitation Of Life" at the Arcadia; attended a special showing of Cinerama's "South Seas Adventure" at the SW Boyd; and visited the turn-of-the-century nickelodeon at the Franklin Institute.

William Goldman, president, William Goldman Theatres, Inc., received a special citation from the Federation.

Notable among industry representatives addressing various meetings of the conference were Frank Capra, producer and director of "A Hole In The Head"; Silas F. Seadler, director of advertising of Loew's, Inc., who discussed "CinemaScope, Technicolor and Women"; Gordon S. White, Motion Picture Association of America director of Advertising Code Administration; and Taylor M. Mills, director of public relations for MPAA.

The Federation presented a tribute to the late Arthur H. DeBra, former director of MPAA exhibitor and community relations department, who was instrumental in the organization of the Federation.

Honorary awards were presented to Samuel Goldwyn and accepted by James A. Mulvey, vice-president, Goldwyn Productions; to Fannie Hurst, who accepted in person; and Frank Capra.

Goldwyn's citation was for "pioneer, showman, philanthropist, a maker of significant movies, a force in our times—a man whose courage in the face of adversity, whose personal integrity, whose faithfulness to the ultimate in the art of the motion picture production has enriched the lives of us all."

In his acceptance speech, read in his absence by Mulvey, Goldwyn said that his new film, "Porgy and Bess," would usher in "a new era in motion pictures." He also touched upon two of his favorite topics—

good taste and censorship, telling his audience, "I have no use for those who go in for sensationalism or sex or catch-penny devices in the hope of luring the public to the boxoffice. Moreover, any producer who starts out with only the thought in mind of making a boxoffice success is usually foredoomed to failure. No producer is smarter than the public. What the producer must do is make a picture that he believes in—that he thinks will provide good entertainment—that pleases him. It is a good feeling to look back and to know I have never made a picture I was ashamed of—and to know that in 'Porgy and Bess' I have once again put on the screen a picture made with the same standards of taste that I have sought to exercise over all the years."

The Federation's annual awards went to Spencer Tracy as "best actor of 1958" for his performance in Warners' "The Old Man and The Sea," accepted by William G. Mansell, branch manager, Warner Brothers Pictures; "best motion picture," 20th-Fox's "The Inn Of The Sixth Happiness"; best actress, Ingrid Bergman for her performance therein; and Mark Robson as best director for his direction of this film. All three of these awards were accepted by Alex Harrison, general sales manager, 20th-Fox.

Mrs. Arretus F. Burt, president, St. Louis Council, said, "We stand united for a screen that will inspire the juvenile world with ideals; that will keep secure democracy in all fields of American life—thus laying the foundation for an abiding faith in our American way of living; for motion pictures that are richly informative in content and truly representative of the life and culture of all nations."

Margaret G. Twyman, director of MPAA community relations department, gave the keynote address.

The officers of the Federation of Motion Picture Councils are Mrs. Dean Gray Edwards, president, Motion Picture Council of Queens; Mrs. W. Lashley Nelson, Jr., first vice-president, Film Council of Delaware County; Mrs. R. H. Sass, second vice-president, Sheboygan Better Films Council; Mrs. William G. Sullivan, recording secretary, Greater Cleveland Motion Picture Council; and Mrs. Philip A. Ley, treasurer, Motion Picture Council of Greater Youngstown.



James A. Mulvey, vice-president, Goldwyn Productions, recently accepted an honorary award presented to Sam Goldwyn at the fifth annual conference of the Federation of Motion Picture Councils, Inc., at the Warwick Hotel, Philadelphia. Mulvey also delivered a speech on behalf of Goldwyn, unable to attend due to pressure of business on the west coast.

Salem Paramount Files Suit

BOSTON—Naumkeag Theatres Company, Inc., operating the Paramount, Salem, Mass., filed an anti-trust suit in U.S. District Court here last fortnight for \$2,000,000 in damages. The defendants are the eight major companies, New England Theatres, Inc., American Theatres Corporation, Loew's Boston Theatres, RKO Keith Orpheum Theatres, Inc., Keith Massachusetts Corporation, Massachusetts Amusement Corporation, and Stanley Warner Management Company.

Montgomery Cancels "Defiant"

MONTGOMERY, ALA.—Following protests by the pro-segregation White Citizens Council, United Artists' "The Defiant Ones" was withdrawn from showing last fortnight at the Empire.

A. B. Covey, the manager, said he cancelled the film after receiving a telegram from Bruce Wyatt, president, Montgomery Citizens Council.

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BIG SAGA!
BIG ENTERTAIN**

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climate for
MAY!

**THUNDER
IN
THE SUN**

**THE BIG
NOISE
AT YOUR
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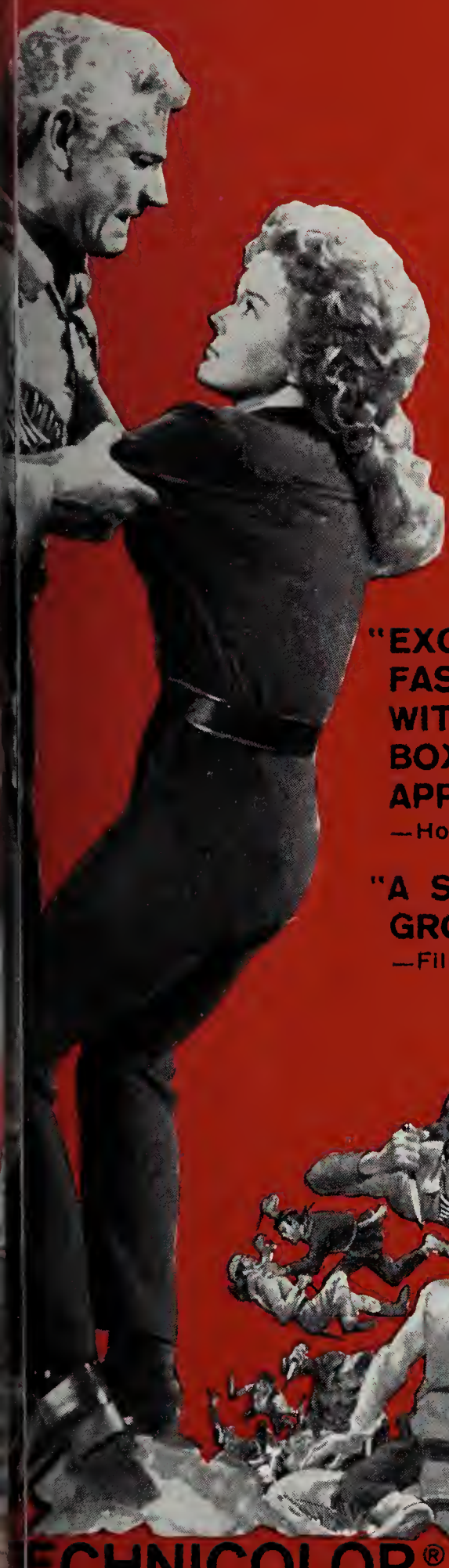
JACQUES BERGERAC

Produced by CLARENCE GREEN
Screenplay by RUSSELL ROUSSELL

MENT!



ACADEMY
AWARD
WINNER
"Best
Actress
of the
Year"
("I Want
To Live")



"EXCITING...
FASCINATING...
WITH
BOXOFFICE
APPEAL!"

—Hollywood Reporter

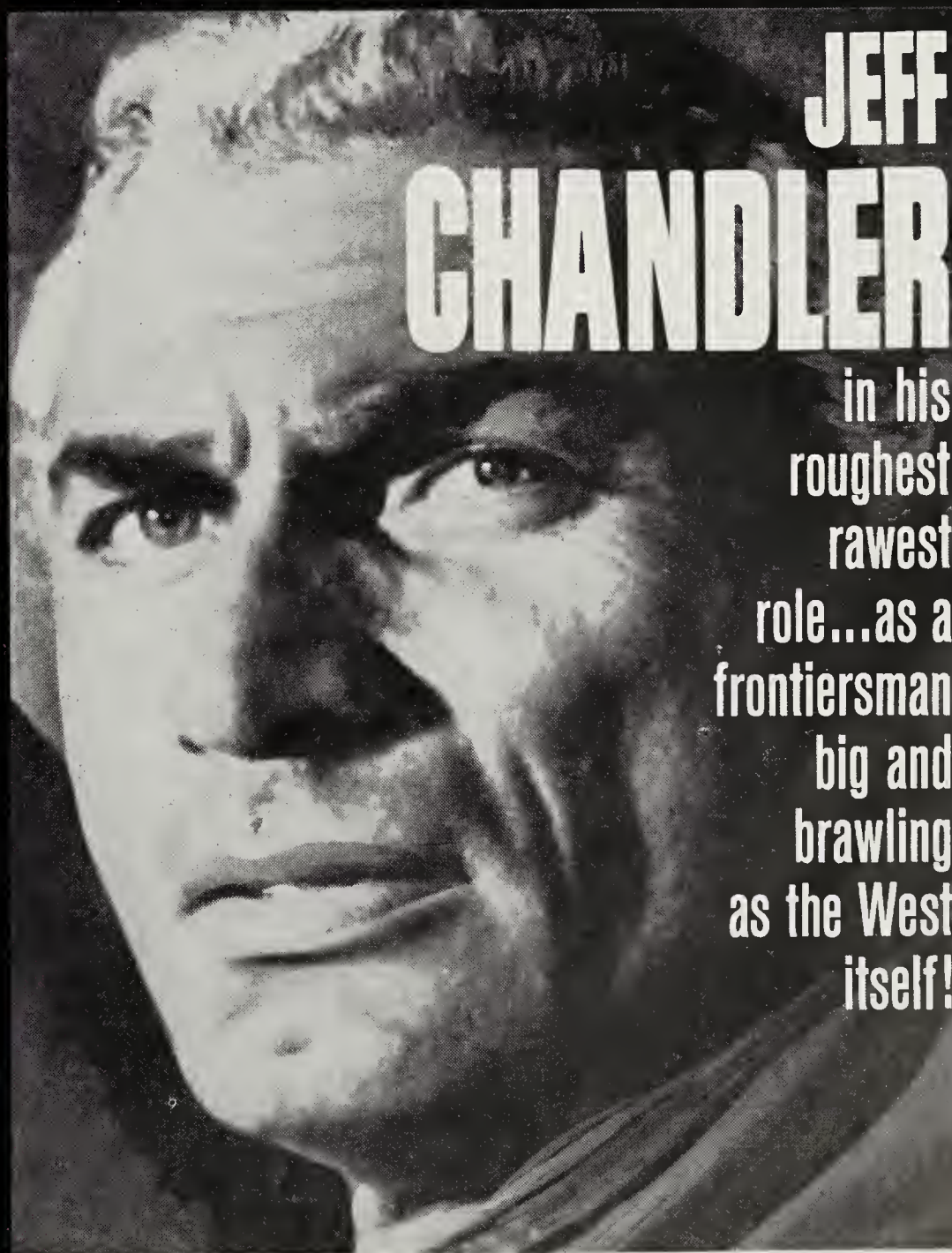
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The NEW YORK Scene

By Mel Konecoff

AFTER SPENDING the better part of a morning at a press conference with William Perlberg, we are convinced that he doesn't much care for exhibitors.

Perlberg, partner in Perlberg-Seaton Productions, is a strong advocate of toll-TV, and he was burning because exhibitors and the free TV industry were protesting the testing of toll-TV, which he claimed was "denying the public a freedom of choice."

Toll-TV would not mean the end of free TV, in his opinion, and it would turn out great for the producers. He was surprised at the unholy alliance of exhibitors and free TV, especially since exhibitors fought tooth and nail to keep features away from TV. Besides, reasoned he, wouldn't it be better for theatres to compete against toll-TV where the public would have to pay, rather than against free entertainment. He thought that theatremen should join the movement and obtain toll-TV franchises wherever possible.

Perlberg lashed out at a request from exhibition for more pictures to be made, stating "more pictures mean more catastrophies." The increase would also not mean that there would be more hits because the percentage of successes would still remain the same. He estimated 75 per cent of the pictures made today were losing money. He would like to see exhibitors offer a guarantee against loss to the producers, and then they would see a flood of pictures.

Phooey to new faces, implied he, asking, "Did you ever try to sell an exhibitor a picture with new faces or unknowns? You get very little in the way of playing time or favorable terms."

Picture making has been reduced to 150 features per year as compared to the 300 to 400 that were turned out annually. Exhibitors, said he, started this trend by going to the government for relief. Now these same exhibitors would like nothing better than to return to block booking. He thought the trend would be towards even less pictures, and he subscribed to Sam Goldwyn's statement that only a hundred pictures should be turned out annually. Even of this number, only five or six turn out to be real blockbusters, said Perlberg in defense of his position.

He further opined that a lot of theatres should go out of business if they are run down and are just "shooting galleries." It's about time exhibitors spent a little money and improved their theatres. They should make it inviting to come to theatres and not challenge the public to show up and then have to put up with poor parking facilities and inferior maintenance and staff operation.

He also found fault with the admission prices charged by exhibitors, claiming that these are "way out of line" except for the real blockbuster or the reserved seat attraction. He saw no reason why theatres shouldn't charge lesser admissions on the slower days and nights of the week. Those who live on a budget might go for this and it should be tried. Said he, "To recapture mass audiences you have to get down to a mass audience price."

Getting back to toll-TV, Perlberg denied reports that past experiments have failed, holding Bartlesville was not a true indication of the operation. Palm Springs, in which he participated via an installation in his home, he deemed successful. The latter was discontinued because of a possible law suit and a shortage of product.

Perlberg's contract with Paramount calls for the release of 10 pictures, and he has just completed his fifth, "But Not For Me," which may be released this fall. Upcoming are "The Rat Race," which rolls in September with Tony Curtis and Debbie Reynolds; a film version of the play, "The Pleasure of His Company," which he bought for \$350,000 and which will go in 1960; also, "The Counterfeit Traitor," a spy story which will be filmed mostly abroad in 1960.

Hummel Leaves Warners Int.

NEW YORK — Joseph S. Hummel, vice-president and Continental manager for Warner Bros. Pictures International Corp., has decided to leave the company because of ill health, it was announced last week by Wolfe Cohen, president of Warner Bros. International.

Arthur Abeles, managing director of the Warner Bros. interests in the United Kingdom, will succeed Hummel in directing Warner operations in Europe and Africa, and also will retain his present post in the United Kingdom, Cohen announced.

Lodge To Induct Schwalberg

NEW YORK—Alfred W. Schwalberg, founder and first president of Cinema Lodge B'nai B'rith, will be inducted as incoming president at a luncheon to be held April 17 in the Hotel Astor, it is announced by Jack H. Levin, chairman of the Presidents' Luncheon committee. Joseph B. Rosen will be honored as retiring president of the organization.

Harry Brandt will officiate at the installation.

N. Y. Smoking Crackdown

NEW YORK—Fire Commissioner Edward F. Cavanagh, Jr., last week announced a new plan for flying squads of plainclothes firemen who will hand out summonses to persons found smoking in illegal places in the city's 500 theatres after June 1.

He made known his plan after a conference with representatives of theatre owners. Violators caught by firemen would be liable for fines up to \$500 or six months in jail.

The new squad would visit theatres on a shifting spot-check basis, and is expected to end the present system whereby the Fire Department now assigns uniformed firemen to legitimate theatres during playgoing hours.

Anti-Trust Suits Settled

BOSTON—Two anti-trust suits were settled out of court here last fortnight.

The clearance suits had been filed in the U.S. District Court, Concord, N.H., by Miriam Z. LeWitt, Strand, Plainville, Conn., and B. S. LeWitt and Margaret L. Glacklin, Arch Street, New Britain, Conn.

Kerasotes Favors Saturation Advertising

NEW YORK—20th-Fox's decision giving branch managers the authority to direct the advertising and publicity campaign for pictures in their areas as part of their new sales autonomy, was hailed by George G. Kerasotes, president of Theatre Owners of America, as another step towards encouraging area saturation openings accompanied by area saturation advertising campaigns.

Reiterating his belief that area advertising campaigns accompanying regional openings are the most promising merchandising development in the industry in years, Kerasotes declared that such ad campaigns, conducted at the local level, are the only effective replacement for the present emasculated national advertising efforts of the film companies.

"Area ad campaigns and area openings have worked, and will continue to work," Kerasotes said. "I have just returned from the Missouri-Illinois and Heart of America convention in Kansas City, where it was reported Warner Bros' five-state three-exchange area opening of 'The Hanging Tree' increased business 170 per cent over normal in Kansas City alone. Local exhibitor advertising executives and Warner ad men got together and mapped out an ad campaign aimed specifically for the five-state market. Results were so extraordinary that Warners is now readying another picture for similar handling, and is increasing the number of prints to be made available for this second film."

"I have written to all the major film companies, urging them to adopt area openings on an organized basis, so that every month there would be such kickoffs in some exchange areas, and that over the course of the year every exchange area would be covered by several such openings. Every film company has agreed the suggestion is sound, most said they are using area openings to some degree, but all stated they did not believe it would be possible to put the openings on an organized basis, with the film companies co-operating to decide what areas they would cover each month and thus avoid direct duplication."

"If a cooperative effort is impossible at the present, I urge the film companies to act independently—but to try area openings with advertising aimed at that specific area."

"Twentieth Century-Fox's branch managers, armed with what Spyros P. Skouras, their president, says is 'complete local autonomy' not only over film sales but advertising in their area, are in a unique position to test such openings. They have Warners' experience as a guide. I hope they will make the attempt. I know they will find exhibitors not only eager to cooperate, but willing to share the additional advertising expenses with them to effectively blanket their locale and earn the extra boxoffice revenue in which both exhibition and distribution will share. The two—the film company and the exhibitor—working together to make the opening a big exciting public event, can achieve a team work that must benefit both. They, more than anyone else on a national level, are in the prime position to determine how to best sell the product to get the most revenue from their area."

This latest view of the possibilities of 20th-Fox's new setup illustrates the widespread exhibitor interest in the "local autonomy" company policy.

It would appear that Fox has taken a significant step.

ALBANY

Stanley Warner Theatres and the Albany Times-Union conducted their second annual Academy Awards Contest in which readers made their choices of the winners and tried to out-guess the experts. Theatre passes were prizes.

ATLANTA

The 41 Drive-In, Shelbyville, Tenn., has been taken over by W. B. Hamaker, Jr., from J. M. Tune. Hamaker operates the Starlite and 4-Lane Drive-Ins, Murfreesboro, Tenn. . . . Robert M. Swain has taken over the Bocanita, Scottsboro, Ala., from long-time operator Charlie Webb . . . After a bout with pneumonia, P. J. Henn, Henn Theatres in North Carolina and Georgia, was on Film Row visiting . . . Jule Williamson, sales representative for Kay and Universal, Charlotte, N.C., has been appointed special sales representative for Kay in Atlanta . . . A. B. Padgett, assistant to Jimmy Harrison, Wilby-Kincey Service Corporation, resigned to enter business outside the industry . . . Dave Williams, for many years with many exchanges in Atlanta, has retired from the industry . . . Frank Lowery, former sales representative with Columbia, is now with UA in a similar capacity . . . Paul Stephens, former head booker-office manager with Rank, joined the Columbia booking department . . . Dave Prince, former Southern district manager for Rank, is now with Lopert with offices at United Artists. His secretary, Mrs. Elizabeth Morgan, went with him . . . Otis Couch, owner, 64 Drive-In, Fayetteville, Tenn., died there of a heart attack . . . Martin Theatres closed their Village, Columbus, Ga. . . . Just out of the hospital after surgery is E. P. Clay, Georgia theatre owner.

BOSTON

Ben Sack, Sack Theatres, hosted a luncheon in the Boston Club for actor Bradford Dillman, co-starred in "Compulsion," for the press and for city dignitaries. Following the luncheon, 20th-Fox set up a special screening of the film at Sack's Capri Theatre . . . Two of the Sack Theatre showcases, the Beacon Hill and the Capri theatres will show the French film, "Heroes and Sinners," some time this month. Ben Sack and general manager Sam Richmond are drawing up a large-scale promotion on TV and radio. . . . The largest contingent from New England ever to attend an annual Variety Club convention went to Las Vegas. The 53 member delegation was headed by executive director Bill Koster. . . . Dave Friedman, Essanjay Films, spent a week in town to complete a deal with Edward Ruff Film Associates to handle all the Essanjay exploitation product in the six New England states. . . . "Some Like It Hot" pulled \$17,000 at Loew's Orpheum, Easter Saturday and Sunday.

BUFFALO

Eastern Theatre Supply Co., Inc., has discontinued its theatre supply line. Most of its inventory has been sold to National Theatre Supply. Al Becker, who sold his Becker Theatre Supply to National 36 years ago, will become sales representative for National, handling their motel line. Eastern Theatre will act as a manufacturer's representative, handling various type electronic equipment. Manfred E. Pickrell, Sr., who has been associated with RCA over the past 30 years, will continue his association by handling the above named equipment.

Horror pictures have been eliminated from week-end schedules at the one motion picture theatre in Fredonia, N.Y., resulting from an agreement between manager Alden Sherman, and seven parent organizations. The experiment aims at providing motion picture "recommended" fare. . . . The Glen Art theatre, Williamsville, reports the success of its new policy. The first attraction, Charlie Chaplin in "Modern Times," was held over. Manager Richard Herman's next offering will be D. W. Griffith's "The Birth of a Nation."

CHARLOTTE

John W. Bateman, former manager of the National, Greensboro, N. C., has assumed duties as manager of the Winston, Winston-Salem, N. C., succeeding Robert Andrews, who has been transferred to Bluefield, W. Va. All three theaters are members of the Wilby-Kincey Service Corp., chain. . . . Actress Debra Paget ruled over the annual Azalea Festival, Wilmington, N. C., Apr. 2-5.

CHICAGO

The 400, on Sheridan Road, was robbed of an estimated \$300 . . . The Empire, Chrisman, Ill., owned by Mr. and Mrs. Stanley R. Kent, was destroyed by fire leaving the town without a movie house . . . George Kerasotes purchased the Gem City Drive-In, Quincy, Ill. . . . Ed. Kennelly, district manager, Alliance Theatres and manager Grand, Terre Haute, Ind., announced that \$100,000 will be spent modernizing the closed Liberty to make it one of the finest theatres in the State . . . William Mallers and Arthur Spirou, operators, Holiday, Highland Park, Ill., took over the Alcyon there . . . Herb Chatkin, Century manager, recovered nicely from surgery . . . Herb Ellisberg was named manager of the Sheridan Outdoor being built by Levin Brothers at 79th and Harlem for early opening . . . James E. Smith, associated with the industry for a quarter of a century, died . . . Alfred B. Taylor, former Paramount exchange manager in Los Angeles, was appointed division manager here succeeding the late Hal Stevens . . . The Chicago Cinema Corporation is making a success of its "Golden Age Club" with reduced admission prices to patrons over 65 . . .

CINCINNATI

Tent Three, Variety Club, was represented at Variety International, in Las Vegas, by Ralph Buring, Saul Greenberg, William Onie, Charles McDonald and Edward Salzberg. . . . Louis Wiethe, Valley owner, is the proud grandfather of Louis Henry Wiethe, III, born in late March. . . . Nine-week-old Elizabeth Ann Ferazza was the focus of attention on her first trip recently to Atlanta, Ga., when her father, Carl Ferazza, Keith manager, took her south for a visit with her grandparents. . . . UA local exchange is conducting a with-in office contest among the salesmen in connection with the company playdate drive, June 28 to July 11. . . . In an early morning robbery recently, thieves took \$375 from office of Auto-In theatre, owned by Jerome Kuntz. . . . Frank Yassenoff has sold two drive-ins, Muir and Starlight, Parkersburg, W. Va., to Charles Sugarman. . . . Robert Epps, owner of Classic, Dayton, O., is now operating Classic of same city. . . . Sunset, Hyden, Ky., owned by John Aher, Jr., is being booked by TOC Booking Agency.

IN MEMORIAM

PHILIP SUGARMAN, 67, a motion picture projectionist in Rhode Island for more than 55 years, died recently in Miriam Hospital, Providence, R. I. His career in the projectionist's booth matched the development of movies from the hand-cranked one-reelers of the early 1900's to today's feature-length films with wide screens and multiple sound tracks.

He began with the old Keith on Westminster Street shortly after he finished school and from there went to a nickleodeon on the site of the present Albee. Later he worked in Woonsocket at Lynch's and the Opera House—now the Park—and then returned to Providence, where, since 1926 he has been chief-projectionist for C & F Theatres Company working for many years at Fays and since 1953 at the Majestic, now a Stanley Warner house.

Born in Providence, Sugarman was a union projectionist and a member of many fraternal orders. He is survived by his wife, a daughter, a son, two brothers, four sisters, and four grandchildren. Burial was in Lincoln Park Cemetery, Warwick.

CLEVELAND

The big rush to the downtown theatres that resulted in a record Easter Sunday attendance is continuing under the momentum of top product offerings. . . . Raynburt Alburt, new owner of the Shia Drive-In, St. Clairsville, O. has renamed the theatre the St. C. Drive-In. . . . J. Stuart Cangney, former manager of the discontinued Jewel Theatre, is now managing the Lower Mall. . . . Universal started moving its exchange into the film Building.

Dave Sandler, of Sandler Manufacturing Co., makers of in-car heaters and speakers, is offering a dog leash utilizing his coiled cord system. . . . Modern Theatres Circuit has taken over the operation of the Highland, Akron, which they formerly leased to Edward Raab. . . . Horace Adams, president of Independent Theatre Owners of Ohio since 1955 and head of National Allied, will withdraw from many of his activities as ordered by his doctor. At the Mar. 24 meeting of the ITO board of directors, he asked to be relieved of his duties as president. He named vice-president Marshall Fine, Cleveland, acting president for the remainder of this year.

NOTICE TO THE INDUSTRY

MOTION PICTURE EXHIBITOR has decided that too little attention has been paid to the deaths of industry veterans, who have given entire lives to the operation of this industry's theatres, and to the industry's film distribution system. The tears of a few close friends, and a three-line obit notice in the local and trade press, do not seem to adequately record either a lifetime of effort, or the "mark" that many of them have left on this industry of ours.

THEREFORE: If the relatives and/or associates of deceased veterans, who had 20 or more years of their lives devoted to such industry pursuits, will service us with a recent black-and-white photo, and with a brief biog, we will try to find space in an early issue for its use. Through this method, both their career and their accomplishments will be entered in the industry's recorded history.

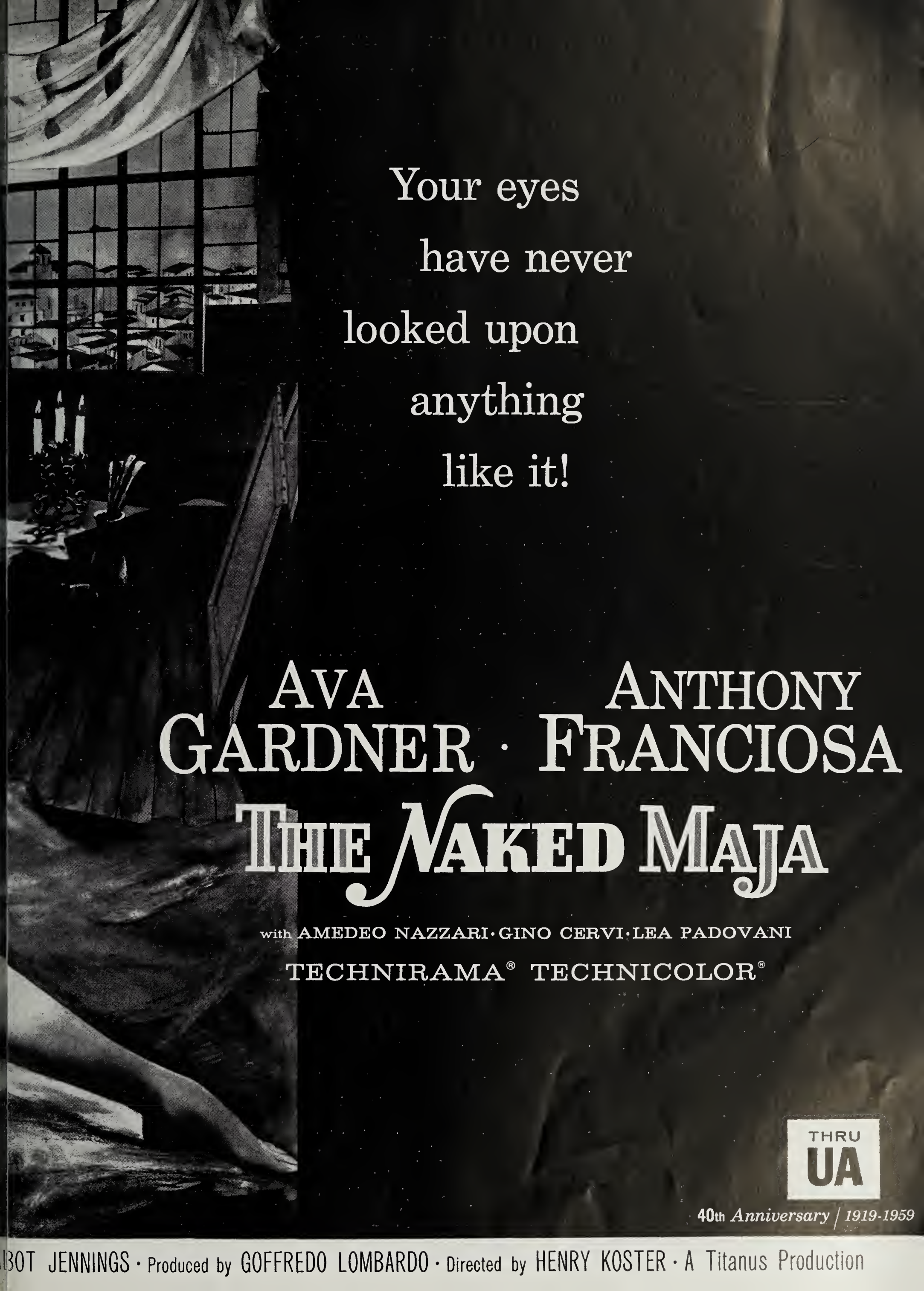
MOTION PICTURE EXHIBITOR, 246 N. Clarion St., Philadelphia 7, Penna., U.S.A.



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* A photographic reproduction of
"THE NAKED MAJA" by Francisco Goya
(Prado Museum, Madrid)

Screenplay by NORMAN CORWIN and GIORGIO PROSPERI • Story by OSCAR SAU



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have never
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anything
like it!

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with AMEDEO NAZZARI · GINO CERVI · LEA PADOVANI

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DES MOINES

Larry Day, first assistant chief barker, has been named chief barker of Des Moines Variety tent 15, as a result of the transfer of Woody Praught to United Detroit theatres, in Detroit. Ralph Olsen was named first assistant and Max Rosenblatt will be second assistant. . . . Lloyd Hirstine, Nathan Sandler and Syd Levy represented Tent 15 at the annual convention in Las Vegas. . . . The Des Moines Variety Club will hold a charity ball in the Val Air Ballroom, May 3.

DETROIT

George Wise, now operating the Senate was afflicted with picket trouble. He was assaulted after two pickets in front of his theatre were attacked by unidentified men recently and severely beaten while picketing the Senate for the Detroit Motion Picture Local #199. Wise, who operates his own projector, told police his own assailant advised him to "lay off my pickets or else."

A change to an all-color art policy has been made by Julius and Raymond Gugala for their Mars House, Hamtramck, recently renamed Mars International. . . . Indicative of an upturn is the re-opening of the Hollywood, which Elliot Cohen had closed. . . . L&L Concessions is now servicing the Tower, a Wisper and Wetsman house taken over by Harry Nott and John Sizemore. Booking and buying is being handled by the Mitchell Theatre Service.

JACKSONVILLE

Harry Botwick and Howard Pettengill, Miami FST executives, and Bob Harris, FST's west coast supervisor from Tampa, attended the FST quarterly luncheon in the Studio Theatre. Hosts were company president Louis J. Finske and vice president LaMar Sarra. . . . Carl Carter ran a five-feature weekend program at his Ribault Drive-In and called it a "gun-a-rama."

MIAMI, FLA., NEWS—Lillian C. Claughton, owner, Claughton Theatres, has been elected vice-president, Miami-Dade County Chamber of Commerce, the first woman to be so honored. . . . Mrs. Mary Lawrence, temporary manager, Sunset, South Miami, became a member of Wometco's Old Guard, employees of seven years' service. . . . Pedestrians were shaken and traffic disrupted when an underground transformer exploded in front of the Wometco Circuit offices. . . . Damage to air conditioning motors and the walls resulted when the air conditioning unit at the Colony, Ft. Lauderdale, started smoking. Manager Leo Hooper asked patrons to leave quietly.

NEW HAVEN

Nat Hern, formerly with RKO Theatres, New York, and more recently with the American Theatres Corporation, Boston, has joined the Smith Management Company, Boston, as manager of the 2070-car Meadows Drive-In, Hartford, replacing Harold Cummings, resigned. Robert Terrell has resigned as assistant manager, Meadows, to join Lockwood and Gordon Enterprises, assigned temporarily to managership of the East Windsor Drive-In, East Windsor, Conn. William Staples, latter's manager, is currently on leave of absence.

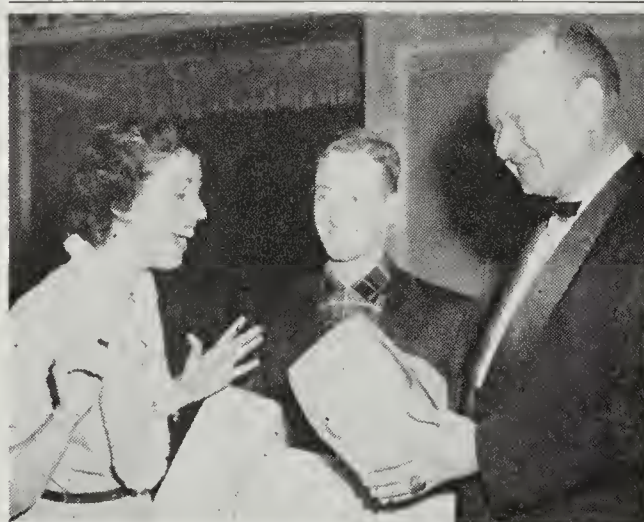
NEW ORLEANS

Bill Holliday, local manager of Paramount Films Distributing Corp. Exchange has announced the streamlining and merging of the Memphis and New Orleans branches, with himself, in charge of the combined area. All

booking, and general office business-billing, accounting and collections now will go through New Orleans. Shipping and inspection in the Memphis area will be handled by Loews Inc.-M.G.M. Pictures. Howard Nicholson, who for many years headed the Memphis exchange, will stay on in that city as sales representative. . . . Mrs. Lee Nickolaus, president of New Orleans WOMPI, was presented a seal and plaque at the club's St. Patrick's Day Dinner-Meeting, by the Tuberculosis Association of Greater New Orleans. The club was honored for "outstanding volunteer contributions of time and service in the annual Christmas Seal campaign." Mrs. Harry Ory was honored for her aid in producing and staging the WOMPI Minstrel and Variety Show. . . . In town to boost movies were Jo Morrow, to promote Columbia Picture's "Gidget," and Susan Kohner, Universal's teen age talent, to sing praises of "Imitation of Life." Easter attraction at the Joy. . . . Clyde Bourgeois has rechristened the Meyer, Biloxi, Miss., The Biloxi. Bourgeois has acquired the buying and booking for the Harlem, Canton, Miss., owned by Dr. Kermit Chadwick. . . . Drive-Ins resuming full time operation are Olin Evan's, Starlite, Florala, Ala., and A. R. Carruth's "51," Brookhaven, Miss. . . . Ralph Reid, who has handled the buying and booking for the Cozy, Minden, La., says it will close. . . . Sid Fuhrman has reopened the Mandeville, La., and Madisonville, La., theatres.

PHILADELPHIA

Albert J. Grossner, representing the Stanley Company of America, sold the Columbia Avenue Liberty to Elva D. Cohen for \$75,000. It was unofficially reported that the Wax interests would assume operation of the theatre. . . . Tri-State Buying and Booking Service is now handling the Palace, McAdoo, Pa. . . . Congratulations to Esther and Allen Benn on becoming grandparents again. . . . Dave Brodsky is being tendered a testimonial dinner on May 3 by the Downtown Jewish Orphans' Home. . . . Lou Davidoff, Ellis Theatres, was justifiably proud of his son, Stephen H., being appointed a Cadet Colonel in Temple University's Reserve Officer Training Corps. . . . Martin Ellis and his wife just returned from a visit to Las Vegas and Mexico. . . . After an absence of two and a half years Derb Blossner has returned as manager of the Hill, Camp Hill, Pa., replacing David R. Jones. Blossner had "retired" from the theatre business until lured back into the fold, first serving as manager of the Elton, Steelton, Pa., where he trained Oral Eckert, a former doorman, for the managership before moving to the Hill



Mrs. William Altmiller, London, Ky., was agreeably surprised recently when she registered at the 2,500,000th patron at the Capitol, Cincinnati. She was gifted with a week-end trip to Mammoth Cave, Ky., luggage, and an orchid. Seen with her is her husband and William Rish, Capitol managing director.

. . . Heckert Buildings, Inc., Lemoyne, Pa., has purchased the Lemoyne theatre and former Lemoyne hotel buildings from Harry Chertcoff for \$70,000. The theatre has been vacant since 1956. . . . Edgar J. Doob, manager, Loew's Aldine, Wilmington, Del., received a top-of-the-front-page publicity break in The Wilmington Morning News recently with a three-column photo clearly showing his marquee announcing "Some Like It Hot." The accompanying caption, commenting on the previous day's rain, sleet, hail and snow, declared it could have been changed to "We'd all like it Hot and Sunny!" . . . Don't forget Daylight Saving Time starts April 26. . . . Rumor has Hamid Theatres in Atlantic City, N.J., with the exception of the Warren and the Steel Pier, going to Ellis Theatres. . . . It has finally leaked out that Warners' branch manager William G. Mansell's middle name is GERALD! . . . William Doyle, United Artists salesman, resigned last week.

ST. LOUIS

Louis LaGreco has disposed of his interest in the Fairfield Drive-In, Fairfield, Ill., and the Sunset Drive-In, McLeansboro, Ill., with Harry Jones taking over. . . . The stock of St. Louis Theatre Supply Company and its owner, Midwest Projection Equipment Company, were sold at auction. Both companies now pass out of existence. . . . The Thunderbird Drive-In, St. Louis, is in the final stages of construction for the Mid-America Drive-In Theatres. This company, which recently purchased the St. Charles Drive-In, St. Charles, Mo., has changed its name to the Plaza Drive-In. . . . Closing recently for the summer were the Avenue, West Plains, Mo.; Ritz, Carlyle, Ill.; Vista, Centralia, Mo.; Roxy, Shelbyville, Ill., and Cuba, Cuba, Mo. . . . The Majestic, East St. Louis, Ill., was burglarized. . . . The Daylight Savings Bill, which would make observance of this type of summer time six months of the year from the last Sunday in April to the last Sunday in October, passed the House. . . . Jesse Bizzel reopened his Rex, Dongola, Ill., on a week-end basis. . . . Charlie Beninati reopened his Car Breeze Drive-In, Carlyle, Ill., with a screen measuring 80ft. wide and 40ft. high. . . . Some 200 industryites attended the Oscar Night banquet in the Zodiac Room of Hotel Chase under sponsorship of the Missouri-Illinois Theatre Owners and St. Louis exhibitors. Jerry Berger, director of advertising-publicity, Esquire and Norside, served as chairman handling arrangements for the dinner and the special local television and radio advertising in connection with the Academy Awards telecast, which was shown to those attending on a special TV screen measuring six by eight feet. He also served as master of ceremonies.

SALT LAKE CITY

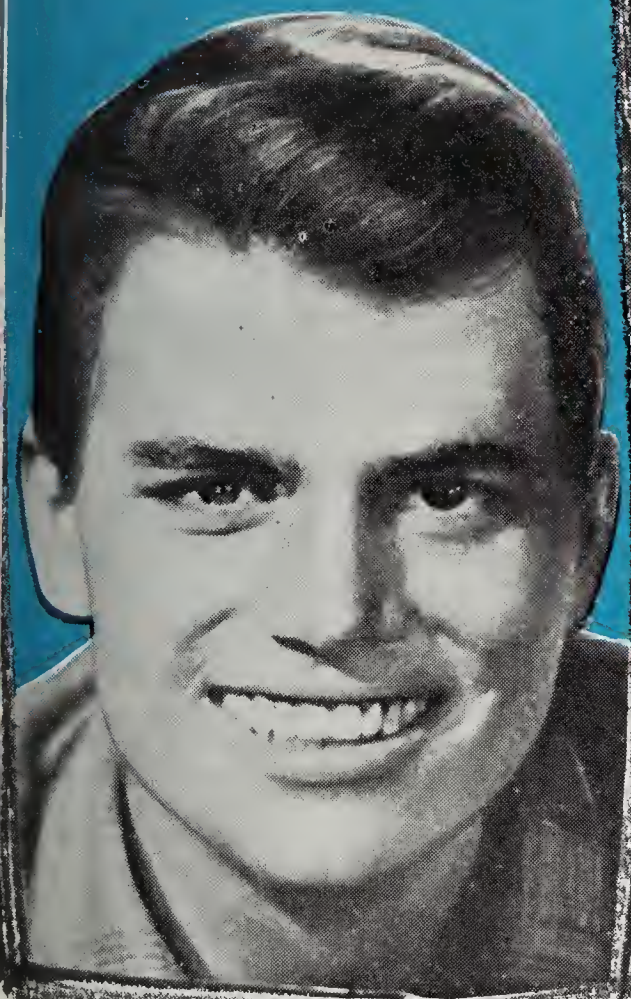
Warren Butler, manager of the Rialto, Fox Intermountain Theatres, reports he will be transferred to the Oak Hills drive-in. His position at the Rialto will be taken by Don Carlson, returned from two years with the Navy and currently assistant manager at the Rialto. . . . A tie-in with a local radio station to put out pamphlets on "The Mating Game," at the Capitol has helped MGM open with good houses. . . . More than 300 children in local hospitals received Easter gifts this week when Dan Kostopulos, owner of the Broadway, visited them. . . . James Christensen, veteran theatre operator at the Arcade theatre here, sponsored a special theatre benefit to aid the H. R. Bjorkman family, victims of a fire that killed two of the children.

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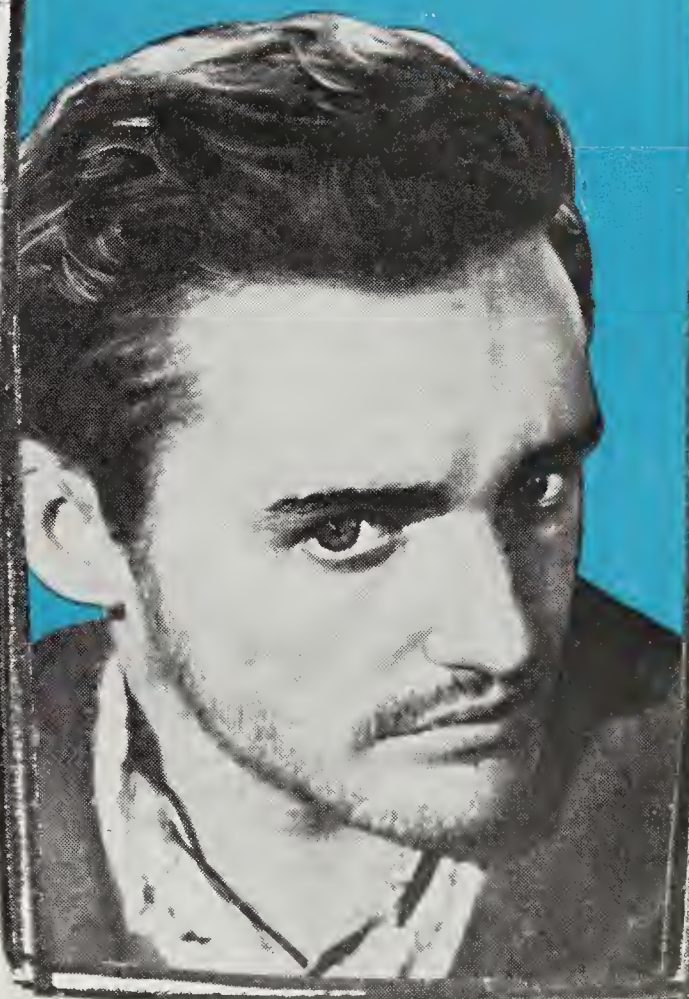
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PARAMOUNT, 2339 Tulane—JACKSON 5-3357

Br. Mgr.: William Holliday. Office Mgr.: Clyde J. Daigle. Sales: Milton T. Aufdemorte, Jr., Edgar E. Shinn, Tom Watson. Bookers: Eddie Richards, Irma Rogers, Eddie Kaufenberger. Cashier: Ann Balencie. Field Exp.: Leonard Allen. Emerg. Phones: Daigle, FOREST 1-5297; Kaufenberger, TWInbrook 9-9778; Film Inspection Service, GA 1095; Roy Gallagher, VE 3-4572.

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UNITED ARTISTS, 210 S. Liberty St.—TULANE 3617

Br. Mgr.: George R. Pabst. Sls. Mgr.: Alex C. Mailho. Office Mgr.: Elizabeth Bacon. Sales: Maurice Artigues, Charles Pabst. Bookers: Nat Odom, Ann Dufour. Cashier: Nina Roser. Field Exp.: Addie Addison. Emerg. Phone: Film Inspection Service, GA 1095; Roy Gallagher, VERNON 3-4572.

UNIVERSAL-INTERNATIONAL, 143 S. Liberty St.—JACKSON 2-9181

Sls. Mgr.: C. R. Ost. Office Mgr. and Sales: Bob M. Boovay, Jr. Sales: E. L. Stevens. Booker: Anna Sinopoli. Emerg. Phone: Ost, AUDUBON 5012.

WARNER BROS., 201 S. Liberty St.—TULANE 2121

Br. Mgr.: Lucas S. Conner. Office Mgr.: August W. Trog. Sales: Edward Fitzgerald, R. A. Boykin. Bookers: Joe Springler, Joe Sacco, Charles Varnado, Charles Jones, Mrs. Doris Stevens. Cashier: Catherine D'Alfonso. Emerg. Phones: Springler, GALVEZ 4547; Sacco, BYwater 0322; Varnado, VERNON 3-1463; Stevens, FAIRVIEW 8616; Roy Gallagher, VERNON 3-4572.

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Emerg. Phones: Tom Neely, Sr., GALVEZ 1458; Pascal Caruso, WH 9-8345; C. Achee, Jr., VERNON 5-7686.

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NATIONAL SCREEN SERVICE, 1429 Cleveland Ave.—JACKSON 5-9588

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PORT PRINTING CO., 222 La Salle St.—JACKSON 5-6987

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Four NT Officers Named To NTA Board

LOS ANGELES—B. Gerald Cantor and John B. Bertero, chairman of the board and president respectively, of National Theatres, Inc., last week were named to the board of directors of National Telefilm Associates, Inc., a recently acquired National Theatres subsidiary.

Charles L. Glett and Jack M. Ostrow, National Theatres directors, also were named to the NTA board, at a special meeting here following formal completion of the acquisition.

Ely A. Landau is chairman of the NTA board. Other directors are Oliver A. Unger, NTA president, and Harold Goldman, executive vice-president.

National Theatres acquired NTA in an exchange offer, of debentures and warrants for NTA shares and warrants. The offer, declared effective on March 24, was accepted by holders of more than 80 per cent of the NTA shares outstanding, and holders of more than 60 per cent of the outstanding warrants.

Cantor has been a director of National Theatres since February, 1957. He is president of Cantor, Fitzgerald & Co., Inc., investment bankers. Bertero took office as National Theatres president and chief executive officer in October, 1958, and has served on the company's board since 1952. Glett became a vice-president and director of National Theatres in September, 1958. Ostrow has been a director of National Theatres since February 1958. He is an attorney and certified public accountant.

NTA, one of the country's largest distributors of films for television, has a library of approximately 565 feature length motion pictures originally produced for cinema distribution. The company also distributes film series and short subjects.

Long Memphis Strike Ends

MEMPHIS—A projectionists strike of 26 months duration ended last fortnight with the withdrawal of pickets from 15 neighborhood theatres.

The settlement was said to call for a complicated pay schedule with different provisions for the more prosperous and less prosperous theatres. Compromises were made on both sides.

DST Mulled For Ill.

SPRINGFIELD, ILL.—The Illinois State Legislature last fortnight passed a bill to establish state-wide Daylight Saving Time from the last Sunday in April to the last Sunday in October. If approved by the Senate and signed by the Governor, DST would become effective in Illinois in 1960.

Watch for them!

NEXT!

Portland, Ore. Territory

Issue of April 22

New Haven Territory

Issue of April 29

Save them!

MPAA Nixes Business Building Plan On Piecemeal Basis, Montague Says

NEW YORK — It was made clear last fortnight by the MPAA board of directors that it wants the \$2,300,000 full-scale nationwide Business Building campaign or nothing at all.

Abe Montague, vice-president, Columbia Pictures, and the association's representative on the Business Building Campaign's executive committee, reported to the board on the recommendations of the MPAA advertising and publicity committee concerning the campaign. These were that the MPAA committee felt that no piecemeal campaign would do the job, and that the distributors still stand behind the original campaign proposal.

This dooms the proposal of TOA's Ernest G. Stellings that the Business Building campaign proceed with a single project—"Operation Moviegoing"—which would enlist the nation's disc jockeys and cost \$300,000, half of which would come from exhibition and the other half from the MPAA.

For the entire campaign, exhibition has pledged \$325,000 against its \$1,150,000 quota, with an estimated \$170,000 actually collected.

WB Sets Dividend

NEW YORK—The board of directors of Warner Bros. Pictures, Inc., at a special meeting last week, declared a dividend of 30 cents per share on the company's common stock, payable May 5 to stockholders of record April 20.

Baltimore Censor Bill Killed By Committee

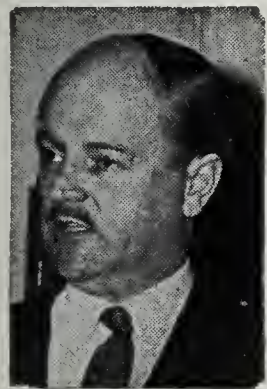
ANNAPOLIS, MD.—The Judiciary Committee of the House of Delegates last fortnight turned down a bill which would have empowered the Maryland Board of Motion Picture Censors to declare certain films unfit for children in Baltimore City.

Another measure which would make it a misdemeanor to show "obscene" films in Maryland and imposes a \$25 fine for such showings is before Governor Tawes for his signature. This bill, however, is considered little more than a duplication of Maryland law already in existence.

Warners Sets "Cavalcade"

NEW YORK—Warner Bros. will hold a "California Cavalcade" that will bring division and branch managers to Hollywood for the week of June 15-21 from the company's 38 exchanges in the United States and Canada, as well as from various foreign branches.

The week's activities will combine sales campaign meetings on forthcoming Warner Bros. releases with a celebration of the just-concluded record-breaking "Welcome Back, Jack" sales drive in honor of president Jack L. Warner.



LONDON Observations

by Jock MacGregor

IT'S LUCKY I'm not a nervous type or too much of a drinking man! Returning home the other night there was a cryptic note on the stairs: "There's a lobster in the fridge. A boy scout brought it." Immediately I had thoughts of lobster salad instead of the frugal meal I'd planned.

Hurrying to the fridge I heard a clatter. I opened the door and there was the largest lobster I ever saw—alive.

We eyed each other with certain forebodings. Then I observed he had a label around his neck. It read: "My name's Sam . . . I co-star with Doris Day, Jack Lemmon, Ernie Kovacs in a wonderful new comedy, 'It Happened to Jane.' We arrive at the Odeon on April 30." Stars may have snapped at me before, but never have I really considered eating one, save perhaps Marilyn Monroe in my younger days.

We became rather friendly, but the problem was the utensil in which to cook him. The saucepans were much too small. The washing up basin, he felt, undignified, so we settled for the bread bin. My colleagues, judging by the stories which somehow recalled those of the blitz and the bombs that missed the night before, had had equally exciting adventures, and Columbia got quite a spot of publicity.

ILLNESS PREVENTED Joe Vegoda supporting his partner Michael Green when Regal Films held their office warming in Soho Square. Heading their program of new product and reissues is "Jack the Ripper," which is being presented as a horror gimmick picture. Good luck. Meanwhile there are more than whispers to the effect that other distribution companies are in the course of being set up. They will mainly be concerned with the production of British films and leave most of the selling and physical handling to established distributors.

The British Film Producers Association have unanimously agreed that membership should be open to all makers of British quota films who are resident in the U.K. This will not, however, require an alteration to the constitution.

NEVER ONE to be too depressed with the industry, Jack X. Prendergast is purring at the success of his son in the musical world. As John Barry, he has become a big hit on TV. His show is being produced by another exhibitor's son, Southan Morris' Stewart. . . . U-I's Douglas Granville hosted a fork lunch for the press to meet the delectable Susan Kohner, who answers to the nickname of "Smokey," after the Odeon press show of "Imitation of Life". . . . Nice to renew acquaintances with Jack Lemmon in Les Ambassadeurs Club one recent midnight—this club attracts most of filmland's brightest sparks. . . . Sam Spiegel has arrived to do the ground work on "Suddenly, Last Summer," for Columbia release. . . . What enormous imagination catches the Oscars are! Contents bills for all London's evening papers read: "Hollywood Academy Awards". Oscar must be worth millions to the industry, and he should be protected as such.

Fox Settles With Publicists

NEW YORK—Negotiations between the Screen Publicists Guild and 20th Century-Fox ended last fortnight with the ratification by the SPG membership of an agreement providing for a six per cent across-the-board wage increase for seniors making their minimum \$155.

With the ratifying of the agreement 20th-Fox became the first company to settle with the Guild under the terms of the wage-reopening clause in the current contract. Warners, Columbia and U-I are still in negotiation with the Guild.



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Theatre Installations
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Scranton To Reorganize

SCRANTON, PA.—Scranton Corporation, former subsidiary of F. L. Jacobs Company, last fortnight received permission to reorganize under the Federal Bankruptcy Act.

Petitions granted by U.S. District Judge John W. Murphy here, included the Scranton subsidiary, Hal Roach Studios, Inc. President James B. Johnson, Scranton Corporation, said the action was an attempt to straighten out financial matters.

Araki Joins AA in Japan

NEW YORK—Itsuo Araki has been appointed general sales manager of Allied Artists of Japan, Inc., Norton V. Ritchey, president of Allied Artists International Corp., announced last week. The announcement of Araki's appointment was made simultaneously in Japan by William Osborne, Allied Artists supervisor for the Middle East, Far East and Africa, and Fernando Rodriguez, managing director of Allied Artists of Japan, Inc.

Successful '59 Seen By Republic's Yates

NEW YORK—Douglas T. Yates, vice-president, Republic Pictures Corporation, told company stockholders last fortnight that "1959 should be a very successful year." He conducted the meeting at the Essex House in the absence of his father, Herbert J. Yates, president, confined to his California home with torn leg ligaments.

Earnings in the second quarter ending this month should equal or exceed those in the second quarter of 1958, Yates said.

Gross earnings in the second quarter of 1958 were \$400,000, or about \$200,000 after taxes. Similar earnings equal to about five cents a share on the 2,004,190 shares of common stock outstanding, were reported for the first quarter of 1959. That compared with earnings of 41 cents a share, including non-recurring profits, in the first quarter of 1958.

Four directors were elected to the board for three-year terms. They were Victor M. Carter, Harry C. Mills, J. J. O'Connell, and Theodore R. Black.

Reporting on the future of Republic, which is no longer in the production of motion pictures for theatres, vice-president Yates said that all facets of the company were expected to continue operating profitably.

TOA Lists Foreign Pix

NEW YORK—The sixth edition of its Foreign Film Directory, listing 759 features from 65 distributors, was issued last week to its members by the Theatre Owners of America.

In a foreword TOA pointed out that the 759 features represent a gross gain of 132 pictures over the October 1958 edition of the semi-annual publication. Since the last edition, which listed 672 titles, 45 films were withdrawn from theatrical release. The new book also lists 65 distributors, two more than the October issue. Ring Film Corporation, NTA Films, and Vinod International were added for the first time, and Stratford Pictures withdrew from the foreign film field, TOA said. It also noted the transfer of Rank Film Distributors of America product to the Lopert Film organization.

The 46-page brochure alphabetically lists films in current release; then shows each company's product by title, running time, cast, type, color, country of origin, whether it is titled or dubbed, and year of release. An appendix lists all distributing companies, and all sub-distributors by exchange area.

Disney, BV Rejoin MPAA

NEW YORK — The MPAA, which during the past year lost two members, Republic and RKO, last fortnight regained the Disney organization which had resigned over four years ago.

Walt Disney Production reaffiliated as a producer member and Buena Vista as a distributor member as of April 1.

The MPAA board reelected all officers following the annual association membership meeting, and passed unanimously a resolution honoring the late Cecil B. DeMille, who was a director of the association for 26 years.

Weiner Heads PR Firm

NEW YORK—Sanford W. Weiner, vice-president and general sales manager of the company, was elected president of Film Representations, Inc., at the last board meeting. He replaced Harold J. Salemsen, who has resigned from Film Representations, Inc.



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PHYSICAL THEATRE ● EXTRA PROFITS

BILL HADDOCK, Editor



THE ENTRANCE FOYER lighting of the new ABC Theatre, Preston, England, compliments the striking contemporary decor. Note downlights over candy stand, and cluster of small conventional lighting in cantilevered roof.

Volume 14

Number 4

April 15, 1959

A once-a-month combined department devoted to the physical structure of the conventional and drive-in theatre, its design, equipment, and furnishings, with a special section devoted to theatre refreshment operations and management.

Give EVERY picture a chance to make money for you! An attraction board large enough to accommodate plenty of powerful sales copy will sell it as a big event.

than all other makes!

Wagner alone offers frames and glass units in ONE panel regardless of size. Stronger, they can be installed before the glass. Serviced easier and at less cost than frames comprised of many small sections.

A large, stylized, three-dimensional letter 'W' made of a dark, textured material, possibly wood or stone, set against a light background. The letter is composed of several rectangular blocks joined together, giving it a blocky, geometric appearance. The texture of the material is visible, showing a grain or a rough surface. The letter is positioned diagonally across the frame, with its top-left corner pointing towards the upper left and its bottom-right corner pointing towards the lower right. The lighting is soft, creating subtle shadows that emphasize the three-dimensional nature of the letter.

WAGNER SIGN SERVICE INC.
218 S. HOYNE AVE. CHICAGO 12, ILL.

PE-2

LAYING IT

On The Line

A Date To Remember

The recent activity of the Motion Picture Research Council's Theatre Liaison Staff has established, through surveys and subsequent reports, what many observers both in and out of the industry have long suspected: that the quality of film presentation in far too many theatres, conventional and drive-in alike, is sub-par. This is one way of stating politely that the public is not getting what it is paying for—and has a right to expect—inasmuch as inferior projection can be corrected easily or prevented altogether.

The contents of the MPRC's two projection reports, based on conditions found in many hundreds of theatres in different localities across the country, are not cheerful reading. They are a clue to much that has gone wrong at the boxoffice in recent years, and reading between the lines one suspects inefficiency, even indifference, on the part of projectionists, or local management, or both, in providing the best projection possible with the equipment at hand or available. For instance, in 74 per cent of the big city, first run theatres visited in 1958, MPRC reported that optimum focus could not be obtained!

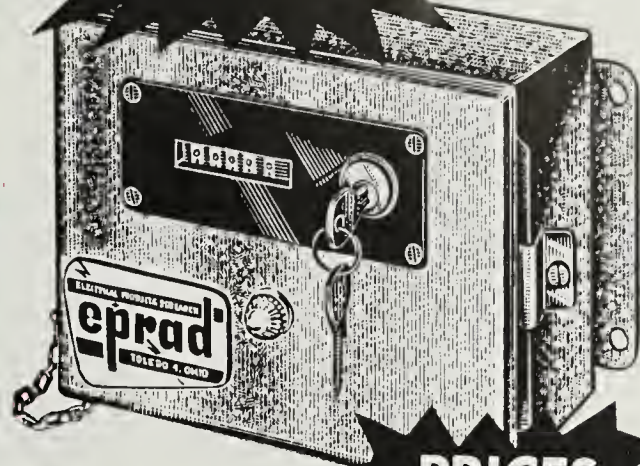
This deplorable state of affairs may be remedied by action from at least one organization. Theatre Owners of America has called a meeting for today (April 15) to explore the possibility of establishing an industry committee to promote better projection. It has been proposed that such a group should be organized on a non-commercial, non-profit basis to make projection training available to any theatreman who wants it. This, indeed, could be a crucial date in the recovery of motion picture exhibition.

As representatives of leading manufacturers, dealers, service concerns, and others meet with TOA, we congratulate them on their laudable, desperately important objective. At last, a positive prescription for the theatre's economic health is being examined. Much can be forgiven a theatre that succeeds in putting the best picture possible, in the circumstances, on its screen. Although comfort and other facilities cannot long be neglected, it is what he sees on the screen that counts first with the customer; every time he is absorbed by screen fare—which he should be when projection is optimum—then another battle with home TV has been won. Too many of those battles have been lost, we suspect, because theatre projection has not been substantially, or noticeably, superior.

There cannot be any excuse for less than optimum projection. Manufacturers and theatre owners are showing a willingness to cooperate, and equipment is available which, without question, can do the job the industry demands of it in the competitive struggle. Assuming agreement is reached at today's meeting, it remains to formulate and implement a program at the grass roots level. When that is done successfully, and its rewards are being reaped, then, indeed, this would be A Date To Remember.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of **MOTION PICTURE EXHIBITOR**, published once a month by Jay Emanuel Publications, Inc., 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

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**THE ONLY LAMPS WHICH PROJECT
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MAMMOTH SCREENS!**

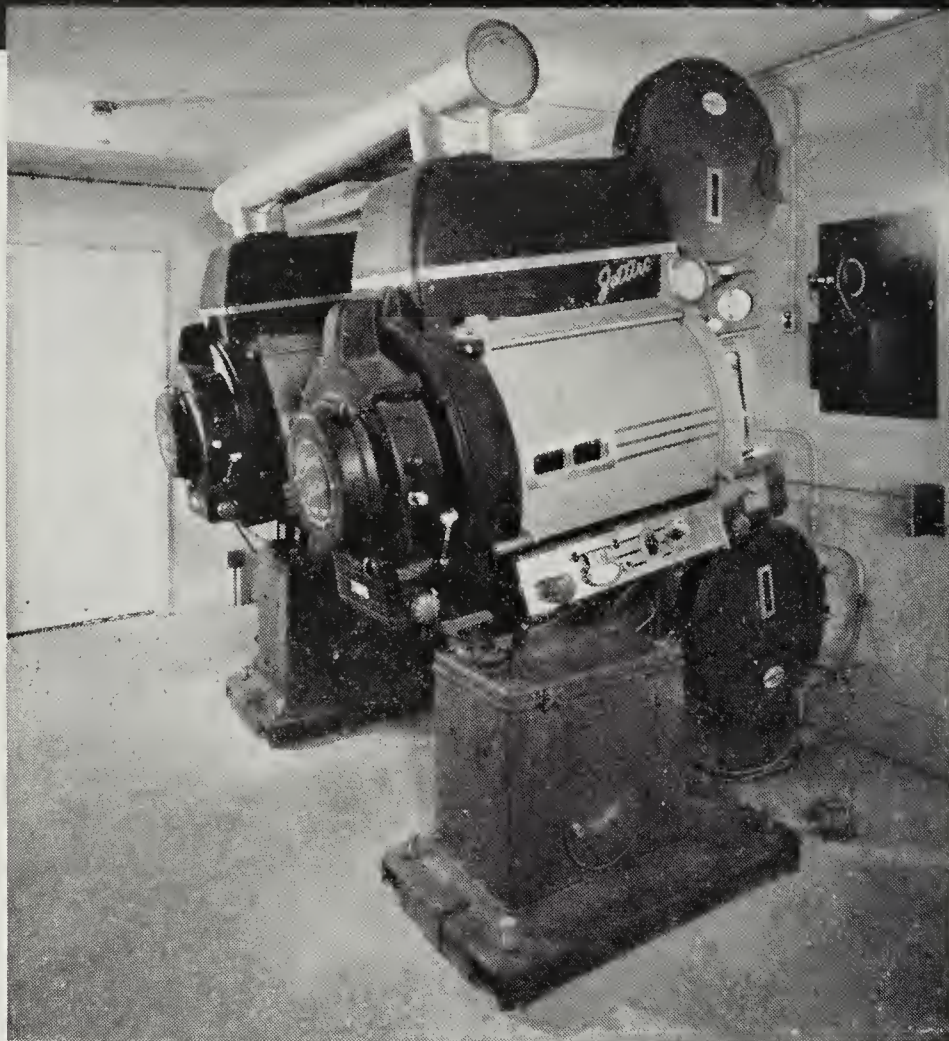
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THE AUDITORIUM WALLS of the Stony Theatre, Chicago, are cited often as an excellent example of what can be achieved with fluorescent paint.

Luminescent Light for Theatres

By A. STROBL
President, Stroblite Company

Theatre Uses

As a safety measure against electric power interruption, the exit signs made with phosphorescent materials will remain visible in the dark, rendering valuable service in such emergencies.

The early phosphorescent color effects as presented on the stage had great eye appeal

PHYSICAL THEATRE

Vol. 14, No. 4

April 15, 1959

to the audience, and there was a growing demand for a method to obtain similar glowing effects without the existing limitations. This led the Stroblite Company in the late twenties to the development of fluorescent color materials and the use of ultra-violet lighting.

In fluorescence, the colors are made to glow by illuminating them with ultra-violet blacklight. The light energy is not stored up, but the colors will glow only as long as the blacklight is trained on them. When this light is shut off—they instantly cease to glow.

Greater Flexibility

Fluorescence has found much wider applications in the theatre because of its greater flexibility. Good effects are obtained even in dimly lit surroundings. The brightness of the

Continued on Page PE-13

IN 1921, Ziegfeld amazed Broadway with a sensational stage effect. Girls were dressed in regular lace costumes, when suddenly the lights went out and in the blackout the previously colorless costumes burst forth in brilliantly glowing colors. This was the beginning in this country of the use of a new medium—luminescent colors—for producing those beautiful luminous color and lighting effects you see time and again in many leading theatres. It also paved the way for a new industry, and today we find many applications of the once laboratory curiosities; phosphorescence and fluorescence, known as luminescence.

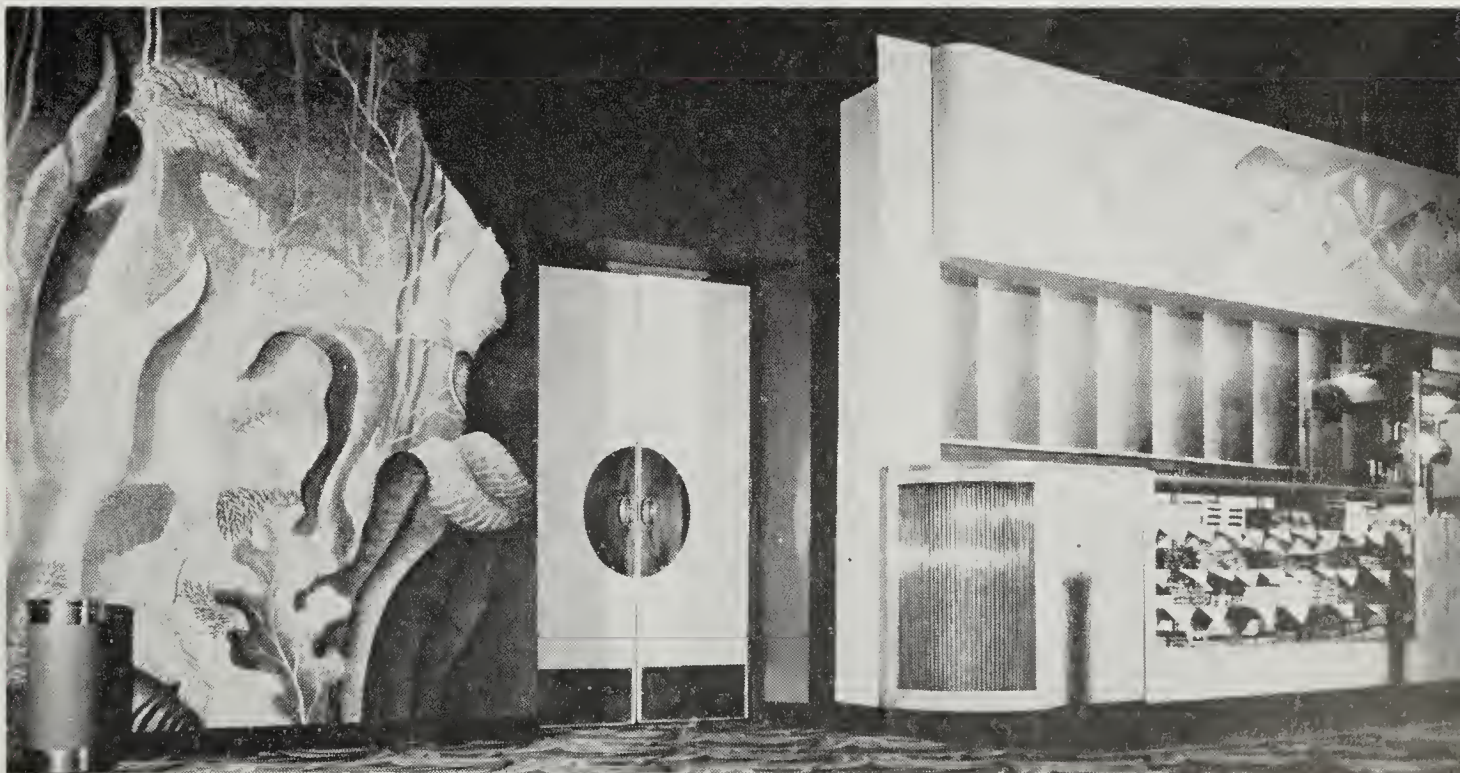
Ziegfeld obtained his effect by painting the costumes with phosphorescent paints. Phosphorescent materials have the quality of absorbing light and then emitting it again. They do not generate light but have to be charged with it, a process similar to charging a storage battery with electricity. When a phosphorescent surface is exposed to strong white light for only a fraction of a minute, it will become fully charged. The stored up light energy will then be given out in the dark, thus producing a glow.

Basic Materials

The basic materials are phosphorescent pigments, which are white or slightly colored in white light but will glow in various colors in the dark. The length of time and the brightness of the glow varies in different materials. The after-glow may be bright, lasting for a few minutes, or it can be dim, lasting for many hours.

Luminous products are available in ready mixed luminous paint form, or as luminous paper, fabric, plastic, etc. Phosphorescent paints do not contain any phosphorus, radium, or other dangerous materials.

THE LOBBY refreshment stand area is another part of the theatre which can benefit from adaptable free form decoration achieved through judicious use of luminescent paint and blacklight.



WORD MAGIC

In Employee Relations

WORDS are the most important tools in a theatre executive's employee relations kit. Are your words working for or against you?

By JACK E. BEDFORD

AS YOU KNOW, you can build better employee relations in your theatre if you use the "right" word at the "right" time when talking to employees. And, you also know that it is easier to make this statement than it is to put it into practice in your day-to-day dealings with people under your supervision.

Here are some ideas you can use to put word magic into your dealings with employees in your theatre—words that will work wonders in building better employee relations for you.

YOU, YOU, YOU

Song writers Robert Mellin and Lotar Olias, who penned the lines for the popular tune, "You, You, You," employed word magic in the title. It has natural and universal appeal. When a romantic young man hears a beautiful girl sing the song, he hears the "you, you, you," as though the girl was singing, "me, me, me."

Theatre executives can borrow a page from this fundamental principle of human relations and woo their employees with the powerful words—YOU, YOU, YOU. Employees hear the word "you" and it comes out "me." This psychology automatically puts the employee into the picture and he is more responsive to the ideas and suggestions you make.

Here's a simple little experiment you can try to check and to improve your "you-ability." Describe some work assignment to an employee in about seven short sentences. Keep your description specific, but be brief in the way you describe the duty to the new worker.

Count the total number of words you have used to describe the assignment you selected for this experiment. Count the total number of times you used the words "you" and "your." Divide this by the total number of words you used in your description. This will give you your "you-ability" score. Ten is considered good.

Now add the word "you" to each of the seven sentences you had in your original de-

scription. This may require a change in the sentence, but be sure you keep the same thought as you add a "you" to your sentences.

You will see how this addition of the word "you" changes the tone of what you said. You will be making your work assignment in terms of your employee's viewpoint. Word magic will help you get the kind of cooperation you want.

You may feel that you can use "you" too many times in handling work assignments. When you first start to apply this word magic in your human relations problems, you will be very conscious of the number of times you use "you." You may get the idea that you are putting too much emphasis on the "you" idea.

However, you will find that your employees are not conscious of the strong use of "you" in your instructions. They will develop a cooperative attitude, but will not know exactly why they like you as a supervisor—your word magic will be working for you.



AS YOU KNOW

These three little words can be real word magic for anyone who will put them to work. Everytime you use the expression, "as you know," you will give your employee a subtle compliment. You indicate through your word magic that you recognize your employee has plenty of know-how about his job. Yet, you have an opportunity to repeat instructions with extra emphasis.

Regardless of whether your employees know what you are telling them, they will agree. Vanity enters the picture to help this word magic work for you in building better employee relations. Your employees go on record as "knowing" because you have used the "as you know" preface to your instructions.

When you use enough "as you know" in dealing with your employees, you will find that they readily accept your idea or instructions. Before long, the ideas you have planted with this "as you know" psychology become your employee's ideas. Word magic will have done an employee relations job for you.

There are two thoughts to keep in mind in applying this word magic in dealing with employees: (1) use the phrase "as you know" to preface the point you want to make—not after you have made a complete explanation. (2) do not use this word magic on points that the employee could not possibly know—keep it for things he *might* or *should* know.

WHAT IS YOUR OPINION?

One problem you probably have is in finding out exactly what your employees' interests and desires are. When you use the word magic, "What is your opinion?", you will be able to draw out your employee's *real* problem or interests. It will pin-point the problem your employee has, and then you can quickly work out a solution to this problem and give him what he *really* wants.

Asking an employee for his opinion is a subtle compliment. It gets away from the thought that you are trying to put something over on him. He believes you are a friend because you have asked him his opinion.

"What is your opinion?" is word magic. But, it can be a dangerous device to use in dealing with employees under your supervision. You should be sure that the point it is used on is not a subject that will get the conference off the track.

Another pitfall to avoid is the constant repetition of the same phrase—"What is your opinion?" It is good word magic, but it becomes better if the same idea is expressed in other words. For instance, you might ask, "What do you think of this?" or, "How do you suppose we should do this?" or "What is your thought on this?" Or, "Do you have any ideas on this?"

YES, AND IN ADDITION

This word magic is employed to smoke out the employee's *real* complaint or gripe. It shows agreement with the employee's ideas, but it asks a question which will tend to bring the real reason for the complaint out into the open. It will be strong word magic for you if you get the right inflection into your voice as you ask, "Yes, and in addition—"

You can put the right emphasis on this phrase if you will state the "yes" part in a positive way. Then, add the "in addition" with a question mark in your voice. Then wait. This pause with an expectant look will

Continued on Page PE-10

From this 21-Inch Cold Type Mirror Is Reflected the World's Brightest Screen Light!

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different technique in producing
light, the new—*

*National
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—projects 65,000

lumens, making it by far

**THE MOST POWERFUL
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EXTRA PROFITS

BILL HADDOCK, Editor

April 15, 1959

NAC STRESSES DIVERSIFICATION

Eastern Regional Meeting In New York Also Reviews Merchandising And Comes Up with a Series of Profit Making Ideas for Theatres

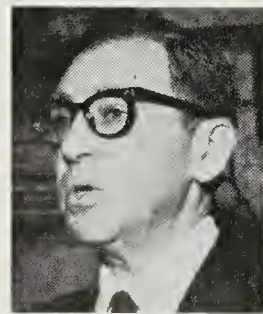
AUTOMATIC MERCHANDISING equipment manufacturers will have available to theatre operators, within six to eight months, new vending equipment for serving a wide variety of hot food menus in aluminum containers, it was disclosed by Melville B. Rapp, APCO executive vice-president, at the 1959 Eastern Regional Conference sponsored by National Association of Concessionaires last month. The conference, held in the Park-Sheraton Hotel, New York, was attended by 200 concession operators and concessionaires.



NATHAN

Bert Nathan, Bert Nathan Enterprises, Inc., and past president of NAC, served as program chairman and conference moderator. Lee Koken, RKO Industries Corporation, and NAC board chairman, welcomed the registrants and opened the conference with an outline of the profit-making topics to be discussed.

Registrants were urged to take advantage of this opportunity to diversify and expand their business into full-line vending. Rapp emphasized that the "hot food era" is just ahead and that concession operators who have developed the knowledge of food and beverage preparation and service should develop business in this field.



RAPP

During the morning session, Leonard Pollack, director of concessions for Loew's Theatres,

lauded the 15 cent candy bar as the most progressive step taken in candy merchandising in recent years. He stressed that its larger size and extra weight gives the public better value and that the 15 cent price printed on the wrapper establishes the price favorably in the consumer's mind to the advantage of the stand operator. Responses from those in the audience seemed to indicate that 15 cent candy bars would gradually replace the 12 cent sellers.



POLLACK

A new sales idea for popcorn was offered in the 48 ounce fluid container, which was being sold successfully in first run theatres for 40 cents. Ice cream still is far from its true sales potential, and it was urged that sellers put greater effort behind bars, sundaes, cones, and other novelties. The use of larger and more attractive display cabinets set into the front counter was pinpointed as one of the ways to stimulate purchases.

A new and successful merchandising idea for hot dogs was offered by operators in "action" motion picture theatres: use two sizes of frankfurter—the ordinary and a jumbo size, and you will be surprised at how many times the buyers will take the larger size for a higher price, stated a concessionaire. Two successful items now available are packaged cotton candy at 15 cents and, in the hot food line, the lobster roll.

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.



KOKEN

work with theatre owners in developing a higher cents per patron return at the concession stand," according to Emanuel Frisch,



FRISCH

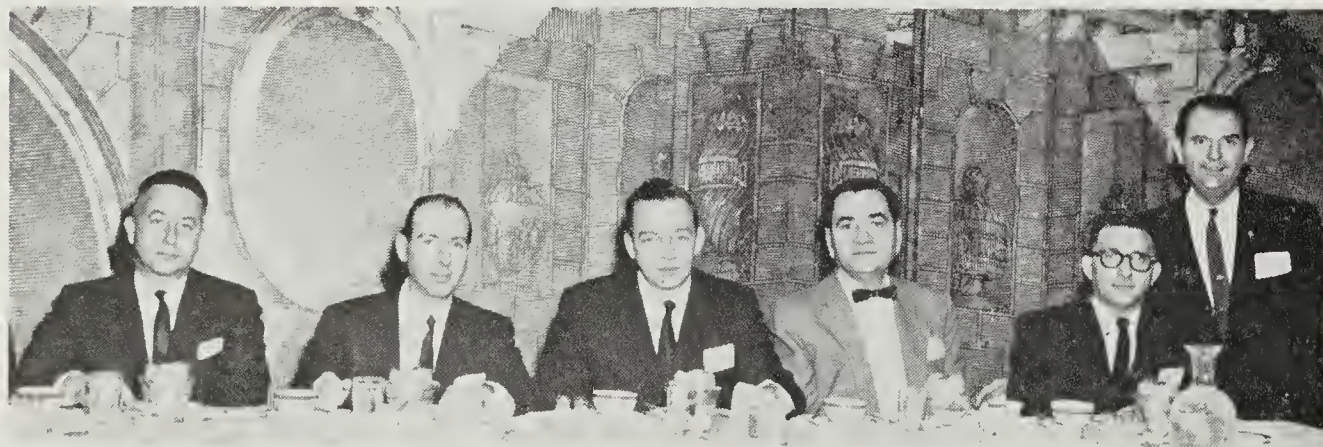
Randforce Amusement Corporation. He emphasized that if a patron is dissatisfied with the food or the service he blames the theatre, not the concessionaire, and this becomes the number one problem for theatre owners who use concessionaires. Frisch recommended that concessionaires should employ more help at the stand, give better service, and take less profit. Admitting that these suggestions represent increased operating costs, he expressed the belief that they would result in more sales and greater profits. Among his other recommendations were to sell only known brand, nationally advertised merchandise, and to work with booking sheets four to six weeks in advance in order to take full merchandising advantage of the screen feature.

Soft ice cream has become one of the largest businesses in the U.S., according to Harold Newman, Century Theatres, Queens Village, N.Y. State and local dairy laws are stringent, he declared; however, the profit potential is excellent, rivaling popcorn. The best operating technique, he advised, was that hard cream items be made by stand employees during slow hours and then sold from the freezer.

NAC president Philip L. Lowe, Lowe Merchandising Service, Inc., reviewed the progress of NAC and outlined its future projects.

"Patrons are ready to buy novelties if they are properly displayed and merchandised," according to Harold Norbitz, National Caterers, Inc. He emphasized that anything that stirs the imagination of a child can be sold in a theatre; however, it must represent a good value and it should be "placed in motion" for maximum attractiveness. The real secret, declared the speaker, is to merchandise novelties in such a way as to catch the eye of the

Continued on Page PE-11



AT THE NAC CONFERENCE LUNCHEON hosted by The Coca-Cola Company in New York's Park-Sheraton Hotel are NAC president Philip L. Lowe; Edwin Gage, executive vice-president of Walter Reade Theatres; J. J. Fitzgibbons, Jr., NAC past president; Charles Okun, of Coca-Cola; Harold Newman, Century Theatres; and NAC executive vice-president Thomas J. Sullivan.

Pepsi puts Profit into any Picture

Wherever people go for fun, they look for Pepsi-Cola. Pepsi's syrup sales are up 292% since 1950, and Pepsi's price advantage has enabled leading theatre owners to make extra profit from the trend.

Get the picture? More demand, more sales, more income. That's why you'll do well to feature Pepsi—the lowest-priced nationally advertised cola on the market.

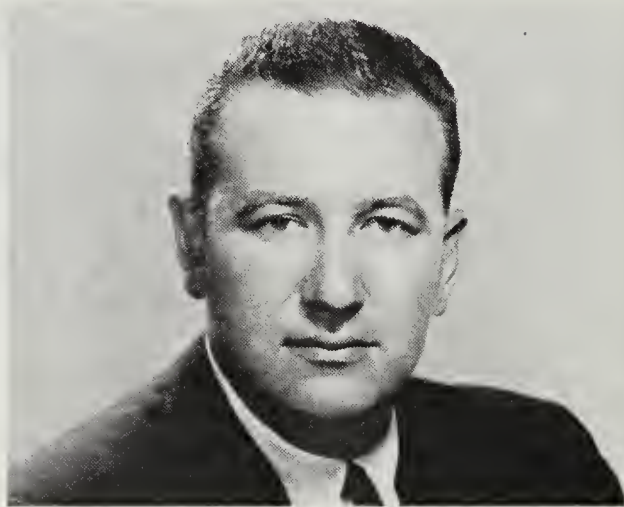
Get the facts and figures today from your local Pepsi-Cola Bottler or write to: National Accounts Department, Pepsi-Cola Company, 3 W. 57th Street, New York 19, N.Y.



PEPSI-COLA NAMES TWO MANAGERS . . .



LITTLE



WASSER

NEW YORK—Promotions of two key personnel of Pepsi-Cola Company were announced recently by company officials.

Paul T. Little has been promoted to manager of total syrup sales development. Little, who has been with Pepsi-Cola since 1939, formerly headed Pepsi's national cup

vending sales.

Norman Wasser, manager of theatre sales since July, 1957, has taken on additional responsibilities as manager of national cup vending sales. Wasser has been with the Pepsi-Cola organization since 1949. Both appointments were effective immediately.

. . . AND PREPARES TO INTRODUCE "TEEM"

NEW YORK—A new soft drink named "Teem" having a lemon-lime flavor is shortly



to be introduced to the American market by Pepsi-Cola Company, president Herbert L. Barnet has revealed. Teem has been under development by Pepsi research chemists for four years and for the past two years has been market tested anonymously in some 20 cities covering all sections of the country, with highly successful results.

Although cola drinks account for more than two-thirds of all soft drink sales in the United States, and although the sales of Pepsi have bounded forward for

nine years, lemon-lime drinks have also shown a steady growth in popularity.

The company is making this new product available to Pepsi bottlers who wish to add a flavor to their present business or to establish an equity in the lemon-lime field. Company officials believe that "Teem" will enable bottlers to increase sales of Pepsi in many outlets which prefer service of both drinks from the same supplier. By the end of 1959, it is estimated, approximately 50 plants will be distributing Teem.

The new drink will be packaged in an emerald-green bottle of swirl design. The first introduction will be in seven-ounce bottles; subsequently, bottles of 10, 12, and 26 ounce size will be added to the line. Six-bottle cartons, decorated in a modern design of green and yellow colors, will be used for take-home sales.

For the present, and until Teem distribution is on a national scale, advertising for the product will be local, in the areas where it is being bottled.

WORD MAGIC

Continued from Page PE-6

encourage your employee to give you more reasons for his complaint. And, as he continues with his reasons, you will be able to spot the "real" reasons for his complaint.

To make this word magic work best for you, you will need to develop the attitude that the first complaint an employee raises is not necessarily his real complaint. Thus, you will be sincere in wanting him to continue—to give you the "in addition" part of his complaint. It will require a little practice to master this word magic, but it will pay you handsome dividends for years once you have it down pat.

WE, WE, WE

One of a theatre executive's main tasks is to build a spirit of cooperation in the employees. Top management wants it. Employees like their work better when there is plenty of friendly cooperation. And, you will find your work easier when you have built this spirit of cooperation.

"We" is the word magic to use to develop this spirit. It puts employees into the act and makes them feel like they belong on the team. They will take pride in accomplishment. They will feel they will get a share of the credit for everything that is accomplished.

One pitfall of the use of "We" in employee relations is that it should be used to include the employees . . . not to include just the other executives or top management. When "we" is used in place of "I" it defeats its purpose as word magic for building better employee relations in your theatre.

Pastel Marsettes

CHICAGO—Mars, Inc., has started marketing three new flavor additions to its Marsettes line, called Pastel Marsettes. An innovation for Mars is that the three flavors will be available in 15-pound bulk caddies and window boxes in addition to the regular 10-cent roll packaging used for Chocolate Caramel and Creme Mint Marsettes, the first two numbers in the line.

The three flavors are Mint Pastel, Caramel Pastel, and Cherry Pastel, the last being a cream flavor center unique to the Mars operation. The first two contain the same centers found in Chocolate Caramel and Mint Marsettes.

Mars salesmen are taking orders for initial shipments of 10-cent rolls this month.

New Mars Symbol Identifies All Lines

For the first time since its original candy bar, Milky Way, was introduced in 1923, Mars, Inc., is marketing its seven products as a complete family line through the use of a common corporate symbol. The new tie-in trademark, designed to improve product identification, appears in prominent positions on all packaging.

Also being used in all advertising and point-of-purchase displays, the trademark is the stylized Mars name in an oval framing device with a star touching the upper left hand corner.

Canada Dry Prices

New, lower prices for fountain and vending syrups in many parts of the country have been announced by Canada Dry. The company now is distributing its syrups from 23 strategically located plants.

START YOUR SEASON DOLLARS AHEAD!

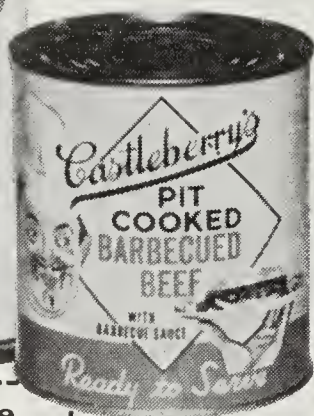


The Original Genuine PIT-COOKED BARBECUE

Offers you

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"SEASON-OPENER" Specials!

*You can't afford to miss these money-saving specials featuring Castleberry's—The World's Finest Barbecue—and the popular Rival Can-O-Matic Electric Can Opener. Two big specials to choose from. Both offer you big savings! Get the facts now.

CASTLEBERRY'S FOOD CO. Box 1010 AUGUSTA, GEORGIA

Nehi Stockholders Vote Company Name Change

NEW YORK—Stockholders of Nehi Corporation, at their annual meeting last month in Wilmington, Del., voted overwhelmingly to change the name of the 54-year old soft drink firm to Royal Crown Cola Company. Announcement of the stockholders' action was made by W. H. Glenn, president, at a special press luncheon held at the Drake Hotel here. International offices and manufacturing facilities are in Columbus, Ga. Glenn said the change from Nehi Corporation to Royal Crown Cola Company reflected the increasing sales importance of the company's spearhead brand—Royal Crown Cola, also known as "RC."

"We are embarking on greatly intensified advertising and promotion programs designed to create an even greater awareness of Royal Crown Cola," Glenn said. "The change in company name will contribute to the product and corporate image we are seeking to create and strengthen. It's another important step in the company's marketing strategy to expand distribution."

Pointing out that the growing consumer demand for Royal Crown Cola is greatly influencing the opening of new important markets, he recalled that one of the company's largest franchises was recently acquired by Vernors covering the greater Detroit area.

A new national advertising program, prepared by the D'Arcy Advertising Company, Royal Crown agency, was announced last month at the firm's international bottlers' meeting in New Orleans, Glenn recalled.

Annual Report

Nehi Corporation's annual report for 1958, —last to be issued under that name, revealed that 1958 was a healthy year in the company's history. Despite unfavorable general business conditions, the company showed an increase in net earnings. The 84th consecutive quarterly dividend was to be paid to stockholders on April 1, 1959.

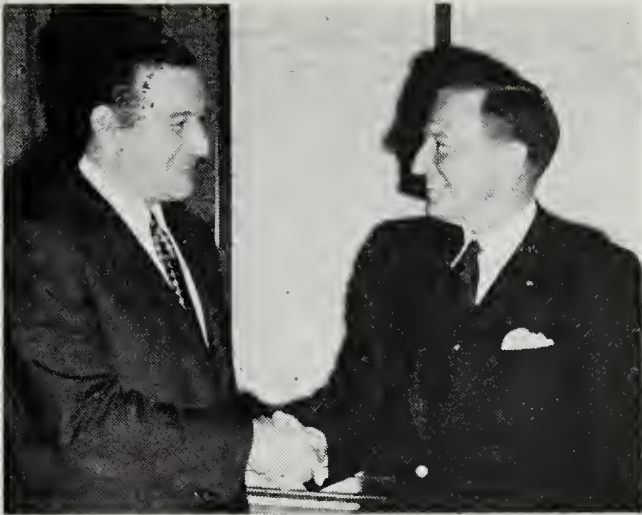
In January, Edward L. Norton, Birmingham, Alabama, was named chairman of the Finance Committee of the company's board of directors. An important addition to the company's marketing team was the appointment in December, 1958, of Richard H. Burgess as vice-president and director of marketing.

Hot Weather Beverage Offers Profit Possibilities

Fruit-flavored Slush, long a favorite warm weather drink in the south, is fast becoming a top seller throughout the United States and Canada. The refreshment stand in the illustration, located in one of Seattle's top recreational areas, found Slush outselling other drinks just three days after its introduction. No other promotion than the pictured signs on the Sweden SlushMaker and back wall was used, and this was the first time the item had been served in the area.

Increased interest in the drink is attributed to the newly developed Sweden SlushMaker, which eliminates the long freeze-down time and low capacity formerly associated with the drink. The SlushMaker freezes the fruit beverage base mixture to the proper consistency in minutes and holds it for immediate dispensing, it is said. Constant service is assured by the constant freezing action and large 5-gallon storage tank.

The drink is a semi-liquid, consisting of thousands of tiny frozen flavor particles, un-



Eric Johnston, president of the Motion Picture Association of America, is shown here with Norman Wasser, manager, theatre sales department, Pepsi-Cola Company, discussing Pepsi-sponsored Academy Award promotion for theatre managers and other exploitation programs of the soft drink company.

Record Hot Dog Market Predicted For This Year

Americans are preparing to retain their world hot-dog eating championship in 1959 by consuming 11 billion of the sausage invented in Germany over three centuries ago, according to an estimate made by the National Hot Dog Month Council.

The Hot Dog Report notes that the increase in the number of pounds of hot dogs produced this year could rise more sharply than the increase in the total number of individual hot dogs produced because of an industry maxim called "Theory of Cyclical Hot Dog Diameters." This rule of thumb expresses the observation that housewives in lean economic days demand more hot dogs to the pound. When their budgets are once again ample, they'll buy fewer and fatter wieners in the same weight package. The number of hot dogs to the pound can range all the way from six to twelve.

New Hollywood Exec

CHAMPAIGN, ILL.—Ronald Martoccio has been named advertising manager of Hollywood Brands, Inc., it was announced recently. Martoccio replaces Glenn R. Edgar in this executive capacity with the candy manufacturer.



surpassed as a cooling thirst quencher. For drive-in theatres and conventional theatres alike, Slush offers the possibility of a profit-making, non-carbonated addition to the beverage line.

NAC STRESSES

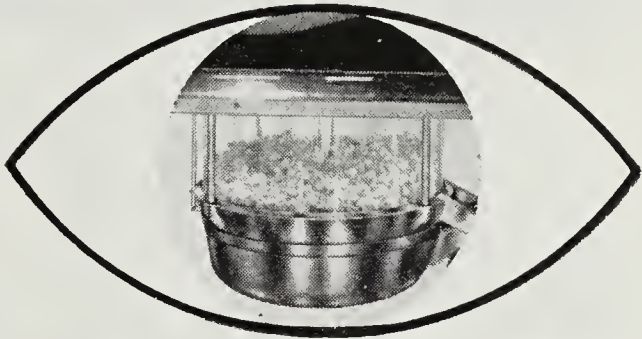
Continued from Page PE-8

buyer on the way in, so that they are motivated to buy on the way out.

The conference luncheon was hosted by Coca-Cola Company, L. G. Hanna, regional manager, and Charles Okun, theatre sales representative, attending. The evening cocktail party was sponsored by Pepsi-Cola Company. Paul Little, manager, total syrup sales department, and Norman Wasser, national theatre sales and cup vending head, represented the firm.

Winner of the 21-inch color TV console was Irving Rosenblum, Savon Company. The TV set was donated as a grand attendance award by APCO, Inc.

You **SELL** because they **SEE!**



Customers see corn popping in the Manley VistaPop Kettle . . . you see sales and profits soar!

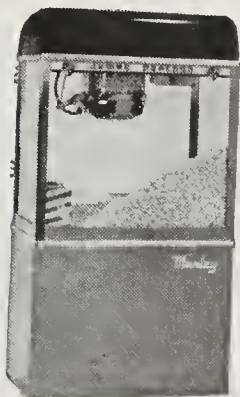
The all new Manley VistaPop Kettle has the new, exclusive "see-through" feature. Customers see their own corn popping. Appetites are stimulated. Impulse buying goes into action. Your sales go up.

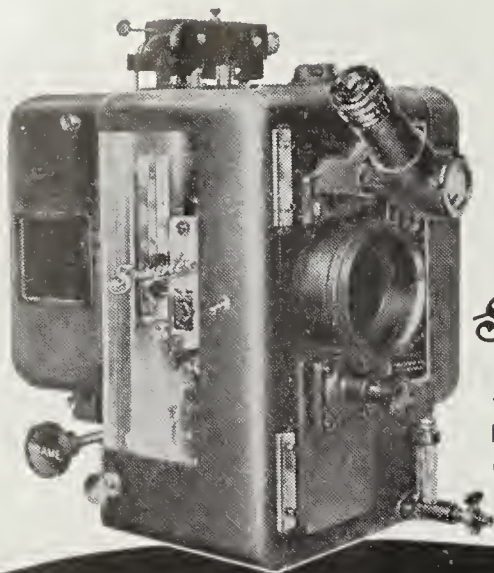
What's more, new "hot air-conditioned" warming pan keeps corn fresh, hot, crisp . . . delicious. No more soggy popcorn. You produce a top quality product that pays off in repeat sales!

GET THE FACTS ON HOW YOU CAN INCREASE PROFITS WITH THE MANLEY

Vista Pop

Write Manley today for complete details on how the VistaPop can mean new sales, more repeat sales, greater profits for you. Or ask to have a Manley representative call, without obligation. Manley, Inc., 1920 Wyandotte Street, Kansas City 8, Missouri. Address Dept. EX-459





Simplex

X-L

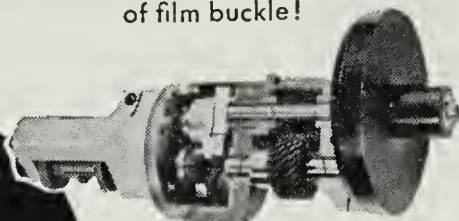
...the finest
projector mechanism
ever built!



Simplex

CURVED FILM GATE

...solves the problem
of film buckle!



Simplex

HI-SPEED MOVEMENT

...the new Geneva-type
intermittent movement that gives
more light at less cost!

**The right combination
for Perfect Projection!**

Simplex

**PROJECTION and
SOUND SYSTEMS**



NATIONAL THEATRE SUPPLY COMPANY • BRANCHES COAST TO COAST

TONE Quality

Unsurpassed

**TOUGHEST
CONSTRUCTION
EVER!**

Ballantyne Dub'l-Cones

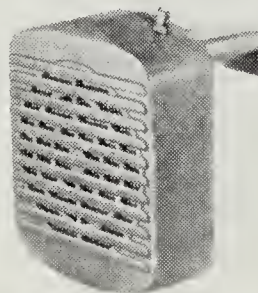
Ballantyne Dub'l-Cones give you the two most wanted features in In-A-Car Speakers — protection from shock, pressure, weather and water, and superb sound. Heavy, die-cast aluminum case has reinforced grill openings, reinforced bosses, removable hanger clip. Permanently positioned magnet. No shifting, no voice coil drag. Outer cone adds a mellow richness resulting in tone quality unsurpassed in any other speaker.



"Z" Series

**New BALLANTYNE "Z" Series
DUB'L-CONE**

Has drop-in outer cone and perforated aluminum speaker guard. Amazingly low price. Features simplified servicing—plug-in terminals permit past repair, two screws to loosen, repair or replace without special tools—no soldering, no glue, and in a matter of seconds. Heavy die-cast aluminum case has reinforced speaker grill.



Ballantyne Company

1712 JACKSON ST.

OMAHA, NEBRASKA

Lighting for Drive-Ins

By GEORGE T. HOWARD
General Electric Lighting Institute

LIGHT is the only medium which the drive-in operator has at his disposal for on-the-spot advertisement of his theatre.

It seems ridiculous, therefore, to try to save a few cents a day by cutting down on the only method you have for attracting patrons. Instead, use light and use it effectively. For instance, you may place your reader board so that it is perpendicular to the highway flow of traffic. A reader board on the back of the screen tower parallel to the roadway does nothing but cause highway traffic congestion. The passing motorist usually can't read the board until he has already passed the drive-in turnoff. For those of you who are already in this predicament, it is a simple matter to place cut-outs or additional attraction boards beside the roadway. Floodlight these so that motorists know they are approaching them and can read them at night.

There are a number of lighting techniques which do not seem to have been applied by many drive-in operators but which could do a great deal for business. For instance, most operators have a great investment in landscaping at the entrance. But how many of you have ever considered lighting this investment? Much can be done not only to enhance your entrance but also to extend the hours through which you can use this landscaping. Shrubs and flowers in front of your fence can be silhouetted by fluorescent lamps or other floodlighting units to create a very pleasing picture instead of not being seen at all. Trees, for example, are very simple to light and most effective as attention getters. Be careful, however, not to try to light too high a tree behind the screen tower, for this will be distracting to customers inside the drive-in.

For those of you with playground areas at the entrance to the theatre, try floodlighting these at night. This also increases the useful hours of another large investment because many automobiles contain wide-awake children long after dark. It's interesting to see how these children can influence their parents and how you can get two or three more patrons as a result of it.

While the drive-in entrance is important, don't forget the other areas of the drive-in in which you can use lighting: approaches, and traffic lanes in the drive-in, to mark ramps and to mark speaker posts so that motorists can see them. These are but a few of the many places where light and lighting can help you to attract new patrons.

GPL Names Exec

PLEASANTVILLE, N. Y.—The election of Walter C. Cooper as assistant vice-president has been announced by James W. Murray, president of General Precision Laboratory, Inc., a subsidiary of General Precision Equipment Corporation.

Pullman Appointment

BOSTON—Dr. John M. Colonas has been appointed vice-president in charge of engineering of the Pullman Vacuum Cleaner Corporation, it was announced recently by Stanley Berns, chairman of the board.

LUMINESCENT LIGHT

Continued from Page PE-5

colors can be controlled by the intensity of the blacklight illumination. As a result, fluorescent effects produced with ultra-violet blacklight are today playing an important role in theatre decorations, lobby displays, safety installations, and other applications for the comfort, pleasure, and safety of the public.

Fluorescent colors are now available in any desired shade and in every medium needed. They can be had as water colors, oil paints, lacquers, inks, transparent liquids, etc., for applications by brush, air spray, silkscreen, and printing. Other fluorescent products obtainable are coated papers, fabrics, plastics, chalks, crayons, etc.

BLACKLIGHT

The ultra-violet light used in producing fluorescent effects is popularly referred to as "blacklight." It is that part of the spectrum which follows the visible violet, known as the near ultra-violet, which is entirely harmless and has no effect on the eyes or skin of persons exposed to it. This near ultra-violet should not be confused with the short-wave or far ultra-violet health rays that cause tanning.

Ultra-violet light is invisible to the eye, but in practice, blacklight contains a small amount of visible purple or deep blue light. Blacklight is obtained from regular light sources which have various amounts of ultra-violet. By using special dark-colored glass filters on these light sources, the visible light is absorbed, but the ultra-violet, with small amount of light visible, is transmitted. Only fluorescent colors will glow under this light, while ordinary colors turn dark.

The brightness of a given fluorescent color will depend upon the intensity of the U.V. light. Incandescent lamps contain only small amounts of ultra-violet light and have only limited applications. Carbon arc spotlights are rich in ultra-violet radiation and will furnish very intense ultra-violet light when equipped with proper U.V. filters.

For permanent installations, the high intensity mercury vapor lamps and the fluorescent type U.V. tube lamps are the most practical blacklight sources. They are obtainable in several wattages and different designs to serve various purposes.

Latest Models

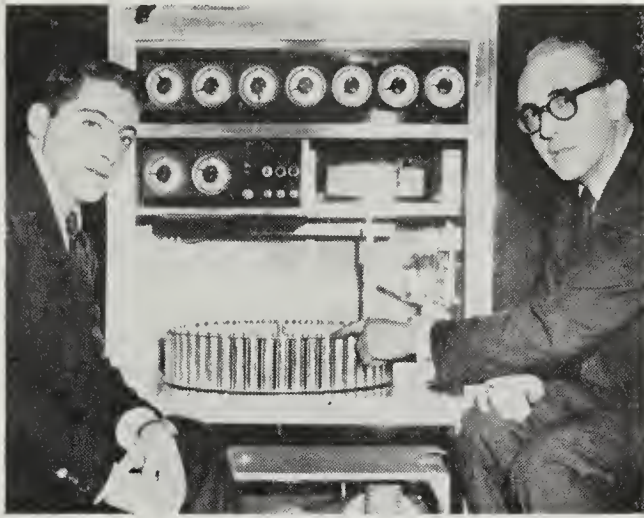
The latest models of blacklight lamps are the fluorescent type tubes made from four watt to 40 watt sizes. These tubes are very rich in ultra-violet and are made either with or without the dark ultra-violet filter as an integral part of the tube. When made with the dark ultra-violet filter glass, we have a blacktube that will fit standard fluorescent fixtures. When made without the dark ultra-violet filter, the tube emits some white light together with the ultra-violet, and therefore it is placed in a housing having a window of ultra-violet filter glass. If a blue ultra-violet filter glass is used, we have ultra-blue lamps which will produce 50 per cent more brightness on the fluorescent colors than that obtained with the blacktubes.

The blacklight units made with U.V. tubes are used wherever the lamps can be placed near the objects to be illuminated.

Great Appeal

On the stage, the alert producer was quick to recognize the great appeal blacklight effects have for the audience, by presenting

Synchronized Smells



Unveiled for the first time recently was the Smell-O-Vision brain, the machine that will introduce the first new sensory development in motion pictures since sound. Pictured with the device is producer Michael Todd, Jr., and the Swiss inventor Hans Laube. It took more than 25 years for osmologist Laube to perfect this machine, which is said to reproduce any odor, synchronized with action on the screen. Over forty olfactory sensations will be utilized in Todd's first picture "Scent of Mystery."

those beautiful, spectacular, and magic-like luminous color effects you see time and again in leading houses. Soon blacklight found many applications in the physical theatre, to increase the pleasure, comfort, and safety of the public. The auditorium, being mostly in darkness, was an ideal place for luminescent blacklight decorations, and numerous picture houses are now decorated with fluorescent murals.

Fluorescent murals create a very pleasing atmosphere in the auditorium. Instead of the bare walls, restful pictorial decorations in luminescent colors can turn any theatre into an interesting showplace. The fluorescent colors are applied either directly to the walls, or removable panels are painted and installed wherever practical.

While darkness of the auditorium made it an ideal place for luminescent murals, it also creates a problem regarding safety and convenience to get around in the dark aisles and stairways. Fluorescence can solve this problem. The aisles can be covered with fluorescent carpets, or the regular carpets are treated with fluorescent colors. For blacklight illumination, the four-watt blacktubes are installed at the bottom of the seats along the aisle. Such an installation has been made in the small theatre of the R.C.A. exhibition building in New York.

Very effective lobby displays can be made with fluorescent posters. Care should be taken that such displays be installed in recessed windows or other dimly lit places, since too much surrounding light may destroy the luminous effect desired. Patrons will be much impressed by these posters.

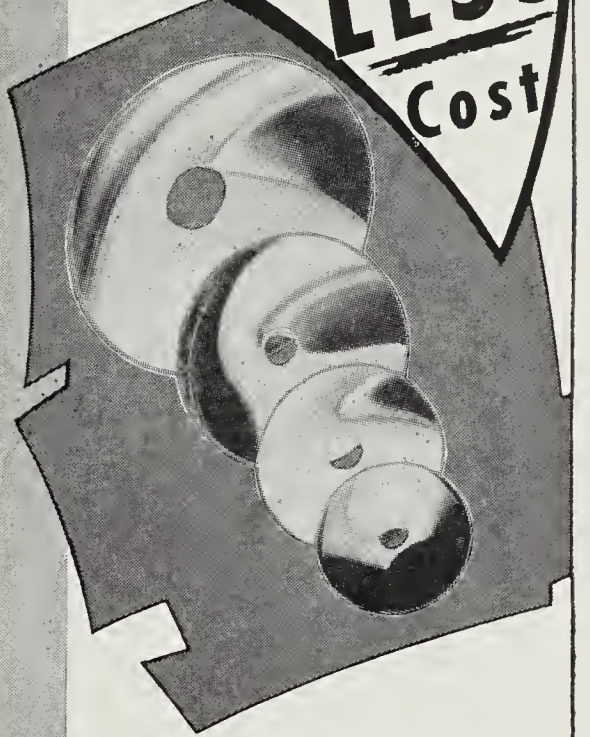
At Drive-ins

In drive-in theatres, luminescent effects can be used to good advantage. Directional signs, place markings, notices, etc., painted with fluorescent paints are made visible by illuminating with blacklight, without interfering with the necessary darkness.

It is generally accepted that the great contrast in brightness between the screen and its surroundings during projection has a detrimental effect on seeing, and that vision can be improved if a dimly lit border surrounds the screen. A simple way of achieving this would be to paint the border with fluorescent paint and illuminate it with blacklight. Any stray blacklight falling on the screen will in no way affect the picture.

MONEY SAVING IDEA:

Brighter Pictures at LESS Cost



As lamphouse reflectors keep deteriorating, your picture brightness keeps dropping and power and light waste increases.

Replace yours regularly and save money. Your dealer has sizes for all lamps.

STRONG Glass REFLECTORS

THE STRONG ELECTRIC CORP.

21 CITY PARK AVE.
TOLEDO 1, OHIO

NEW PRODUCTS

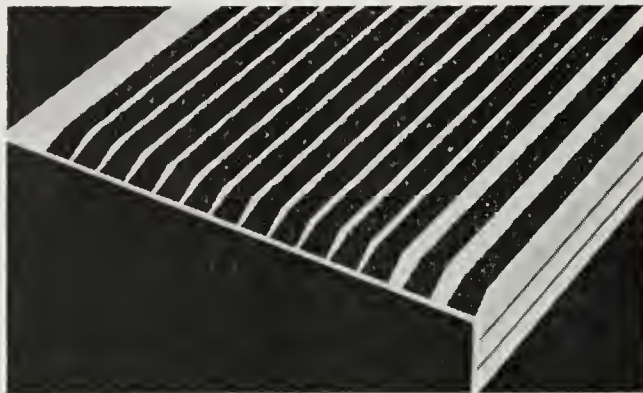
... that have theatre interest

Aluminum Tread Design

A new "Traffic-Flow" design for heavy-duty aluminum safety treads has been announced by the manufacturer, Wooster Products, Inc.

The slip-proof "Traffic-Flow" design has a flat abrasive surface that provides a "magnetic-like" feeling when the foot touches each step. A special abrasive formula bonded in a heavy-duty aluminum base gives the Super Stairmaster treads a subtle-but-sure grip quality on heavy traffic stairs, it is said.

Stairmaster treads are nine inches wide with beveled back and fit all steps up to 13 inches wide; length to 12 feet as required. A deep one and one-eighth inch nose of heavy aluminum extends over the edge of the step to protect the face.



STAIRMASTER TREAD

and sold under the name of Aireactor DDG, which accomplishes three cleaning functions—deodorizer, detergent, germicide—in one operation.

Aireactor Mist

Aireactor space deodorizer—recognized as one of the most effective and economical odor counteractants and air fresheners—has been formulated into an aerosol and put on the market as Aireactor Mist.

Aireactor space deodorizer is composed of non toxic odor destroying elements of plant life which also provide garden freshness. These, plus glycols and SX-5, make Aireactor Mist the greatest advance in air treatment since the advent of air conditioning, it is claimed.

With the aid of leading research companies, it has been made possible to compress the properties of this air corrective into a 12 ounce Mist container for use in small areas.

This deodorizer is incorporated into the detergent germicide made by this company

Heavy Duty Broom

A new, heavy duty street broom with special cleaning advantages is being marketed by the Moran Brush Manufacturing Company. The Big "M" is designed for use on concrete, stone, macadam, and rough wood floors and pavements in heavily trafficked theatre locations.

This new broom is available in 14 inch and 16 inch sizes. It has a five inch trim of rugged, long-wearing, easy-to-clean, solvent-resistant, black Algil bristle which is unaffected by gas or oil, according to the Moran Co. Maximum flare of the trim has been given to the Big "M" to assure greater sweep and cleaning ability, it is said.

The hardwood maple block has two tapered handle holes to facilitate reversing the handle. This design provides for even wear and ease

of handling, and distributes the work load over both sides of the broom block and trim, the manufacturer states.

Floor Covering

A new type of floor covering, resistant to stains and easy to clean, is being introduced by the Du Pont Company.

Made of foam rubber, with a tread surface of tough patterned vinyl, the material is recommended particularly for stairs, halls, entrances, and other theatre areas where easy cleaning is important. It is called "Velvetex" vinyl clad foam rubber cushioned floor covering.

Wear resistance of the new material was checked in a series of abrasion tests conducted by an independent testing laboratory. Results showed the vinyl top surface of Velvetex to be almost twice as resistant to wear as a rubber floor covering, about five times more resistant than a hair carpeting with sponge rubber backing, and wore almost six times longer than a wool carpet runner in the same price range.

Since dirt does not penetrate the vinyl top side of the product, it can be vacuumed, swept, wiped or washed clean. Strong fabric reinforcement will hold tacks and resist tearing.

WANT FURTHER INFORMATION ON PRODUCTS ADVERTISED IN THIS ISSUE?

Please Check:

- ☐ BALLANTYNE CO., THE, Dub'l-Cone In-Cor Speakers
- ☐ CARBONS, INC., Lorraine Corbons
- ☐ CASTLEBERRY'S FOOD CO., Pit-Cooked Borbecue
- ☐ EPRAD, Cor Counting Systems
- ☐ MANLEY, INC., Visto Pop Kettle
- ☐ MASSEY SEATING CO., Theatre Seat Rehabilitation
- ☐ NATIONAL THEATRE SUPPLY, National Ventore Projection Lamp; Complete Projection, Sound and Theatre Equipment
- ☐ PEPSI-COLA., Pepsi-Colo
- ☐ S.O.S. CINEMA SUPPLY CORP., New and Rebuilt Theatre Equipment
- ☐ STRONG ELECTRIC CORP., THE, Jetore, U-I-I and Super "135" Projection Lamps; Red Arrow Selenium Rectifiers, Gloss Reflectors
- ☐ WAGNER SIGN SERVICE, INC. Wagner Frames, Letters and Panels

WANT FURTHER INFORMATION ON NEW PRODUCTS

SHOWN IN THIS ISSUE?

LIST ITEMS _____

ISSUE OF APRIL 15, 1959

NAME _____

THEATRE _____

ADDRESS _____

CITY, STATE _____

MOTION PICTURE EXHIBITOR

246-48 N. Clorion St., Philadelphia 7, Pa.

S.O.S. 33rd Birthday Celebration

THEATRE EQUIPMENT

GOVT. SURPLUS • NEW • REBUILT • USED

Save 33 1/3% to 70% ALL FULLY GUARANTEED
Time Payment Plan Available

PROJECTOR PEDESTALS: SIMPLEX LL-1
Cast Iron, Heavy-Duty, \$784 value,
NEW per pr. \$325

PROJECTOR MECHANISMS: SUPER SIM-
PLEX, SIMPLEX E-7, BRENKERT RCA,
Excellent Condition per pr. \$395
ADD for installation New

FOXHOLE SPROCKETS, per pr. \$47.50
ARCLAMPS: BRENKERT ENARC "N" or
ASHCRAFT "D" Hi-Intensity. Originally
\$1,000. REBUILT LIKE NEW per pr. \$395
(New Reflectors \$50 pr. Additional)

MAGAZINES: SIMPLEX 18"-3000' capacity.
REBUILT Uppers, \$40 pr; Lowers, \$55 pr;
Full Set of Four, \$215 value \$95

CHANGEOVERS: WEAVER for Simplex
Heads. NEW. \$75 value per pr. \$35

SOUNDHEADS: SIMPLEX SH-1000 with
Motors. NEW. \$1,000 value, per pr. \$595
(Synchronous Drives Additional Cost)
Specify Make and Type Projector. Add for
New FOXHOLE SPROCKETS, per pr. \$25

SPECIAL OFFERING: COMPLETE DUAL
RCA 35mm OUTFIT. Brenkert BX60 Pro-
jectors; Streamlined Cabinet Pedestals;
Brenkert Enarc Lamps; 45A 220V 1ph
Rectifiers; 18" Magazines; RCA MI9030
Soundheads; RCA 25W dual Amplifier;
2-way Speaker System; ALL EXCELLENT
CONDITION \$2475

S. O. S. CINEMA SUPPLY CORP.

Dept. B, 602 WEST 52nd ST., NEW YORK 19
Phone: PLaza 7-0440 — Cable: "Sosound"

SMPTE NEWS

New Booklet

"Wide-Screen Motion Pictures," a booklet just published by the Society of Motion Picture and Television Engineers, deals with the several new methods of motion-picture production and exhibition that came into use during and after 1952. Of primary interest is a comparison of present-day techniques with those that became "standard" during the nineteen twenties.

The revised edition of the booklet, which first appeared in September 1955, includes detailed information on sound pictures, CinemaScope, Cinemiracle, Cinerama, M-G-M-Camera 65, Magoptical Soundtracks, Panavision, Perspecta Sound, Superscope, Technirama, Todd-AO, and VistaVision, with specifications for camera aperture, projector aperture, aspect ratio, direction of film travel, rate of film travel, soundtrack, loudspeaker and screen, for each of the methods. A separate section explains the optical principles used in anamorphic systems.

Lists of ASA Standards and SMPTE test films complete the booklet, available from SMPTE headquarters, 55 West 42 Street, New York 36, for 25 cents.

85th Convention

"Films and Television for International Communication," will be the theme of the SMPTE 85th Semi-Annual Convention at the Fontainebleau Hotel, Miami Beach, May 4-8, according to program chairman Garland C. Misener. Mitchell Wolfson, president of Wometco Theatres and Television Company of Miami, will address a Get-Together Luncheon the opening day.

Six major sessions of the convention will be of interest to the motion picture field, according to Misener.

On the first day, a session on Motion Picture Theatres and Projection will deal with problems in an area that has become complicated, according to industry leaders, by the introduction of new methods and processes. Other important sessions regarding the film industry will include laboratory practice, cinematography, audio-visual communications, sound and multilingual films.

New Boston Section

The Board of Governors of SMPTE has announced the establishment of a new Section in Boston, according to Norwood L. Simmons, SMPTE president.

The establishment of the Boston Section brings to eleven the number of SMPTE Sections throughout the country. Headquarters of other SMPTE Sections are in Atlanta, Chicago, Dallas-Fort Worth, Hollywood, New York, Rochester, San Francisco, Washington, Nashville and Toronto, Canada. The Boston Section includes approximately 150 members in Massachusetts, Maine, New Hampshire, Vermont and Rhode Island.

Academy Awards Honor Science, Technology

HOLLYWOOD—Awards for scientific or technical achievements at the 31st Annual Academy Awards Show, as announced by George Stevens, president of the Academy of Motion Picture Arts and Sciences, were presented last week along with all Oscars decided by secret vote of the Academy members. The RKO-Pantages Theatre was the scene of the event.

Plaques signifying Class II Awards were presented to Don W. Prideaux, Roy Leighton, and the Lamp Division of General Electric Company for the development and production of an improved 10 kilowatt lamp for motion picture set lighting, and to Panavision, Inc., for the design and development of the Auto Panatar anamorphic photographic lens.

Certificates signifying honorable mention for Class III Awards went to Willy Borberg, General Precision Laboratory, Inc., for the development of a high speed intermittent movement for 35mm theatre projection equipment, and to Fred Ponedel, George Brown, and Conrad Boye of the Warner Brothers special effects department for the

design and fabrication of a new Rapid Fire Marble Gun.

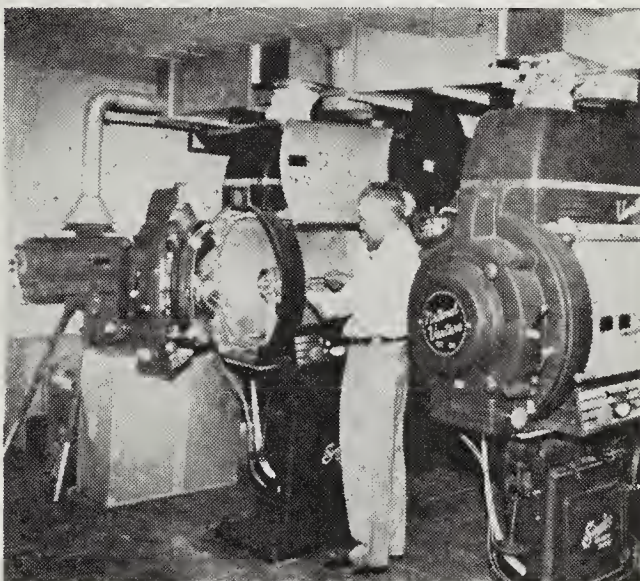
The Academy Board of Governors expressed its appreciation to each member of the Scientific or Technical Awards Committee, and sub-committees making the recommendations, for their assistance in this year's consideration of entries.

Cinemiracle Booths Shipped To Germany

LOS ANGELES—The first of three newly conceived portable Cinemiracle projection booths has been shipped to Germany, via Hamburg-American lines, from the headquarters here of National Theatres, it has been announced. Two others leave later this spring.

Consigned to William Latady, NT foreign representative, the knockdown mobile booth was to be reassembled for the opening of "Windjammer" in Essen. Unlike the mobile unit designed for Cinemiracle three-panel projection in drive-ins, which NT tested successfully in Las Vegas last fall, this European-style booth can be detached from its trailer and rolled into position inside an auditorium.

Ventarc Installation



NATIONAL VENTARC projection lamps have been installed at the Midway Drive-In, San Diego, Cal., together with a Strong arc slide projector (far left). Kenneth H. Gallion, center, makes adjustment on the Ventarc lamp.



Stop finding fault with the weather, . . . the market, . . . or with the producers!

You're no different from many other exhibitors who've stopped to take an "inside look" at the real reason for their slump in business. Of course, seating makes a tremendous difference!

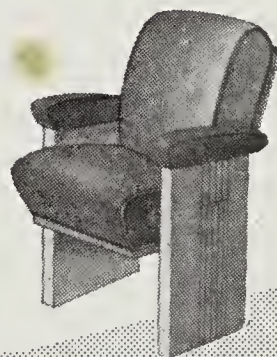
Want proof? Let us give you some facts and figures! You'll kick yourself after you're thru!

Phone us now!

WRITE, WIRE or PHONE Alpine 5-8459

MANUFACTURERS
Foam Rubber &
Spring Cushions,
back and seat
covers.

DISTRIBUTORS
Upholstery fabrics
and general seating
supplies.



THEATRE SEAT SERVICE CO.
A Division of

**MASSEY
SEATING CO.**

160 Hermitage Avenue
Nashville, Tennessee

- BRIGHTER LIGHT
- LONGER BURNING
- SHARPER PICTURE

Free Test Samples

Lorraine ORLUX *Carbons*

CARBONS INC., BOONTON, N. J.

- STEADIER LIGHT
- LESS ATTENTION
- PERFECT COLOR BALANCE

Free Carbon Chart

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✓ Just Check the items on which you want additional information. . . . We will get it into your hands quickly and completely. No obligation.

ADVERTISING ACCESSORIES

...Attraction Board
...Banners, Flags
...Display Cases, Easels
...Letters, Silhouette
...Marquees
...Marquee Letters
...Poster Frames
...Posters, Heralds
...Signs
...Trailers

AIR CONDITIONING

...Air Conditioning Systems
...Air Filters
...Blowers
...Diffusers
...Fans

CONCESSIONS

...Bags
...Barbecue Products
...Beverages
...Beverage Dispenser, Fountain
...Boxes
...Bun Warmers
...Butter Dispenser
...Candy
...Coffee
...Coffeemaker
...Chocolate Drink
...Chocolate Drink Dispenser
...Concession Stand
...Concessionaire
...Canned, Prepared Foods
...Cups
...Cup Dispenser
...Food, Frozen
...Food Preparation Equipment
...Fountains
...Gum
...Hamburger Grills
...Hot Dog Machines
...Ice Cream
...Ice Cream Cabinets
...Ice Cream Dispensers
...Ice Machines
...Malt, Shake Machines
...Nuts
...Pizza Equipment & Supplies
...Popcorn
...Popcorn Seasoning
...Popcorn Warmers
...Popcorn Machines
...Refrigeration Units
...Soft Drinks
...Snow Cones

COIN VENDING MACHINES

...Candy Vender
...Cigarette Vender
...Coffee Vender
...Coin Changers
...Drink Vender, Cup
...Gum Vender
...Hot-Cold Cup Venders
...Ice Cream Vender
...Juice Vender
...Milk Vender
...Nut Vender
...Popcorn Vender
...Sandwich Vender

DECORATION • FURNISHING

Carpets

...Carpet Cushion
...Curtains, Stage
...Curtain Controls & Track
...Decorators, Designers
...Draperies
...Drink Fountain
...Fabrics, Wall
...Flooring
...Lounge Furniture
...Mats, Rubber
...Paint
...Sand Urns
...Stage Rigging
...Tile
...Traffic Control

HEATING

...Fans
...Furnaces
...Heat Pumps
...Humidifiers
...Insulation, Thermal, Acoustic

LIGHTING

...Aisle Lights
...Batteries
...Color Wheels
...Dimmers, Controls
...Directional Signs
...Emergency Light
...Spot & Flood Lights
...Switchboards
...Transformers

MANAGEMENT

...Theatre Forms and
...Systems, Personnel Training
...Uniforms

PROJECTION

...Aperture Plates
...Blowers, Lamphouse, Porthole
...Carbons
...Carbon Saver
...Changeover
...Dowsers
...Film Cabinets
...Film Cement
...Film Coolers
...Film Magazines
...Film Reels
...Film Rewinders
...Film Splicers
...Lenses
...Motor Generator
...Projectors
...Projection Arc Lamp
...Projector Parts
...Pedestals
...Rectifiers
...Reel End Signals
...Reflectors
...Rewinds
...Rheostats
...Screens
...Sound Equipment
...Sprockets
...Television, Theatre
...Transformers

SAFETY SUPPLIES

...Door Hardware
...Exit Devices
...Fire Alarms
...Fire Extinguisher
...Fire Hose

...Kick-Push Plates
...Ladders

SANITARY SUPPLIES

...Carpet Cleaners
...Deodorants-Disinfectants
...Floor Cleaners
...Hand Dryers
...Mops—Brushes
...Soap Dispenser
...Upholstery Cleaner
...Vacuum Cleaners

SEATING

...Auditorium Seats
...Drive-In Seating
...Seat Covers
...Seat Cushion
...Seat Reconditioning
...Upholstery Material

SOUND EQUIPMENT

...Amplifiers
...Inter-Coms
...Exciter Lamps
...Microphones
...Pre-Amplifier Cabinet
...Public Address System
...Sound Equipment, Theatre
...Sound Heads
...Sound Service Companies

TICKET OFFICE

...Admission Signs
...Boxoffices
...Cash Control Systems
...Change Making Machines
...Coin Sorters
...Tickets
...Ticket Boxes
...Ticket Machines
...Ticket Registers
...Turnstiles

DRIVE-INS

...Admission Control Systems
...Attraction Lights
...Benches
...Directional Lights
...Dust Control Systems
...Fences
...Fireworks
...Floodlights
...Insect Controls
...Flares, Light
...Heater, In-Car
...Miniature Trains
...Paint
...Picnic Table
...Playground Equipment, Rides
...Pools, Swimming
...Post Lights
...Quarter Midget Racers
...Ramp Lights
...Screen Facing
...Screen Paint
...Screen Towers
...Seats, Walk-In Patron
...Speakers, In-Car
...Speaker Cords
...Speaker Cover
...Speaker Posts
...Speaker Repair
...Sweepers
...Underground Cable

Nat'l Carbon Launches Special Film Program

KANSAS CITY—Theatre owners recently sat "up-front" and played the role of audience for a Hollywood production in Technicolor designed to take some of the mystery out of motion picture projection.



COSBY

At the wind-up session of a three-day "Show-A-Rama" at the Muehlebach Hotel sponsored by the United Theatre Owners of the Heart of America, the meeting's "Showmanship" theme turned logically to one of the most important factors in assuring maximum entertainment value—good screen light.

In the first of a series of showings scheduled for motion picture exhibitors throughout the country, J. W. Cosby, arc carbon sales manager for National Carbon Company, Division of Union Carbide Corporation, screened the 15-minute sound picture "Carbon Arc Projection." Produced for National Carbon Company by John Sutherland, the film is said to be the first picture made to demonstrate the optics of motion picture projection, and the unique role played by the carbon arc in the broad science of light, sight, and color.

Divided about equally between live action and animation, the film explains what the carbon arc is and how it operates, illustrating how the high intensity light source has both the brilliance and color balance required for motion picture projection and production. One animated sequence presents a diagrammatic description of the optical systems used in projection equipment for harnessing the tremendous intensity of light necessary for modern motion picture screens—especially those created for wide-screen systems and the expanses of screen now common in outdoor theatres.

Other sections of the picture show the actual operation of scientific equipment used to measure the crater brilliance of the carbon arc, and give a graphical explanation of how closely the light from a high intensity carbon arc approximates that of natural sunlight. The film also includes a demonstration of how a motion picture film acts as a filter to reproduce on the screen the colors that are possible *only* if those colors are in the light source used in the projection equipment. The audience learned that only adequate light on a screen can overcome the shutter action that makes a movie screen actually dark nearly half of the time.

Cosby's talk also made use of a series of colored slides selected from illustrations in National Carbon Company's series of Projector Carbon Bulletins. In his explanatory remarks, he pointed out how easy the bulletin material is to understand and use in the projection booth, even for those not technically trained in motion picture projection.

The illustrations discussed by Mr. Cosby were taken from Projector Carbon Bulletins 3, 4, and 5 dealing with Screen Light Checking Procedures (light source); Screen Light Checking Procedures (optical systems); and Operating Precautions, a bulletin containing suggestions for the most efficient operation.

National Carbon Company's 12 trained arc carbon representatives throughout the country stand ready and willing at all times to consult with theatre personnel on how they can get the best possible screen light.

Without charge or obligation, please send me additional information on above items that are checked:

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Theatre

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City, State

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MOTION PICTURE EXHIBITOR

246 N. CLARION ST., PHILADELPHIA 7, PENNA.

THE EDITORIAL STAFF

B

Bad Girl.....	For.
Badlanders, The.....	A3 MGM
Badman's Country.....	A1 WB
Ballerina.....	For.
Bandit of Zhohe, The.....	A1 Col.
Barbarian and the Geisha, The.....	A1 Fox
Bat Masterson Story, The.....	UA
Battle Flame, The.....	AA
Battle of the Coral Sea.....	Col.
Beat Generation, The.....	B MGM
Beatsville.....	AA
Bell, Book and Candle.....	A3 Col.
Ben Hur.....	MGM
Bend of the River—RE.....	A1 U-I
Big Barrier, The.....	For.
Big Circus, The.....	AA
Big Country, The.....	A2 UA
Big Operator, The.....	MGM
Bigamist, The.....	For.
Black Orchid, The.....	A1 Par.
Blaze of Noon—RE.....	A1 Par.
Blob, The.....	A2 Par.
Blood of Bataan.....	For.
Blood of the Vampire.....	B UI
Blue Denim.....	Fox
Blue Murder at St. Trinian's.....	For.
Bonnie Parker Story.....	B AI
Born Reckless.....	B WB
Brain Eaters, The.....	A2 A-I
Bramble Bush, The.....	WB
Bravados, The.....	A2 Fox
Buccaneer, The.....	A1 Par.
Buchanan Rides Alone.....	A1 Col.
Bullwhip.....	A2 AA
But Not for Me.....	Par.

C

Caine Mutiny, The—RE.....	Col.
Camp on Blood Island, The.....	A2 Col.
Captain from Kopenick, The.....	A1 For.
Career.....	Par.
Case against Brooklyn, The.....	A2 Col.
Case of Dr. Laurent, The.....	SC For.
Cast A Long Shadow.....	UA
Cat on a Hot Tin Roof.....	A3 MGM
Certain Smile, A.....	A3 Fox
China Doll.....	A3 UA
Circle, The.....	For.
Circus of Love.....	For.
City of Fear.....	A2 Col.
Colossus of New York, The.....	A2 Par.
Compulsion.....	A3 Fox
Confessions of Felix Krull, The.....	B For.
Contraband Spain.....	For.
Cool and The Crazy.....	A3 AI
Cop Hater.....	B UA
Cosmic Man, The.....	A1 AA
Cosmic Monsters, The.....	A2 For.
Count Your Blessings.....	A3 MGM
Counterplot.....	UA
Country Music Holiday.....	A1 Par.
Crawling Eye, The.....	A2 For.
Crime and Punishment, U. S. A.....	AA
Crimson Kimono, The.....	Col.
Cry Baby Killer, The.....	A2 AA
Cry from the Streets, A.....	A2 For.
Cry Tough.....	UA
Curse of the Faceless Man, The.....	A2 UA
Curse of the Undead.....	U-I

D

Daddy-O.....	A-I
Damn Yankees.....	A3 WB
Dancing Heart, The.....	For.
Dangerous Exile.....	A1 For.
Dangerous Youth.....	A2 WB
Date With Death, A.....	Misc.
Day of the Outlaw.....	UA
Deadly Decision.....	For.
Decks Ran Red, The.....	A3 MGM
Defiant Ones, The.....	A3 UA
Demonique.....	A2 For.
Desert Hell.....	A1 Fox
Devil's Disciple, The.....	UA
Diary of Anne Frank.....	A1 Fox
Doctor's Dilemma, The.....	A3 MGM
Don't Give Up The Ship.....	Par.
Dragstrip Riot.....	B AI
Dreaming Lips.....	For.
Dunkirk.....	A1 MGM

E

Edge of Fury.....	UA
Enchanted Island.....	A2 WB
Escort West.....	A1 UA

F

Face of the Fire.....	AA
Face of a Fugitive.....	A2 Col.
FBI Story, The.....	WB
Fearmakers, The.....	A2 UA
Fiend Without a Face.....	A3 MGM
Fiend Who Walked the West, The.....	B Fox

TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4451 (12-10-58)—For the lower half
TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller
WAR OF THE COLOSSAL BEAST—MD-68m.—Sally Fraser, Dean Parkin—4501 (8-20-58)—Fair exploitation programmer

TO BE REVIEWED

HEADLESS GHOST, THE—(CS)—Richard Lyon, Lillian Sottane
HORRORS OF THE BLACK MUSEUM—(CS; C)—Michael Gough
DADDY-O—Dick Contino, Sandra Giles
OPERATION DAMES—Eve Meyer, Charles Henderson
ROAD RACERS—Joel Laurence, Sally Fraser
TANK COMMANDOS—Robert Barron

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

314	APACHE TERRITORY—W-75m.—(EC)—Rory Calhoun, Barbara Bates—4513 (9-17-58)—Okay action programmer
	BANDIT OF ZHOBE, THE—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action pro
	grammer
319	BELL, BOOK, AND CANDLE—C-103m.—(TC)—James Stewart, Kim Novak—4526 (10-29-58)—Cute comedy has lots to offer
309	BUCHANAN RIDES ALONE—W-78m.—(C)—Randolph Scott, Craig Stevens—4505 (9-3-58)—Good western for the program
	CAINE MUTINY, THE—D-125m.—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger mopey—Reissue
303	CAMP ON BLOOD ISLAND, THE—MD-81m.—(MS)—Carl Mohner, Barbara Shelley—4505 (9-3-58)—Exploitable Jap pris
	camp meller—England
242	CASE AGAINST BROOKLYN, THE—MD-82m.—Dareen McGavin, Maggie Hayes—4465 (5-14-58)—Satisfactory cops and robber
328	CITY OF FEAR—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
	FORBIDDEN ISLAND—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
241	FROM HERE TO ETERNITY—D-118m.—(RE)—Burt Lancaster, Deborah Kerr—4469 (5-28-58)—High rating reissue
313	GHOST OF THE CHINA SEA—MD-79m.—David Brian, Lynn Bernay—4505 (9-3-58)—Strictly lower half fare
327	GIDEON OF SCOTLAND YARD—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for th
	program—England
	GIDGET—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
240	GODDESS, THE—D-105m.—Kim Stanley, Lloyd Bridges—4457 (4-30-58)—Hollywood career yarn needs attention
323	GOOD DAY FOR A HANGING—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
302	GUNMAN'S WALK—D-97m.—(CS; TC)—Van Heflin, Tab Hunter, Kathryn Grant—4506 (9-3-58)—Excellent western
	GUNMEN FROM LAREDO—W-67m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program
2074	HELL BELOW ZERO—MD-91m.—(RE)—Alan Ladd, Joan Tetzel—4469 (5-28-58)—Actionful Ladd reissue
	JUKE BOX RHYTHM—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
301	KEY, THE—D-125m.—(CS)—William Holden, Sophia Loren—4506 (9-3-58)—High rating drama of love and war
315	KILL HER GENTLY—MD-73m.—Griffith Jones, Maureen Connell—4517 (10-1-58)—Program filler—England
325	LAST BLITZKRIEG, THE—MD-84m.—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
216	LAST HURRAH, THE—CD-121m.—Spencer Tracy, Dianne Foster—4521 (10-15-58)—High rating entertainment
343	LET'S ROCK—ME-79m.—Julius LaRosa, Phyllis Newman—4465 (5-14-58)—Just rock 'n' roll
306	LIFE BEGINS AT 17—D-75m.—Mark Damon, Dorothy Johnson—4506 (9-3-58)—Okay teen-age programmer
244	LINEUP, THE—MD-86m.—Eli Wallach, Mary LaRoche—4457 (4-30-58)—Good cops 'n' robbers entry
321	MAN INSIDE, THE—MD-89m.—Jack Palance, Anita Ekberg—4529 (11-12-58)—Okay adventure yarn
310	ME AND THE COLONEL—CD-109m.—Danny Kaye, Nicole Maurey—4506 (9-3-58)—Highly entertaining entry
322	MURDER BY CONTRACT—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story
317	MURDER REPORTED—MD-58m.—Paul Carpenter, Melissa Stribling—4526 (10-29-58)—Lower half filler—England
	ON THE WATERFRONT—MD-108m.—Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best—
	Reissue
2073	PARATROOPER—MD-88m.—(RE)—Alan Ladd, Susan Stephen—4469 (5-28-58)—Reissue Ladd starrer has angles
304	REVENGE OF FRANKENSTEIN—MD-90m.—(TC)—Peter Cushing, Eunice Gayson—4506 (9-3-58)—Good horror entry—Englan
326	RISE LONESOME—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
312	SHE PLAYED WITH FIRE—MD-95m.—Jack Hawkins, Arlene Dahl—4506 (9-3-58)—Interesting mystery for the Program—Englan
324	SENIOR PROM—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
320	SEVENTH VOYAGE OF SINBAD, THE—FAN-89m.—(TC; DY)—Kervin Mathews, Kathryn Grant—4534 (11-26-58)—High ratin
	fantasy of Arabian Nights type
308	SNORKEL, THE—MD-74m.—Peter Van Eyck, Betta St. John—4506 (9-3-58)—Good suspense entry
307	TANK FORCE—MD-86m.—(CS; TC)—Victor Mature, Luciana Paluzzi—4506 (9-3-58)—African War action for the program—Eng an
318	TARAWA BEACHHEAD—MD-77m.—Kervin Mathews, Julie Adams—4529 (11-12-58)—Satisfactory programmer of Marines i
	action
239	THIS ANGRY AGE—D-100m.—(TE-TC)—Anthony Perkins, Silvana Mangano—4458 (4-30-58)—Interesting but overlong
	TWO-HEADED SPY, THE—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer—England
	VERBOTEN—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry
311	WHOLE TRUTH, THE—MD-84m.—Stewart Granger, Donna Reed—4506 (9-3-58)—Average whodunit for the program—Englan

COMING FEATURES IN ORDER OF RELEASE

May	FACE OF A FUGITIVE—(C)—Fred MacMurray, Dorothy Green
May	YOUNG LAND, THE—(TC)—Pat Wayne, Yvonne Craig—Whitney
May	HEY BOY, HEY GIRL!—Louis Prima, Keely Smith

COMING

ANATOMY OF A MURDER—James Stewart, Lee Remick
ADAMSON IN AFRICA—(CS; EC)—Robert Taylor, Anne Aubrey
BATTLE OF THE CORAL SEA—Cliff Robertson, Gia Scala
CRIMSON KIMONO, THE—Victoria Shaw, James Shigeta
H-MAN, THE—Cast to be announced
IDLE ON PARADE—William Bendix, Anne Aubrey—England
IT HAPPENED TO JANE—(Color)—Doris Day, Jack Lemmon
LAST ANGRY MAN, THE—Paul Muni, Betsy Palmer
LEGEND OF TOM DOOLEY, THE—Michael Landon, Jo Morrow
MIDDLE OF THE NIGHT—Kim Novak, Fredric March
MOUSE THAT ROARED, THE—Jean Seberg, Peter Sellers—England
PORGY AND BESS—(Todd A-O; C)—Sidney Poitier, Dorothy Dandridge—Goldwyn
THEY CAME TO CORDURA—(CS; C)—Gary Cooper, Rita Hayworth, Van Heflin
30 FT. BRIDE OF CANDY ROCK, THE—Lou Costello, Dorothy Provine
WOMAN EATER, THE—George Colours, Vera Day

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

832	ANDY HARDY COMES HOME—CD-78m.—Mickey Rooney, Patricia Breslin—4498 (8-6-58)—Welcome return of popular famil
	series
828	BADLANDERS, THE—W-83m.—(CS; MC)—Alan Ladd, Katy Jurado—4493 (7-23-58)—Very good western
901	CAT ON A HOT TIN ROOF—D-108m.—(MC)—Elizabeth Taylor, Paul Newman—4506 (9-3-58)—Well-made filmization of pla
919	COUNT YOUR BLESSINGS—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining
903	DECKS RAN RED, THE—D-83m.—James Mason, Dorothy Dandridge—4517 (10-1-58)—Well-made, suspense shocker
909	DOCTOR'S DILEMMA, THE—98m.—(EC)—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots—England
902	DUNKIRK—D-113m.—John Mills, Robert Urquhart—4506 (9-3-58)—Well-made war film—England
915	FIRST MAN INTO SPACE—MD-77m.—Marshall Thompson, Marla Landi—4557 (2-11-59)—Okay science fiction for the prograr
823	FIEND WITHOUT A FACE—MD-77m.—Marshall Thompson, Kim Parker—4478 (6-11-58)—Horror item for the exploitatio
	show—England
825	GIGI—MU-116m.—(CS; MC)—Leslie Caron, Maurice Chevalier—4470 (5-28-58)—Delightful entertainment
914	GREEN MANSIONS—D-101m.—(CS; MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderately entertaining
822	HAUNTED STRANGLER, THE—MD-81m.—Boris Karloff, Diane Audrey—4478 (6-11-58)—Good horror entry—England
826	HIGH SCHOOL CONFIDENTIAL—MD-85m.—(CS)—Russ Tamblyn, Jan Sterling—4470 (5-28-58)—Another entry on high scho
	delinquency
830	IMITATION GENERAL—C-88m.—(CS)—Glenn Ford, Red Buttons, Talia Elg—4482 (6-25-58)—Good war comedy
910	JOURNEY, THE—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
824	LAW AND JAKE WADE, THE—W-86m.—(CS; MC)—Robert Taylor, Patricia Owens—4478 (6-11-58)—Highly effective wester
912	MATING GAME, THE—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
911	NIGHT OF THE QUARTER MOON—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interestin
	drama
913	NOWHERE TO GO—MD-89m.—George Nader—4565 (3-11-59)—For the lower half—England
905	PARTY GIRL—MD-99m.—(CS; MC)—Robert Taylor, Cyd Charisse—4526 (10-29-58)—Plush gangster meller is action-packed
829	RELUCTANT DEBUTANTE, THE—C-94m.—(CS; MC)—Rex Harrison, Kay Kendall—4498 (8-6-58)—Entertaining, light-weight
	comedy
821	SHEEPMAN, THE—W-85m.—(CS; MC)—Glenn Ford, Shirley MacLaine—4458 (4-30-58)—Good-humored, action-packed western
908	SOME CAME RUNNING—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and shoul
	draw
831	TARZAN'S FIGHT FOR LIFE—MD-86m.—(C)—Gordon Scott, Eve Brent—4486 (7-9-58)—Okay for Tarzan fans
904	TORPEDO RUN—MD-98m.—(CS; MC)—Glenn Ford, Diane Brewster—4526 (10-29-58)—Good submarine entry

907 tom thumb—FAN-98m.—(TC)—Russ Tamblyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially for youngsters—England

906 TUNNEL OF LOVE, THE—C-98m.—(CS)—Doris Day, Richard Widmark—4521 (10-15-58)—Highly entertaining comedy for adults

917 WORLD, THE FLESH AND THE DEVIL, THE—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual highly interesting drama

COMING FEATURES IN ORDER OF RELEASE

June ASK ANY GIRL—(C)—David Niven, Shirley MacLaine

May MYSTERIANS, THE—Japanese-made

May WATUSI—(TC)—George Montgomery, Taina Elg

June ANGRY HILLS, THE—(CS)—Robert Mitchum, Elisabeth Mueller

July BEAT GENERATION, THE—Steve Cochran, Mamie Van Doren

July NORTH BY NORTHWEST—(MC)—Cary Grant, Eva Marie Saint, James Mason

Sept. BIG OPERATOR, THE—Mickey Rooney, Mamie Van Doren

COMING

BEN HUR—(Camera 65 MC)—Charlton Heston, Jack Hawkins

FOR THE FIRST TIME—(TR)—Mario Lanza, Zsa Zsa Gabor

GIRLS' TOWN—Mamie Van Doren, Mel Torme

IT STARTED WITH A KISS—(CS; MC)—Glenn Ford, Debbie Reynolds

SCAPEGOAT, THE—Alec Guinness, Bette Davis

TARZAN, THE APE MAN—Denny Miller

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

5804 AS YOUNG AS WE ARE—D-76m.—Robert Harland, Pippa Scott—4513 (9-17-58)—Satisfactory drama with teen appeal

5719 ANOTHER TIME, ANOTHER PLACE—D-95m.—(VV)—Lana Turner, Barry Sullivan—4458 (4-30-58)—Heavy drama for women—England

5813 BLACK ORCHID, THE—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama

5722 BLAZE OF NOON—D-91m.—(RE)—Anne Baxter, William Holden—4470 (5-28-58)—Exploitable reissue has names

5801 BLOB, THE—MD-85m.—(DC)—Steven McQueen, Aneta Corseaut—4513 (9-17-58)—Okay science fiction programmer

5809 BUCCANEER, THE—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help

5733 COLOSSUS OF NEW YORK, THE—MD-70m.—Ross Martin, Mala Powers—4470 (5-28-58)—Routine science fiction meller

5714 COUNTRY MUSIC HOLIDAY—MU-81m.—Ferlin Husky, Zsa Zsa Gabor—4482 (6-25-58)—Lower half filler

5808 GEISHA BOY, THE—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry

5806 HOUSEBOAT—CD-112m.—(VV; TC)—Cary Grant, Sophia Loren—4514 (9-17-58)—Highly entertaining entry

5807 HOT ANGEL, THE—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer

5711 HOT SPELL—D-86m.—(VV)—Shirley Booth, Anthony Quinn—4465 (5-14-58)—Moody drama, limited appeal

5802 I MARRIED A MONSTER FROM OUTER SPACE—MD-78m.—Tom Tryon, Gloria Talbott—4522 (10-15-58)—Okay science fiction entry

5734 KING CREOLE—MUMD-116m.—Elvis Presley, Carolyn Jones—4479 (6-11-58)—Exploitable musical meller

5717 MARACAIBO—D-88m.—(VV-TC)—Cornel Wilde, Jean Wallace—4465 (5-14-58)—Fast, colorful programmer

5736 MATCHMAKER, THE—CD-100m.—(VV)—Shirley Booth, Anthony Perkins—4498 (8-6-58)—Humorous entry for discriminating audiences

5723 NORTHWEST MOUNTED POLICE—MD-125m.—(RE) (TC)—Gary Cooper, Madeline Carroll—4471 (5-28-58)—Names, action and color should help reissue

5803 PARTY CRASHERS, THE—MD-78m.—Mark Damon, Connie Stevens—4514 (9-17-58)—Teen-age programmer

R5815 PLACE IN THE SUN, A—D-122m.—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"—Reissue

5735 ROCK-A-BYE BABY—C-103m.—(VV; TC)—Jerry Lewis, Marilyn Maxwell—4479 (6-11-58)—Highly amusing Lewis entry

5721 SHANE—W-117m.—(TC)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show—Reissue

5720 SPACE CHILDREN, THE—MD-69m.—Adam Williams, Peggy Webber—4471 (5-28-58)—Science fiction programmer

R5816 STALAG 17—CD-120m.—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses—Reissue

5814 TEMPEST—MD-125m.—(TE; TC)—Silvana Magano, Van Heflin—4553 (1-28-59)—Exciting spectacle

5817 THUNDER IN THE SUN—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles

5810 TOKYO AFTER DARK—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer

5811 TRAP, THE—MD-84m.—(TC)—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama

R5725 UNION PACIFIC—MD-135m.—(RE)—Barbara Stanwyck, Joel McCrea—4459 (4-30-58)—Reissue of railroad history should do okay

5721 VERTIGO—MD-127m.—(VV-TC)—James Stewart, Kim Novak—4466 (5-14-58)—Names will help suspense film

5805 WHEN HELL BROKE LOOSE—D-78m.—Charles Bronson, Violet Rensing—4526 (10-29-58)—Interesting, effective programmer

R5724 WILD HARVEST—D-95m.—(RE)—Alan Ladd, Dorothy Lamour—4459 (4-30-58)—Names should help reissue

5812 YOUNG CAPTIVES, THE—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING FEATURES IN ORDER OF RELEASE

June HANGMAN, THE—Robert Taylor, Tina Louise, Fess Parker

June DON'T GIVE UP THE SHIP—Jerry Lewis, Dina Merrill

July LAST TRAIN FROM GUN HILL—(VV, TC)—Kirk Douglas, Anthony Quinn

Aug. BUT NOT FOR ME—(VV)—Clark Gable, Carroll Baker

COMING

CAREER—Dean Martin, Shirley MacLaine

FIVE PENNIES, THE—(VV; TC)—Danny Kaye, Barbara Bel Geddes

HELLER WITH A GUN—(TC)—Sophia Loren, Anthony Quinn

JAYHAWKERS, THE—(VV; TC)—Jeff Chandler, Nicole Maurey

ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado

TARZAN'S GREATEST ADVENTURE—(C)—Gordon Scott, Sara Shane

THAT KIND OF WOMAN—Sophia Loren, Tab Hunter

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

908 ALASKA PASSAGE—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer

835 BARBARIAN AND THE GEISHA, THE—D-105m.—(CS; DC)—John Wayne, Eiko Ando—4517 (10-1-58)—Interesting, lavish historical saga

824 BRAVADOS, THE—D-98m.—(CS; DC)—Gregory Peck, Joan Collins—4479 (6-11-58)—Interesting western has names

830 CERTAIN SMILE, A—D-106m.—(CS; DC)—Rossano Brazzi, Joan Fontaine—4498 (8-6-58)—Interesting, colorful tale of a young girl in love

915 COMPULSION—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing, well-made dramatic entertainment

822 DESERT HELL—MD-82m.—(RS)—Brian Keith, Barbara Hale—4483 (6-25-58)—Mediocre lower half entry

DIARY OF ANNE FRANK, THE—D-170m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry

831 FIEND WHO WALKED THE WEST, THE—W-100m.—(CS)—Hugh O'Brian, Robert Evans, Dolores Michaels—4506 (9-3-58)—Suspenseful, brutal western

818 FLAMING FRONTIER—W-70m.—(RS)—Bruce Bennett, Paisley Maxwell—4487 (7-9-58)—For the lower half

821 FLY, THE—D-90m.—(CS; DC)—Al Hedison, Patricia Owens—4494 (7-23-58)—Excellent horror entry can be exploited

804 FRAULEIN—D-100m.—(CS-DC)—Dana Wynter, Mel Ferrer—4466 (5-14-58)—Unusual love story will need push

812 FROM HELL TO TEXAS—W-100m.—(CS; DC)—Don Murray, Diane Varsi—4471 (5-28-58)—Good western

843 FRONTIER GUN—W-70m.—(RS)—John Agar, Joyce Meadows—4530 (11-12-58)—Lower half western

823 GANG WAR—MD-74m.—(RS)—Charles Bronson, Gloria Henry—4459 (4-30-58)—For lower half

832 HARRY BLACK AND THE TIGER—MD-107m.—(CS; DC)—Stewart Granger, Barbara Rush—4514 (9-17-58)—Interesting adventure yarn

905 I MOBSTER—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for the program

837 IN LOVE AND WAR—D-111m.—(CS; DC)—Robert Wagner, Dana Wynter—4527 (10-29-58)—Well-made entry has good potential

901 INN OF THE SIXTH HAPPINESS, THE—D-153m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4534 (11-26-58)—Superior entertainment

907 INTENT TO KILL—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer

833 HUNTERS, THE—MD-108m.—(CS; DC)—Robert Mitchum, May Britt—4502 (8-20-58)—Interesting yarn of Air Force in action

913 LITTLE SAVAGE—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler

911 LONE TEXAN—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western

864 MARK OF ZORRO, THE—MD-93m.—(RE)—Tyrone Power, Linda Darnell—4530 (11-12-58)—"Zorro" popularity plus name should see it through

839 MARDI GRAS—MU-107m.—(CS; DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment

828 NAKED EARTH—D-96m.—(CS)—Richard Todd, Juliette Greco—4487 (7-9-58)—Interesting, off-beat programmer

841 NICE LITTLE BANK THAT SHOULD BE ROBBED, A—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy

904 RALLY 'ROUND THE FLAG BOYS—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

Fire Under Her Skin..... For.

First Man Into Space..... A2 MGM

*Five Pennies, The..... Par.

Flaming Frontier..... A1 Fox

Flesh and the Woman..... For.

*Floods of Fear..... U-I

Fly, The..... A2 Fox

Flying Classroom, The..... For.

Folies Bergere..... For.

Forbidden Island..... B Col.

Forbidden Paradise..... For.

*For the First Time..... MGM

Forbidden Fruit..... B For.

Fort Massacre..... A1 UA

*Four Skulls of Jonathan Drake, The..... UA

Foxiest Girl in Paris..... For.

Frankenstein—1970..... A3 AA

Frankenstein's Daughter..... B Misc.

Fraulein..... A3 Fox

Friendly Persuasion—RE..... AA

From Hell to Texas..... A1 Fox

From Here to Eternity—RE..... B Col.

From the Earth to the Moon..... A1 WB

Frontier Gun..... A2 Fox

G

Gang War..... B Fox

Geisha Boy, The..... A2 Par.

Ghost of the China Sea..... A1 Col.

*Giant Behemoth, The..... AA

Gidget..... A3 Col.

Giant from the Unknown..... A1 Miso.

Gideon of Scotland Yard..... A1 Col.

*Gigantis, The Fire Eater..... WB

Gigi..... A3 MGM

Girl In The Bikini, The..... B For.

Girl With An Itch..... Misc.

*Girls, Guns and Gangsters..... UA

Girls on the Loose..... B UI

*Girls' Town..... MGM

Goddess, The..... A3 Col.

God's Little Acre..... B UA

Good Day for a Hanging..... A1 Col.

Grand Maneuver, The..... For.

Great St. Louis Bank Robbery, The..... B UA

Green Mansions..... A1 MGM

Gri Gri..... For.

Guendalina..... For.

Guitars Of Love..... For.

Gun Runners, The..... A3 UA

Gunman's Walk..... A3 Col.

Gunmen From Laredo..... A2 Col.

Guns, Girls and Gangsters..... B UA

Gunsmoke in Tucson..... A2 AA

Gypsy and the Gentleman, The..... For.

H

*H-Man, The..... Col.

Hanging Tree, The..... A2 WB

*Hangman, The..... A2 Far.

Happy Is The Bride..... For.

Harry Black and the Tiger..... A3 Fox

Haunted Strangler, The..... A3 MGM

*Headless Ghost, The..... A1

*Havana Story, The..... UA

Helen of Troy—RE..... WB

Hell Below Zero—RE..... A2 Col.

Hell Drivers..... B For.

Hell Squad..... A2 A1

Hell's Five Hours..... A1 AA

*Heller With A Gun..... Par.

*Hercules..... WB

*Here Come The Jets..... Fox

Heroes and Sinners..... For.

*Hey Boy, Hey Girl..... A1 Col.

High School Confidential..... B MGM

High School Hellcats..... A3 A1

*Hole In The Head, A..... UA

*Holiday for Lovers..... Fox

Home Before Dark..... B WB

Hong Kong Affair..... A1 AA

Hong Kong Confidential..... A1 UA

Horror of Dracula..... A3 UI

*Horrors of the Black Museum..... A1

Horse Soldiers, The..... UA

Horse's Mouth, The..... A3 UA

Hot Angel, The..... A2 Par.

Hot Car Girl..... B AA

Hot Rod Gang..... B A1

Hot Spell..... A3 Par.

*Hound of the Baskerville's..... UA

Houseboat..... A2 Par.

House on Haunted Hill, The..... A2 AA

How to Make a Monster..... A2 A1

Hunters, The..... A2 Fox

I

I Bury the Living..... A2 UA

I Married a Monster from Outer Space..... A2 Par.

I Married a Woman..... A2 UI

I, Mobster..... B Fox

I Was Monty's Double..... For.

I Want to Live..... A3 UA

*Idle On Parade..... Col.

I'll Give My Life..... Misc.

Imitation General..... A2 MGM

Imitation Of Life..... A3 U-I

In Between Age, The..... A1 AA

In Love and War..... A3 Fox

Indiscreet..... A3 WB

Inn of the Sixth Happiness, The..... A1 Fox

Inspector Maigret..... A3 For.

Intent to Kill..... B Fox

*Island of Lost Women..... A1 WB

Island Women..... B UA

*It Happened to Jane..... Col.

*It Started With A Kiss..... MGM

It, the Terror from Beyond Space..... A1 UA

It's Never Too Late..... For.

J

Jayhawkers, The..... Par.
 Jet Attack..... B AI
 John Paul Jones..... WB
 Johnny Rocco..... A1 AA
 Journey, The..... A3 MGM
 Joy Ride..... A2 AA
 Juke Box Rhythm..... A1 Col.

K

Kathy o'..... A3 UI
 Key, The..... A3 Col.
 Kill Her Gently..... A2 Col.
 King Creole..... B Par.
 King of the Wild Stallions, The..... AA
 Kings Go Forth..... A2 UA

L

La Parisienne..... B UA
 Land of the Pharaohs—Re..... WB
 Last Angry Man, The..... Col.
 Last Blitzkrieg..... A2 Col.
 Last Hurrah, The..... A2 Col.
 Last Mile, The..... B UA
 Last of the Fast Guns..... A1 UI
 Last Train From Gun Hill..... Par.
 Law and Disorder..... For.
 Law and Jake Wade, The..... A2 MGM
 Leech, The..... U-I
 Left Handed Gun, The..... B WB
 Legend of Tom Dooley, The..... Col.
 Legion of the Doomed..... A2 AA
 Let's Rock..... A1 Col.
 Liane, Jungle Goddess..... C For.
 Life Begins at 17..... A3 Col.
 Light in the Forest, The..... A1 Misc.
 Light Touch, The..... U-I
 Line-Up, The..... A2 Col.
 Little Savage..... A1 Fox
 Littlest Hobo..... A1 AA
 Live Fast, Die Young..... B UI
 Lone Texan..... A2 Fox
 Lonely Hearts..... A3 UA
 Look Back In Anger..... WB
 Lost City of Gold, The..... A1 UA
 Lost, Lonely and Vicious..... Misc.
 Lost Missile, The..... A1 UA
 Love Story, A..... For.
 Lovers and Thieves..... For.
 Lovers of Paris..... C For.
 Lucky Tim..... For.

M

Machete..... A3 UA
 Machine Gun Kelly..... B AI
 Mad Little Island..... For.
 Mam'zelle Pigalle..... B For.
 Madman's Women..... Miso.
 Man Who Understood Women, The..... Fox
 Manhunt in the Jungle..... A1 WB
 Man in the Net..... UA
 Man Inside, The..... Col.
 Man in the Raincoat..... A2 For.
 Man of the West..... B UA
 Maracalbo..... A3 Par.
 Mardi Gras..... A2 Fox
 Mark of Zorro, The—RE..... A2 Fox
 Matchmaker, The..... A1 Par.
 Mating Game, The..... A3 MGM
 Me and the Colonel..... A3 Col.
 Menace in the Night..... UA
 Middle of the Night..... Col.
 Milkmaid, The..... For.
 Miracle, The..... WB
 Miracle of St. Theresa..... For.
 Missile to the Moon..... B Misc.
 Mississippi Gambler, The—RE..... B U-I
 Mistress, The..... For.
 Mitsou..... C For.
 Money, Women and Guns..... A1 UI
 Monster on the Campus..... A3 UI
 Mouse That Roared, The..... Col.
 Mugger, The..... A3 UA
 Mummy, The..... U-I
 Murder By Contract..... A3 Col.
 Murder Reported..... A2 Col.
 Mustang..... UA
 My Name Is Toxie..... For.
 My Uncle..... A1 For.
 My World Dies Screaming..... Miso.
 Mysterians, The..... MGM

N

Naked and the Dead..... A2 WB
 Naked Earth..... A3 Fox
 Naked Maya, The..... A3 UA
 Naughty Hollywood..... Misc.
 Never Love a Stranger..... A3 AA
 Never Steal Anything Small..... A3 UI
 New Orleans after Dark..... A2 AA
 Nice Little Bank That Should Be Robbed, A..... A2 Fox
 Night Ambush..... For.
 Night Heaven Fell, The..... C For.
 Night of the Blood Beast..... B AI
 Night of the Quarter Moon..... B MGM
 Night to Remember, A..... A1 For.
 Nine Lives..... For.
 No Name on the Bullet..... A3 UI
 No Place To Land..... Misc.
 No Sun In Venice..... B For.
 No Time for Sergeants..... A1 WB
 No rth by Northwest..... MGM
 Northwest Mounted Police—RE..... A2 Par.
 Nowhere To Go..... MGM
 Nun's Story, The..... WB

O

Octet..... A1 For.
 Odds Against Tomorrow..... UA
 Old Man and the Sea, The..... A1 WB
 On the Beach..... UA
 On the Waterfront—Re..... Col.
 Once Upon a Horse..... A2 UI

909 **REMARKABLE MR. PENNYPACKER, THE**—88m.—(CS; DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—Enter-
 taining, Impudent comedy
 842 **ROOTS OF HEAVEN, THE**—MD-124m.—(CS; DC)—Errol Flynn, Juliette Greco, Trevor Howard—4527 (10-29-58)—Off-beat
 entry merits attention
 820 **RX MURDER**—85m.—(CS)—Rick Jason, Lisa Gastoni—4494 (7-23-58)—For the lower half—England
 912 **SAD HORSE, THE**—D-78m.—(CS; DC)—David Ladd, Patrice Wynmore—4570 (3-25-59)—Good programmer
 902 **SHERIFF OF FRACTURED JAW**—C-103m.—CCS; DC)—Kenneth More, Jayne Mansfield—4535 (11-26-58)—Amusing comedy—
 England
 829 **SIERRA BARON**—W-80m.—(CS-DC)—Brian Keith, Rita Gam—4487 (7-9-58)—Good western for the program
 903 **SMILEY GETS A GUN**—MD-89m.—(CS; DC)—Keith Calvert, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juvenile
 and family trade—Australia
 910 **SOUND AND THE FURY, THE**—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertainment
 822 **SPACE MASTER X-7**—MD-70m.—(RS)—Bill Williams, Lyn Thomas—4494 (7-23-58)—Satisfactory science fiction programmer
 870 **STREETCAR NAMED DESIRE, A**—MD-122m.—(RE)—Vivien Leigh, Marlon Brando—4518 (10-1-58)—Vivid picturization of
 stage play is packed with selling angles
 819 **TEN NORTH FREDERICK**—102m.—(CS)—Gary Cooper, Diane Varsi—4459 (4-30-58)—High rating drama
 906 **THESE THOUSAND HILLS**—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western
 836 **THUNDERING JETS**—MD-73m.—(RS)—Rex Reason, Audrey Dalton—4459 (4-30-58)—Interesting dualler
 834 **VILLA**—MD-72m.—(CS; DC)—Rodolfo Hoyos, Brian Keith, Margia Dean—4514 (9-17-58)—Action yarn for the program
 914 **WARLOCK**—W-121m.—(CS; DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment
 826 **WOLF DOG**—MD-61m.—(RS)—Jim Davis, Allison Hayes—4498 (8-6-58)—Lower half filler

COMING FEATURES IN ORDER OF RELEASE

May **WOMAN OBSESSED**—(CS; DC)—Susan Hayward, Stephen Boyd
 May **SAY ONE FOR ME**—(CS; DC)—Bing Crosby, Debbie Reynolds

COMING

BLUE DENIM—(CS)—Carol Lindley, Brandon De Wilde
HERE COME THE JETS—Steve Brodie, Lyn Thomas
HOLIDAY FOR LOVERS—(CS; DC)—Clifton Webb, Jane Wyman
MAN WHO UNDERSTOOD WOMEN, THE—(CS; DC)—Leslie Caron, Henry Fonda
PRIVATE'S AFFAIR, A—(CS; DC)—Sal Mineo, Christine Carere
RETURN OF THE FLY, THE—Vincent Price, Danielle DeMetz
SON OF ROBIN HOOD, THE—(CS; DC)—Al Hedison, June Laverick—England

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope
ANNA LUCASTA—D-97m.—Eartha Kitt, Sammy Davis, Jr.—4535 (11-26-58)—Filmization of stage play needs special attention
 —Longridge
BIG COUNTRY, THE—W-165m.—(TE; TC)—Gregory Peck, Jean Simmons—4502 (8-20-58)—Super western is big in all depart-
 ments
CHINA DOLL—D-88m.—Victor Mature, Li Li Hua—4499 (8-6-58)—Interesting love story against war background—Batjac
COP HATER—MD-75m.—Robert Loggia, Ellen Parker—4503 (8-20-58)—Good crime meller for program
CURSE OF THE FACELESS MAN—MD-66m.—Richard Anderson, Elaine Edwards—4507 (9-3-58)—Horror item for lower half—
 Vogue
DEFIANT ONES, THE—D-97m.—Tony Curtis, Sidney Poitier—4499 (8-6-58)—Powerful, deeply moving drama
EDGE OF FURY—MD-70m.—Michael Higgins, Lola Holmes—4466 (5-14-58)—Psychiatric meller for lower half
ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjac
FEARMAKERS, THE—D-83m.—Dana Andrews, Marilee Earle—4518 (10-1-58)—Programmer has angles—Pacemakers
FORT MASSACRE—MD-80m.—(CS-DC)—Joel McCrea, Susan Cabot—4460 (4-30-58)—Interesting programmer—Mirisch
GOD'S LITTLE ACRE—CD-110m.—Robert Ryan, Aldo Ray, Tina Louise—4471 (5-28-58)—Good picturization of best seller should
 do business—Harmon
GUNS, GIRLS AND GANGSTERS—MD-70m.—Mamie Van Doren, Gerald Mohr—4547 (12-24-58)—Satisfactory program—crime
 meller—Imperial
GUN RUNNERS, THE—MD-83m.—Audie Murphy, Patricia Owens—4514 (9-17-58)—Interesting action entry
GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre meller
 for duallers—Guggenheim Associates
HONG KONG CONFIDENTIAL—MD-67m.—Gene Barry, Beverly Tyler—4518 (10-1-58)—For lower half—Vogue
HORSE'S MOUTH, THE—C-96m.—(TC)—Alec Guinness, Kay Walsh—4530 (11-12-58)—For the art spots—Lopert—England
I BURY THE LIVING—MD-76m.—Richard Boone, Peggy Maurer—4488 (7-9-58)—Okay horror item for lower half—Maxim
ISLAND WOMEN—DMU-72m.—Marie Windsor, Vince Edwards—4460 (4-30-58)—For the lower half—Security
IT—THE TERROR FROM BEYOND SPACE—MD-68m.—Marshall Thompson, Shawn Smith—4507 (9-3-58)—Fair science fiction
 entry—Vogue
I WANT TO LIVE—D-120m.—Susan Hayward, Simon Oakland—4527 (10-29-58)—Grim, powerful drama—Figaro
KINGS GO FORTH—D-109m.—Frank Sinatra, Tony Curtis, Natalie Wood—4483 (6-25-58)—High rating drama of love and war—
 Ross
LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky
LA PARISIENNE—C-85m.—(TC)—Brigitte Bardot, Charles Boyer—4494 (7-23-58)—Another Bardot bombshell—(French-made;
 dubbed in English or titles)—Lopert
LONE RANGER AND THE LOST CITY OF GOLD, THE—W-80m.—(EC)—Clayton Moore, Noreen Nash—4479 (6-11-58)—
 Top small-fry show
LOVELY HEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Schary
LOST MISSILE, THE—D-70m.—Robert Loggia, Ellen Parker—4535 (11-26-58)—Good science programmer—Berke
MACHETE—MD-75m.—Marl Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell
MAN OF THE WEST—W-100m.—(CS; DC)—Gary Cooper, Julie London—4515 (9-17-58)—Good adult western—Ashton
MENACE IN THE NIGHT, THE—MD-78m.—Griffith Jones, Lisa Gastoni—4518 (10-1-58)—For the lower half—Leeds—England
MUGGER, THE—MD-74m.—Kent Smith, Nan Martin—4522 (10-15-58)—Okay adult programmer—Barbizon
MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell
NAKED MAJAJ, THE—D-111m.—(TE; TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has
 possibilities—Titanus
SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high poten-
 tial—Hecht-Hill-Lancaster
SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch
TERROR IN A TEXAS TOWN—W-80m.—Sterling Hayden, Ann Verela—4507 (9-3-58)—For the lower half—Seltzer
TEN DAYS TO TULARA—MD-77m.—Sterling Hayden, Grace Raynor—4527 (10-29-58)—Filler for the lower half—Sherman
THUNDER ROAD—MD-92m.—Robert Mitchum, Keely Smith—4460 (4-30-58)—Unusual, exciting meller—DRM
TOUGHEST GUN IN TOMBSTONE—W-72m.—George Montgomery, Beverly Tyler—4466 (5-14-58)—Fair western
VIKINGS, THE—D-114m.—(TE-TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4473 (5-28-58)—Names plus spectacle on grand
 scale—Bryna
WINK OF AN EYE—CD-72m.—Jonathan Kidd, Doris Dowling—4483 (6-25-58)—Program filler—Ivar

COMING FEATURES IN ORDER OF RELEASE

April **RIOT IN JUVENILE JAIL**—Jerome Thor, Marcia Henderson—Vogue
 April **TEN SECONDS TO HELL**—Jeff Chandler, Martine Carol—Seven Arts—Hammer

COMING

BAT MASTERSON STORY, THE—Joel McCrea, Nancy Gates—Mirisch
CAST A LONG SHADOW—Audie Murphy—Mirisch
COUNTERPLOT—Forrest Tucker, Allison Hayes—Odell
CRY TOUGH—John Saxson, Linda Cristal—Hecht, Hill, Lancaster
DAY OF THE OUTLAW—Robert Ryan, Burl Ives, Tina Louise—Security
DEVIL'S DISCIPLE, THE—Laurence Olivier, Kirk Douglas—Hecht, Hill, Lancaster
FOUR SKULLS OF JONATHAN DRAKE, THE—Eduard Franz, Valerie French
HAVANA STORY, THE—Cameron Mitchell, Allison Hayes—Premium
HOLE IN THE HEAD, A—Frank Sinatra, Eleanor Parker—Sincap
HORSE SOLDIERS, THE—(DC)—John Wayne, William Holden—Mahin-Rackin—Mirisch
HOUD OF THE BASKERVILLES—(C)—Peter Cushing
MAN IN THE NET—Alan Ladd, Carolyn Jones—Mirisch-Jaguar
ON THE BEACH—Gregory Peck, Ava Gardner—Kramer
ODDS AGAINST TOMORROW—Harry Belafonte, Shelley Winters—Harbel
OPERATION MURDER—Tom Conway, Sandra Dorne—Danziger
RABBIT TRAP, THE—Ernest Borgnine, David Brian—Hecht, Hill, Lancaster
PORK CHOP HILL—Gregory Peck, Harry Guardino—Melville
SHAKE HANDS WITH THE DEVIL—James Cagney, Dana Wynter—Glass-Seltzer
SOLOMON AND SHEBA—(TE-TC)—Yul Brynner, Gina Lollobrigida—Small
SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
TAKE A GIANT STEP—Johnny Nash, Estelle Hemsley—Hecht, Hill, Lancaster
TIMBUKTO—Victor Mature, Yvonne De Carlo—Imperial
UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster
WOMAN AND THE PUPPET, THE—Brigitte Bardot—Gray-Pathe
WONDERFUL COUNTRY, THE—(CS; TC)—Robert Mitchum, Julie London—MPL

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5907

APPOINTMENT WITH A SHADOW—MD-73m.—(CS)—George Nader, Joanna Moore—4507 (9-3-58)—Program meller

5904

BEND OF THE RIVER—MD-91m.—(RE)—James Stewart, Julia Adams—4507 (9-3-58)—Good outdoor show

5901

BLOOD OF THE VAMPIRE—MD-87m.—(EC)—Donald Wolfitt, Barbara Shelley—4522 (10-15-58)—Horror on a grand scale—England

5823

GIRLS ON THE LOOSE—MD-78m.—Mara Corday, Mark Richman—4460 (4-30-58)—Program entry

5827

HORROR OF DRACULA—MD-82m.—(TC)—Peter Cushing, Melissa Stribbling—4466 (5-14-58)—Horror on a grand scale—England

5816

I MARRIED A WOMAN—84m.—C—George Gobel, Diana Dors—4467 (5-14-58)—Moderately amusing—RKO

5831

IMITATION OF LIFE—D-124m.—(EC)—Lana Turner, John Gavin—4558 (2-11-59)—High rating drama.

5832

KATHY O'—CD-99m.—(CS-EC)—Dan Duryea, Patty McCormack—4460 (4-30-58)—Delightful entertainment

5832

LAST OF THE FAST GUNS, THE—W-82m.—(CS-EC)—Jock Mahoney, Linda Cristal—4488 (7-9-58)—Good program western

5903

LIGHT TOUCH, THE—CD-85m.—TC)—Jack Hawkins, Margaret Johnston—4562 (2-25-59)—Superior Import—England

5824

LIVE FAST, DIE YOUNG—MD-82m.—Mary Murphy, Sheridan Comerate—4460 (4-30-58)—Lower half entry

5909

MISSISSIPPI GAMBLER, THE—MD-98½m.—(RE)—Tyrone Power, Piper Laurie—4510 (9-3-58)—Names should help

5913

MONEY, WOMEN AND GUNS—W-80m.—(CS: EC)—Jock Mahoney, Kim Hunter, Tim Hovey—4527 (10-29-58)—Lower half entry

5902

MONSTER ON THE CAMPUS—MD-76m.—Arthur Franz, Joanna Moore—4522 (10-15-58)—Good horror show

5915

NEVER STEAL ANYTHING SMALL—C-94m.—(CS; EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy

5837

NO NAME ON THE BULLET—W-77m.—(CS; EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western

5837

ONCE UPON A HORSE—C-85m.—(CS)—Dan Rowan, Dick Martin, Martha Hyer—4503 (8-20-58)—Western satire for program

5911

PERFECT FURLOUGH, THE—C-93m.—(CS; EC)—Tony Curtis, Janet Leigh—4522 (10-15-58)—Highly amusing comedy

5836

RAW WIND IN EDEN—D-90m.—(CS; EC)—Esther Williams, Jeff Chandler—4499 (8-6-58)—Off-beat attraction has angles

5836

RIDE A CROOKED TRAIL—W-87m.—(CS; EC)—Audie Murphy, Gloria Scala—4494 (7-23-58)—Good western

5906

RESTLESS YEARS, THE—D-88m.—(CS)—John Saxon, Sandra Dee—4528 (10-29-58)—Interesting, touching program

5839

SAGA OF HEMP BROWN, THE—W-80m.—(CS; EC)—Rory Calhoun, Beverly Garland—4510 (9-3-58)—Good western for the program

5912

SILENT ENEMY, THE—MD-92m.—Laurence Harvey, Dawn Addams—4530 (11-12-58)—Exciting tale of Frogmen in action—England

5914

STEP DOWN TO TERROR—D-75m.—Charles Drake, Colleen Miller—4515 (9-17-58)—Suspense for the program

5914

STRANGER IN MY ARMS—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, potent names

5828

THING THAT COULDN'T DIE, THE—MD-69m.—William Reynolds, Andra Martin—4467 (5-14-58)—Horror item for the program

5833

TWILIGHT FOR THE GODS—D-120m.—(EC)—Rock Hudson, Cyd Charisse—4488 (7-9-58)—Best seller has good potential

5910

UP FRONT—C-91m.—(RE)—David Wayne, Tom Ewell, Martina Bertl—4510 (9-3-58)—Good war comedy

5835

VOICE IN THE MIRROR—D-103m.—(CS)—Richard Egan, Julie London—4473 (5-28-58)—Off-beat tale of a man with a problem

5919

WILD AND THE INNOCENT, THE—MD-84m.—(CS; EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry

5834

WILD HERITAGE—MD-78m.—(CS-EC)—Will Rogers, Jr., Maureen O'Sullivan—4488 (7-9-58)—Good programmer

5905

WORLD IN HIS ARMS, THE—MD-104m.—(RE)—Gregory Peck, Ann Blyth—4510 (9-3-58)—Name-packed action show

COMING FEATURES IN ORDER OF RELEASE

May FLOODS OF FEAR—Howard Keel, Anne Heywood—England

June MUMMY, THE—(C)—Peter Cushing

June CURSE OF THE UNDEAD—Eric Fleming

COMING

ANY WAY THE WIND BLOWS—(CS; C)—Rock Hudson, Doris Day

CURSE OF THE UNDEAD—Eric Fleming, Kathleen Crowley

LEECH, THE—Colleen Gray, Grant Withers

OPERATION PETTICOAT—(C)—Cary Grant, Tony Curtis, Joan O'Brien

SPARTACUS—(TE)—Kirk Douglas, Laurence Olivier

THIS EARTH IS MINE—(CS; TC)—Rock Hudson, Jean Simmons

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

808

AUNTIE MAME—C-143m.—(TE: TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment

726

BADMAN'S COUNTRY—W-68m.—George Montgomery, Karl Booth—4473 (5-28-58)—Okay program western

816

BORN RECKLESS—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer

802

DAMN YANKEES—MUC-110m.—(TC)—Tab Hunter, Gwen Verdon—4515 (9-17-58)—Amusing comedy has lots of angles

723

DANGEROUS YOUTH—MD-98m.—Frankie Vaughan, Carole Lesley—4474 (5-28-58)—For the lower half—England

806

ENCHANTED ISLAND—MD-94m.—(TC)—Dana Andrews, Jane Powell—4530 (11-12-58)—Interesting version of well-known literary work—RKO

805

FROM THE EARTH TO THE MOON—D-100m.—(TC)—Joseph Cotton, Debra Paget—4531 (11-12-58)—Interesting science fiction

810

HANGING TREE, THE—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western

811

HELEN OF TROY—D-114m.—(CS; WC)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Reissue—Made in Italy

807

HOME BEFORE DARK—D-136m.—Jean Simmons, Dan O'Herlihy—4523 (10-15-58)—Highly interesting drama

725

INDISCREET—C-100m.—(TC)—Cary Grant, Ingrid Bergman—4483 (6-25-58)—Highly entertaining entry

812

LAND OF THE PHAROHS—D-106m.—(CS; WC)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly interesting story of pyramid building in Egypt—Reissue—English-made

720

LEFT HANDED GUN, THE—W-100m.—Paul Newman, Lita Milan—4461 (4-30-58)—Plenty of action

721

MANHUNT IN THE JUNGLE—DLC-79m.—(WC)—Robin Hughes—4461 (4-30-58)—Fair entry for lower half—Filmed in South America

727

NAKED AND THE DEAD, THE—MD-131m.—(WS-TC)—Aldo Ray, Cliff Robertson—4489 (7-9-58)—High rating war film

724

NO TIME FOR SERGEANTS—C-111m.—Andy Griffith, Myron McCormick—4461 (4-30-58)—Heavy handed filming of hit book and play

803

OLD MAN AND THE SEA, THE—D-86m.—(WC)—Spencer Tracy—4518 (10-1-58)—Filmization of literary work needs attention.

804

ONIONHEAD—CD-110m.—Andy Griffith, Felicia Farr—4518 (10-1-58)—Entertaining service yarn

813

RIO BRAVO—W-141m.—(TC)—John Wayne, Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining

814

STAR IS BORN, A—D-154m.—(CS; TC)—Judy Garland, James Mason—4574 (4-8-59)—High rating—Reissue

809

UP PERISCOPE—MD-111m.—(WS; TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average interest

719

VIOLENT ROAD—D-85m.—Brian Keith, Merry Andrews—4461 (4-30-58)—For the lower half action spots

815

WESTBOUND—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program

801

WIND ACROSS THE EVERGLADES—MD-93m.—(TC)—Burl Ives, Gypsy Rose Lee—4510 (9-3-58)—Absorbing and off-beat tale of Florida Everglades

COMING FEATURES IN ORDER OF RELEASE

May ISLAND OF LOST WOMEN—Jeff Richards, Venetia Stevenson

June YOUNG PHILADELPHIANS, THE—Paul Newman, Barbara Rush

June GIGANTIS, THE FIRE EATER

June TEENAGER FROM OUTER SPACE

COMING

BRAMBLE BUSH, THE—(TC)—Richard Burton, Barbara Rush

FBI STORY, THE—(TC)—James Stewart, Vera Miles

HERCULES—(Dyaliscope; C)—Steve Reeves, Sylvia Koscina—Italy

JOHN PAUL JONES—(TE-TC)—Robert Stack, Erin O'Brien

LOOK BACK IN ANGER—Richard Burton, Claire Bloom—England

MIRACLE, THE—(TR; TC)—Carroll Baker, Walter Slezak

NUN'S STORY, THE—(WC)—Audrey Hepburn, Peter Finch

SUMMER PLACE, A—(TC)—Richard Egan, Dorothy McGuire

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

DANISH

ORDET—D-126m.—Henrik Malberg—4462 (4-30-58)—Okay for art houses—Titles—Kingsley-Int.

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roach

BLUE MURDER AT ST. TRINIAN'S—C-86m.—Joyce Grenfell, Lionel Jeffries—4486 (7-9-58)—For art spots—Continental

CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordinary Scotland Yard who-done-it—Kassler

CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor

CONTRABAND SPAIN—MD-80m.—(EC)—Richard Greene, nouk—4510 (9-3-58)—Smuggling meller—Stratford

COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry

CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller

DANGEROUS EXILE—MD-90m.—(VV; EC)—Louis Jourdan, Belinda Lee—4519 (10-1-58)—Interesting period entry—Rank

GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair Import—Rank

HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler

HELL DRIVERS—MD-91m.—Stanley Baker, Peggy Cummins—4471 (5-28-58)—Meller has thrills for the program—Rank

•One-Eyed Jacks.....	Par.
Onionhead.....	B WB
•Operations Dames.....	A-I
•Operation Murder.....	UA
•Operation Petticoat.....	U-I
Ordet.....	A3 For.

Pagans, The.....	A3 AA
Pathe Panchall.....	A1 For.
Paratroop Command.....	A3 AI
Paratrooper—RE.....	A1 Col.
Party Crashers, The.....	A2 Par.
Party Girl.....	B MGM
Perfect Furlough, The.....	B UI
Peter Pan—RE.....	A1 Misc
Place In the Sun, A—Re.....	Par.
Plan 9 From Outer Space.....	Misc.
Poor but Beautiful.....	B For.
•Porgy and Bess.....	Col.
•Pork Chop Hill.....	UA
Premier May.....	For.
•Private's Affair, A.....	Fox

Quadrill's Raiders.....	A1 AA
Queen of Outer Space.....	B AA
Question of Adultery.....	C For.

•Rabbit Trap, The.....	UA
Rally Round the Flag, Boys.....	B Fox
Raw Wind in Eden.....	A3 UI
Rawhide Trail, The.....	A1 AA
Reaching for the Stars.....	For.
Reluctant Debutante, The.....	A2 MGM
Remarkable Mr. Pennypacker, The.....	A3 Fox
Restless Years, The.....	A2 U-I
•Return Of The Fly, The.....	Fox
Revenge of Frankenstein, The.....	A2 Col.
Revolt In The Big House.....	A2 AA
Ride a Crooked Trail.....	A2 UI
Ride Lonesome.....	A1 Col.
Rio Bravo.....	A3 WB
•Riot in Cell Block 11.....	AA
•Riot In Juvenile Jail.....	UA
•Road Racers.....	A-I
Robbery under Arms.....	A2 For.
Rock-a-Bye Baby.....	A1 Par.
Room At the Top.....	B For.
Roof, The.....	For.
Rooney.....	A1 For.
Roots, The.....	For.
Roots of Heaven, The.....	A3 Fox
RX Murder.....	A3 Fox
Rouge et Noir.....	A3 For.

Sad Horse, The.....	A1 Fox
Saga of Hemp Brown, The.....	A1 UI
•Say One For Me.....	Fox
•Scapegoat, The.....	MGM
Screaming Skull.....	A2 AI
Secret Place.....	For.
Senechal, The Magnificent.....	A3 Col.
Senior Prom.....	A2 Col.
Separate Tables.....	A3 UA
Seven Guns to Mesa.....	A3 AA
Seventh Voyage of Sinbad, The.....	A1 Col.
Shaggy Dog, The.....	A1 Misc.
•Shake Hands With the Devil.....	UA
Shameless Sex, The.....	For.
Shane—RE.....	Par.
She Demons.....	A2 Misc.
She Gods of Shark Reef.....	A3 AI
She Played with Fire.....	A2 Col.
Sheepman, The.....	A1 MGM
Sheriff Of Fractured Jaw.....	A2 Fox
Sierra Baron.....	A1 Fox
Silent Enemy, The.....	A1 UI
Sins Of Rose Bernd, The.....	For.
Sleeping Beauty.....	A1 Misc.
Smiley Gets A Gun.....	A1 Fox
Snorkel, The.....	A2 Col.
Snowfire.....	A1 AA
•Solomon and Sheba.....	UA
Some Came Running.....	B MGM
Some Like It Hot.....	B UA
•Son of Robin Hood, The.....	Fox
Sound and the Fury, The.....	A3 Fox
South Seas Adventure.....	A1 Misc.
Space Children.....	A1 Par.
Space Master K-7.....	A2 Fox
•Spartacus.....	U-I
•Speed Crazy.....	AA
Spider, The.....	A2 AI

Spy In the Sky A1 AA
 Stalag 17—Re..... Par.
 Star Is Born, A—RE..... WB
 Steel Bayonet..... A1 UA
 Step Down to Terror..... A2 UI
 Stranger in My Arms, A..... A2 UI
 Street Car Named Desire, A—RE..... B Fox
 Submarine Seahawk..... A1 AI
 Suicide Battalion..... A2 AI
 •Summer of the Seventeenth Doll,
 The..... UA
 •Summer Place, A..... WB

T

•Take A Giant Step..... UA
 Tale of Two Cities, A..... A1 For.
 Tank Battalion..... B AI
 •Tank Commandoes..... AI
 Tank Force..... A1 Col.
 Tarawa Beachhead..... A2 Col.
 •Tarzan, The Ape Man..... MGM
 •Tarzan's Greatest Adventure..... Par.
 Tarzan's Fight for Life..... A1 MGM
 Teenage Caveman..... A2 AI
 •Teenager from Outer Space..... WB
 Tempest..... A1 Par.
 Ten Days to Tulara..... A1 UA
 Ten North Frederick..... A3 Fox
 •Ten Seconds to Hell..... UA
 Terror In A Texas Town..... A2 UA
 Terror from the Year 5000..... A2 AI
 •That Kind of Woman..... Par.
 There's Always a Price Tag..... For.
 These Thousand Hills..... A3 Fox
 •They Came to Cordura..... Col.
 Thing That Couldn't Die..... A2 UI
 Third Sex, The..... For.
 •30 Ft. Bride of Candy Rock..... Col.
 This Angry Age..... B Col.
 •This Earth Is Mine..... UI
 Three Strange Loves..... For.
 Thunder Road..... A2 UA
 Thundering Jets..... A1 Fox
 Thunder In The Sun..... A2 Par.
 Tia Juana After Midnight..... Misc.
 •Timbuktu..... UA
 Time of Desire, The..... For.
 Tokyo After Dark..... A2 Par.
 Tom Thumb..... A1 MGM
 Tonka..... A1 Misc.
 Torpedo Run..... A1 MGM
 Tosca..... For.
 Toughest Guy in Tombstone..... A1 UA
 Trap, The..... A2 Par.
 Truth About Women, The..... For.
 Tunnel of Love, The..... B MGM
 Twilight for the Gods..... A3 UI
 Two Headed Spy..... A2 Col.

U

Uncle Tom's Cabin—RE..... Misc.
 •Unforgiven, The..... UA
 Unwed Mother..... A3 AA
 Union Pacific—RE..... A1 Par.
 Up Front—RE..... A1 U-I
 Up Periscope..... A1 WB
 Up the Creek..... For.

V

Verboten..... Col.
 Vertigo..... A2 Par.
 Vicious Breed, The..... For.
 Vikings, The..... A3 UA
 Violent Road..... A3 WB
 Villa..... A2 Fox
 Voice in the Mirror..... A2 UI

W

War of the Colossal Beast..... A2 AI
 War of the Satellites..... A2 AA
 Warlock..... A2 Fox
 •Watusi..... A1 MGM
 What Price Murder..... B For.
 Westbound..... A1 WB
 When Hell Broke Loose..... A2 Par.
 White Wilderness..... A1 Misc.
 Whole Truth, The..... A2 Col.
 Wild and the Innocent..... A2 U-I
 Wild Harvest—RE..... B Par.
 Wild Fruit..... For.
 Wild Heritage..... A1 UI
 Wind Across the Everglades..... B WB
 Windom's Way..... A2 For.
 Wink of an Eye..... A2 UA
 Witches of Salem..... A3 For.
 Wolf Dog..... A1 Fox
 Wolf Larsen..... A3 AA
 •Woman and The Puppet, The..... UA
 •Woman Eater, The..... Col.
 •Woman Obsessed..... Fox
 •Wonderful Country, The..... UA
 World In His Arms, The—RE..... A1 U-I
 World, the Flesh and the
 Devil, The..... A2 MGM

Y

Yhe, The Sorcerer's Village..... Misc.
 Young Captives, The..... B Par.
 •Young Land, The..... A1 Col.
 •Young Philadelphians, The..... WB
 Your Past Is Showing..... A2 For.

IT'S NEVER TOO LATE—C-95m.—(EC)—Phyllis Calvert—4490 (7-9-58)—Light weight English domestic comedy—Stratford
 I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different import
 LAW AND DISORDER—C-76m.—Michael Redgrave, Robert Morley—4537 (11-26-58)—Delightful English farce—Continental
 LUCKY JIM—C-95m.—Ian Carmichael, Jean Anderson—4519 (10-1-58)—Highly amusing art house entry—Kingsley-Int.
 MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty
 spots—Rank
 NIGHT AMBUSH—MD-93m.—(VV)—Dirk Bogarde—4459 (4-30-58)—Average war film—Rank
 NIGHT TO REMEMBER, A—D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Rank
 OCTET—D-126m.—Marcel Marceau, David Kossoff, Alan Badel—4475 (5-28-58)—Collection of shorts for art spots—Geo. K. Arthur
 QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA
 ROBBERY UNDER ARMS—MD-83m.—(EC)—Peter Finch—4471 (5-28-58)—Okay programmer—Rank
 ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental
 ROONEY—C-88m.—John Gregson—4486 (7-9-58)—Good art house entry—Rank
 SECRET PLACE, THE—MD-81m.—Michael Brooke, Belinda Lee—4486 (7-9-58)—Fair program—Rank
 TALE OF TWO CITIES, A—D-117m.—Dirk Bogarde, Dorothy Tutin—4511 (9-3-58)—Dickens classic for art spots—Rank
 TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—
 Continental
 UP THE CREEK—C-83m.—David Tomlinson, Peter Sellers—4538 (11-26-58)—Amusing import—Dominant
 WINDOM'S WAY—MD-108m.—(EC)—Peter Finch, Mary Ure—4523 (10-15-58)—Interesting meller from abroad—Rank
 YOUR PAST IS SHOWING—C-87m.—Dennis Price, Peggy Mount—4511 (9-3-58)—Cute wacky comedy—Rank

FINNISH

MILKMAID, THE—D-70m.—Anneli Sauli—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

CASE OF DR. LAURENT, THE—D-90m.—Jean Gabin—4482 (6-25-58)—Very good, unusual film advocates natural childbirth—
 Titles and dubbed—Trans-Lux
 DEMONIAQUE—MD-97m.—Francis Perier, Micheline Presle—4474 (5-28-58)—Mystery thriller for art houses—Titles—UMPO
 FIRE UNDER HER SKIN—D-90m.—Giselle Pascal, Raymond Pellegrin—4523 (10-15-58)—Mediocre art house fare—Titles—Union
 FLESH AND THE WOMAN—D-102m.—(TC)—Gina Lollobrigida—4489 (7-9-58)—Selli Lollobrigida for best results—Dubbed—
 Dominant
 FOLIES BERGERE—MU-90m.—(TC)—Jenmarle, Eddie Constantine—4490 (7-9-58)—Import has angles—Dubbed in English—
 Films Around The World
 FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World
 FOXIEST GIRL IN PARIS—C-100m.—Martine Carol—4523 (10-15-58)—Cute Import—Titles—Times
 GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis
 GRAND MANEUVER, THE—C-107m.—(EC)—Michele Morgan, Gerard Philipe—4495 (7-23-58)—Light weight Gallic love spoof—
 Titles—UMPO
 GRI GRI—TRAVEL-62m.—United National Museum Of Man expedition—4571 (3-25-59)—African rites for the lower half—English
 narration—Brenner
 HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable import—Dubbed
 in English—Janus
 INSPECTOR MAIGRET—MD-110m.—Jean Gabin—4519 (10-1-58)—Highly interesting mystery—Titles—Lopert
 LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental
 LOVERS AND THIEVES—CD-81m.—Jean Poiret—4511 (9-3-58)—Highly amusing import—Titles—Zenith
 MAN IN THE RAINCOAT, THE—C-97m.—Fernandel—4516 (9-17-58)—Cute Import for art and specialty spots—Titles—Kingsley
 MAM'ZELLE PIGALLE—C-77m.—(CS; EC)—Brigitte Bardot—4474 (5-28-58)—Typical Bardot with a little less exposure—Titles
 Films Around The World
 MIRACLE OF SAINT THERESE—D-97m.—Frances Descaut—4563 (2-25-59)—Religious drama strictly for art and specialty
 houses—Dubbed in English—Ellis
 MITSOU—D-92m.—(EC)—Danielle Delorme—4462 (4-30-58)—For the art spots—Titles—Zenith-Int.
 MY UNCLE—C-110m.—Jacques Tati—4537 (11-26-58)—Highly entertaining import for discriminating audiences—English dubbed
 or titles—Continental
 NIGHT HEAVEN FELL, THE—D-80m.—(CS; EC)—Brigitte Bardot, Stephen Boyd—4511 (9-3-58)—Bardot drawing power still
 potent—Titles or dubbed—Kingsley-Int.
 NO SUN IN VENICE—MD-97m.—(CS; EC)—Francoise Arnoul—4490 (7-9-58)—Has exploitation possibilities—Titles—Kingsley-Int.
 PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental
 ROUGE ET NOIR—D-145m.—(TC)—Gerard Philipe, Danielle Darrieux—4470 (5-28-58)—Sophisticated fare for art houses—Titles
 —DCA
 SENECHAL, THE MAGNIFICENT—C-78m.—Fernandel, Nadia Gray—4538 (11-26-58)—Funny French farce—Titles—DCA
 THERE'S ALWAYS A PRICE TAG—D-102m.—Michele Morgan, Daniel Gelin—4487 (7-9-58)—Slow moving import—Titles—Rank
 WHAT PRICE MURDER—D-105m.—Henri Vidal, Mylene Demongeot—4538 (11-26-58)—Good entry for art spots—Titles—UMPO
 WITCHES OF SALEM—D-140m.—Simone Signoret—4555 (1-28-59)—Excellent import for art houses—Titles—Kingsley-Int.
 WILD FRUIT—D-97m.—Estella Blain—4490 (7-9-58)—Slow-moving import for art houses—Titles—UMPO

GERMAN

AFFAIRS OF JULIE, THE—C-90m.—(EC)—Lilo Puiver—4543 (12-10-58)—Cute comedy for art spots—English titles—Bakros Int.
 BALLERINA—D-91m.—Elizabeth Mueller—4489 (7-9-58)—For art or German houses—Titles—Baker
 BIG BARRIER, THE—D-87m.—(C)—Edith Mill, Albert Lieven—4510 (9-3-58)—Exploitable for art houses—Titles—Baker
 CAPTAIN FROM KOEPENICK, THE—D-93m.—(TC)—Heinz Ruhmann—4523 (10-15-58)—Entertaining import—Titles—DCA
 CIRCUS OF LOVE—D-93m.—(TC)—Eva Bartok, Curt Jurgens—4515 (9-17-58)—German version of "Carnival" has interest for art
 spots—Titles—DCA
 CONFESSIONS OF FELIX KRULL, THE—C-107m.—Henry Bookholt, Lisa Puiver—4458 (4-30-58)—For art and German houses
 —Titles—DCA
 DANCING HEART, THE—MU-91m.—(C)—Gertrude Kueckelmann—4462 (4-30-58)—Lively musical for art spots—Titles—Baker
 DEADLY DECISION—D-103m.—O. E. Hasse, Barbara Ruting—4511 (9-3-58)—For German houses—Dominant
 DREAMING LIPS—D-86m.—Maria Schell, O. W. Fischer—4537 (11-26-58)—Interesting import for art spots—Titles—DCA
 FLYING CLASSROOM, THE—C-92m.—Paul Dahike, Heliane Beie—4489 (7-9-58)—Good comedy for art, German spots—Titles
 —Baker
 FORBIDDEN PARADISE—NOV-67m.—(EC)—Ingeborg Schoner, Jan Hendriks—4516 (9-17-58)—For exploitation and art spots—
 English narration—Colorama Features
 GUITARS OF LOVE—MU-90m.—(EC)—Vico Torrlani, Montovanl and Orchestra—4537 (11-26-58)—Tuneful musical—Titles—
 Sam Baker Associates
 LIANE, JUNGLE GODDESS—MD-85m.—(EC)—Marlon Michael, Hardy Kruger—4531 (11-12-58)—Exploitable programmer—
 Dubbed in English—DCA
 LOVE STORY, A—D-94m.—Hildegard Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles—Casino
 MY NAME IS TOXI—D-80m.—Effe Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed In English
 —Grand Prize
 REACHING FOR THE STARS—D-102m.—Erick Schuman, Lisa Puiver—4516 (9-17-58)—For German and art houses—Titles—
 Baker
 THIRD SEX, THE—D-85m.—Paula Wessely, Paul Dahlke—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & F
 Dist.

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

JAPANESE

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 (2-25-59)—Okay import for specialty spots—Titles—Harrison

ITALIAN

ATTILA—MD-83m.—(TC)—Anthony Quinn, Sophia Loren—4474 (5-28-58)—Has exploitation possibilities—Dubbed—Embassy
 AWAKENING, THE—D-97m.—Anna Magnani—4462 (4-30-58)—For art, Italian houses—Titles—Kingsley-Int.
 BIGAMIST, THE—C-84m.—Vittorio De Sica, Franca Valeri—4469 (5-28-58)—For Italian and art spots—Titles—DCA
 GUENDALINA—D-95m.—Jacqueline Sassard—4490 (7-9-58)—For art, Italian houses—Titles—Lopert
 POOR BUT BEAUTIFUL—C-103m.—Marisa Allasio—4487 (7-9-58)—Dull Italian comedy—Titles—Trans-Lux
 ROOF, THE—D-93m.—Gabriella Pailotti—4462 (4-30-58)—For art houses—Titles—ISL
 SHAMELESS SEX, THE—D-73m.—Yvonne Sanson, Frank Villard—4531 (11-12-58)—Strictly for the sex-plotation spots—Dubbed
 in English—Screenorama
 TOSCA—OPERA—105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots
 —Titles—Casolaro-Giglio

MEXICAN

ADAM AND EVE—D-76m.—(EC)—Christiane Martel, Carlos Baena—4474 (5-28-58)—Highly exploitable Biblical story—Com-
 mentary—Horne
 ROOTS, THE—COMP-96m.—Non-professional Mexican Indians—4519 (10-1-58)—Fine art house fare—Harrison

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—deRochemond

PHILIPPINES

BLOOD OF BATAAN—MD-76m.—Leopoldo Salcedo, Mona Lisa—4537 (11-26-58)—Exploitable war film—Spoken In English—Brenner

SWEDISH

THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus

TIME OF DESIRE, THE—D-86m.—Barbaro Larsson, Margaretha Lowler—4495 (7-23-58)—Artistic exploration of the varieties of love—Titles—Janus

VICIOUS BREED, THE—86m.—Arne Ragneborn, Maj-Britt Lindholm—4490 (7-9-58)—For art and Swedish spots—Titles—Brenne

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int.

FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astor

GIANT FROM THE UNKNOWN—MD-77m.—Edward Kemmer, Sally Fraser—4467 (5-14-58)—Mild horror entry for lower half—Astor

GIRL WITH AN ITCH—D-78m.—Kathy Marlowe, Robert Armstrong—4531 (11-12-58)—Sexy programmer has selling possibilities—Howco

I'LL GIVE MY LIVE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco

LIGHT IN THE FOREST, THE—MD-93m.—(TC)—Fess Parker, James MacArthur, Carol Lynley—4457 (4-30-58)—Fine Indian yarn—Disney—Buena Vista

LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco

MADMAN'S WOMEN—MD-64m.—No credits available—4462 (4-30-58)—Lower half filler—Friedgen

MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor

MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco

NAUGHTY HOLLYWOOD—COMP-57m.—No credits available—4463 (4-30-58)—Poor filler—Weiss

NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Marl Blanchard—4539 (11-26-58)—Interesting action programmer—Republic

PETER PAN—CAR-77m.—(TC) (RE)—Produced by Walt Disney—4485 (7-9-58)—High rating Disney—Buena Vista

PLAN 9 FROM OUTER SPACE—MD-76m.—Gregory Wolcott, Mona McKinnon—4531 (11-12-58)—Okay science fiction programmer—DCA

SHAGGY DOG, THE—C-104m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista

SHE DEMONS—MD-78m.—Irish McCalla, Tod Griffin—4467 (5-14-58)—Unbelievable lower half filler—Astor

SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista

SOUTH SEAS ADVENTURE—DOC-120m.—(Cinerama; TC)—Produced by Carl Dudley—4495 (7-23-58)—Latest in travelogue series is highly interesting—SW-Cinerama

TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading

TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista

UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama

WHITE WILDERNESS—DOC-73m.—(TC)—Written and directed by Winston Hibler—4485 (7-9-58)—Very good "True Life Adventure"—Buena Vista

YHO, THE SORCERER'S VILLAGE—DOC-70m.—(C)—Captain Hassold David—4491 (7-9-58)—Interesting visit to little known African spots—Film Rep.

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The Shorts Parade

1958-59 Season

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad)

NOTE: This Short listing is carried in every second edition of THE SERVECTION—Alternating with a listing of Features by Production Numbers and Release Dates.

PROD. NOS. AND RELEASE DATES—NEXT ISSUE!			
Columbia			
TWO REEL			
MUSICAL TRAVELARKS (3)			
3441	(Dec.) Wonders of Puerto RicoG	20m.	4563
COMEDIES			
THE THREE STOOGES (8)			
3401	(Sept.) Sweet and HotF	17m.	4539
3402	(Oct.) Flying Saucer DaffyG	17m.	4539
3403	(Dec.) Oil's Well That Ends Well . .F	17m.	4567
3404	(Feb.) Triple CrossedF	17m.	4567
ONE REEL			
MAGOOS (10)			
(Technicolor)			
3751	(Sept.) Magoo's CruiseE	6m.	4539
3752	(Oct.) Love Comes To MagooG	6m.	4539
3753	(Nov.) Gumshoe MagooE	6m.	4564
3754	(Jan.) Bwana MagooG	6m.	4568
HAM AND HATTIE CARTOONS (2)			
(Technicolor)			
3511	(Oct.) Spring and SaganakiG	7m.	4540
3512	(Jan.) Picnics Are FunE	7m.	4564

WORLD OF SPORTS (10)			
3801	(Sept.) Aqua-RamaG	9m.	4540
3802	(Oct.) Rasslin' Ref'F	9m.	4540
3803	(Dec.) Sportsmen's ParadiseG	9m.	4564
3804	(Feb.) Aquatic CarnivalF	9m.	4568
COLUMBIA REISSUES			
ASSORTED AND COMEDY FAVORITES			
TWO REELS			
3421	Happy Go WackyF	16 1/2m.	3225
3422	Trapped By A BlondeF	16m.	2643
3423	The Awful SleuthG	16m.	3072
3424	The Mayor's HusbandF	16m.	1812
3431	Two Roaming ChampsF	16 1/2m.	2964
3432	Andy Plays HookeyF	18m.	2112
3433	Off Again, On AgainF	16m.	1685
SERIALS			
TWO REELS			
Wild Bill HickokE			
Captain VideoG			
Tex GrangerG			
COLOR FAVORITES CARTOONS			
(Technicolor)			
3601	Gerald McBoing BoingE	6 1/2m.	2998
3602	FloraG	6m.	2352
3603	Kitty CaddyF	6m.	2287
3604	Willie The KidE	7m.	3311
3605	Short Snorts On SportsF	6 1/2m.	2422
3606	Rooty Toot TootE	8m.	3266
3607	Bon Bon ParadeG	8m.	2375
3608	The Emperor's New Clothes . .G	7m.	3527
3609	The Untrained SealF	7m.	2436
CANDID MICROPHONES			
3551	Number 3, Series 5F	10m.	3473
3552	Number 4, Series 5F	10m.	3527
3553	Number 5, Series 5F	10m.	3562

ANIMAL CAVALCADES			
3951	Chimp-AnticsG	10 1/2m.	3418
3952	Jungle MonarchsF	10m.	3473
3953	Greyhound CapersF	9m.	3585
FILM NOVELTIES			
3851	Rhapsody On IceG	9m.	2557
3852	A Lass In AlaskaF	10 1/2m.	2497
3853	Aren't We AllF	10 1/2m.	2328
MGM			
REISSUES			
ONE REEL			
GOLD MEDAL REPRINT CARTOONS			
(Technicolor)			
C-31	Jerry's DiaryG	7m.	2734
C-32	Slicked-Up-PupE	6m.	3167
C-33	Nitwit KittyG	7m.	3167
C-34	Cat NappingG	7m.	3194
C-35	The Flying CatG	7m.	3154
C-36	The Duck DoctorG	7m.	3172
C-37	The Two MusketeersE	7m.	3200
C-38	Smitten KittenG	8m.	3259
C-39	Triplet TroubleG	7m.	3167
C-40	Little RunawayG	7m.	3177
C-41	Fit To Be TiedG	7m.	3235
C-42	Push-Button KittyG	7m.	3279
W-61	Cruise CatG	7m.	3387
W-62	The DoghouseG	7m.	3392
W-63	The Missing MouseE	7m.	3418
W-64	Jerry and JumboG	7m.	3458
W-65	Johann MouseE	7m.	3465
W-66	That's My PopG	7m.	3519
W-67	Car Of TomorrowE	7m.	3136
W-68	Magical MaestroF	7m.	3200
W-69	One Cob's FamilyE	8m.	3164
W-70	Rock-A-Bye BearF	7m.	3333
W-71	Cabollero DroopeyF	7m.	3342
W-72	Little Johnny JetG	7m.	3499
W-73	TV Of TomorrowE	7m.	3534
W-74	Droopy's Double Trouble . . .G	7m.	3129
W-75	Little WisequackerG	7m.	3402
W-76	Busybody BearG	7m.	3418
W-77	Barneys' Hungry Cousin . . .F	7m.	3425
W-78	Cobs and RobbersF	7m.	3488

Paramount

TWO REEL
SPECIAL

(VistaVision; Technicolor)

VistaVision Visits Spain E 18m. 4532

ONE REEL
CASPER CARTOONS
(Technicolor)

B17-1 (Nov. 15) Boo Bop G 7m. 4431
 B17-2 (Jan. 24) Heir Restorer F 6m. 4463
 B17-3 (Feb. 28) Spook and Span F 6m. 4475
 B17-4 (Apr. 25) Ghost Writers F 7m. 4467
 B17-5 (May 2) Which Is Witch F 6m. 4512
 B17-6 (Sept.) Good Scream Fun G 7m. 4532
 B-18-1 (Jan.) Doing What's Fright F 6m.

HERMAN AND CATNIP (4)

H18-1 (Jan.) Owly To Bed 6m.
 H18-2 (Feb.) Felineous Assault G

NOVELTOONS (6)
(Technicolor)

P18-1 (Oct.) Stork Raving Mad G 6m. 4540
 P18-2 (Dec.) Dawg Gawn 6m.
 P18-3 (Jan.) Animal Fair F

MODERN MADCAPS (6)

M18-1 (Nov.) Right Off The Bat G 7m. 4539
 M18-2 (Feb.) Fit To Be Toyed G 7m.

PARAMOUNT REISSUES
POPEYE CHAMPIONS

E18-1 Quick On The Vigor G 7m. 2953
 E18-2 Riot In Rhythm F 7m. 2975
 E18-3 Farmer and The Belle G 7m. 3004
 E18-4 Vacation With Play G 7m. 3005
 E18-5 Thrill Of Fair G 7m. 3056
 E18-6 Alpine For You G 7m. 3080

CARTOON CHAMPIONS

S18-1 Voice Of The Turkey F 6m. 2975
 S18-2 Party Smarty F 7m. 3129
 S18-3 Case Of The Cockeyed Canary G 7m. 3448
 S18-4 Feast and Furious G 6m. 3448
 S18-5 Starting From Hatch G 7m. 3483
 S18-6 Winner By A Hare F 6m. 3499
 S18-7 Boo Hoo Baby G 8m. 3035
 S18-8 Casper Comes To Clown G 7m. 3154
 S18-9 Casper Takes A Bow Wow F 7m. 3209
 S18-10 Ghost Of The Town G 7m. 3285
 S18-11 Mice Capades G 7m. 3410
 S18-12 Of Mice And Magic F 7m. 3491
 S18-13 Herman The Cartoonist F 7m. 3519
 S18-14 Drinks On The Mouse F 7m. 3585

20th Century-Fox

(1958)

ONE REEL
CINEMASCOPE
(Color)

7801 (Jan.) High Divers and Dolls F 8m. 4463
 7802 (Feb.) The Jumping Horse G 9m. 4463
 7803 (Mar.) Wild Race For Glory G 9m. 4463
 7804 (Apr.) Transcontinental F 9m. 4463
 7806 (Mar.) Fortress Formosa G 9m. 4475
 7807 (June) Inside Poland Today G 10m. 4512
 7808 (July) Snow Fun In College G 9m. 4540
 7809 (Aug.) Dance Beat G 9m. 4540
 7810 (Sept.) Rockets Roar G 10m. 4552

7811 (Oct.) Blue Water Sports G 9m. 4568
 7812 (Nov.) Undersea Adventure G 10m. 4568
 7813 (Dec.) Fireworks For Freedom G 10m. 4568
 7901 (Jan.) Alaska 10m. 4568
 7902 (Feb.) Football Roundup F
 7903 (Mar.) Swedish Air Force 10m. 4568

TWO REEL

CINEMASCOPE SPECIALS

7805 (Jan.) Queen Elizabeth Hailed By
 U. S. And Canada G 15m. 4463

SPECIAL

7350 (May) Colorful Courtship (DC) G 15m. 4532

ONE REEL
CINEMASCOPE TERRYTOONS
(Technicolor)

5801 (Jan.) Springtime For Clobber F 6m. 4463
 5802 (Feb.) It's A Living F 6m. 4463
 5803 (Mar.) Gaston's Baby F 6m. 4463
 5804 (Apr.) The Juggler of Our Lady E 9m. 4423
 5805 (May) Gaston, Go Home! F 6m. 4491
 5806 (June) Dustcap Doormat F 6m. 4491
 5807 (July) Camp Clobber F 7m. 4495
 5808 (Aug.) Sick, Sick Sidney G 7m. 4495
 5809 (Sept.) Old Mother Clobber F 7m. 4512
 5810 (Oct.) Gaston's Easel Life F 6m. 4520
 5811 (Nov.) Signed, Sealed and Clobbered G 6m. 4567
 5812 (Dec.) Sidney's Family Tree E 6m. 4567
 5901 (Jan.) Clobber's Ballet Ache F 6m. 4567
 5902 (Feb.) Tale Of A Dog F 6m. 4567
 5903 (Mar.) Another Day For Doormat 6m. 4567

20TH CENTURY-FOX REISSUES

TERRYTOON TOPPERS

5831 Witch's Cat F 7m. 2444
 5832 Woodman Spare That Tree F 7m. 3013
 5833 Mysterious Stranger F 7m. 2497
 5834 Happy Landing F 7m. 2625
 5835 Lazy Little Beaver F 7m. 2352
 5836 Hula, Hula Land F 7m. 2667
 5837 Love's Labor Won F 7m. 2444
 5838 Golden Egg Goosie G 7m. 3120
 5839 Feudin' Hillbillies F 7m. 2403
 5840 A Truckload Of Trouble F 7m. 2724
 5841 The Happy Cobblers G 7m. 3279
 5842 Happy Valley G 7m. 3326
 5931 The Racket Buster F 7m. 2590
 5932 The Super Salesman F 7m. 2297
 5933 Sparky The Firefly 7m. 2297

Universal-International

TWO REEL

SPECIALS IN COLOR

3901 () Island Empire
 3902 () Venice Of The East

ONE REEL

COLOR PARADES (8)

3971 (Nov.) Venezuela Holiday G 9m. 4540
 3972 (Dec.) Down The Magdalena F 10m. 4540
 3973 (Jan.) Round-Up Land G 9m. 4544
 3974 (Mar.) Safari City G 9m. 4564
 3975 (April) Travel Tips F 8m.

WALTER LANTZ COLOR CARTUNES (13)

3911 (Nov.) Jittery Jester G 6m. 4539
 3912 (Dec.) Little Televillain F 7m. 4539
 3913 (Jan.) Truant Student G 6m. 4544
 3914 (Feb.) Robinson Gruesome F 6m. 4564
 3915 (Mar.) Tomcat Combat F 6m.
 3916 (April) Yukon Have It
 3917 (April) Log Jammed

VARIETY VIEWS

3891 (Jan. 20) Barnyard Frolics F 9m. 4436
 3892 (Feb. 24) Between The Continents F 9m. 4495
 3893 (Mar. 31) Cycle Mania G 9m. 4512
 3894 (Sept.) Tragedy, U. S. A. E 9m. 4532
 3895 (Oct.) Up and Over F 9m. 4532

UNIVERSAL-INTERNATIONAL REISSUES

WOODY WOODPECKER CARTUNES

3931 Termites From Mars G 6m. 3459
 3932 What's Sweepin' F 6m. 3459
 3933 Buccaneer Woodpecker F 6m. 3499
 3934 Operation Sawdust F 6m. 3562
 3935 Wrestling Wrecks F 6m. 3562
 3936 Belle Boys F 6m. 3603

Warners

ONE REEL

BUGS BUNNY SPECIALS
(Technicolor)

6721 (Nov.) Pre-Hysterical Hare G 7m. 4539
 6722 () Baton Bunny
 6723 () Hare-Avian Nights
 6724 () Apes Of Wrath

MERRIE MELODIES-LOONEY TUNES
(Technicolor)

5701 (Nov. 16) Mouse-Take Identity F 7m. 4412
 5702 (Nov. 30) Gonzales' Tamales F 7m. 4412
 5703 (Jan. 4) Don't Axe Me F 7m. 4431
 5704 (Jan. 18) Tortilla Flaps F 7m. 4432
 5705 (Feb. 22) A Pizza Tweety-Pie G 7m. 4463
 5706 (Mar. 8) Robin Hood Daffy G 7m. 4463
 5707 (Apr. 12) Whoa, Be Gone F 7m. 4463
 5708 (Apr. 26) A Waggily Tale G 7m. 4475
 5709 (May 10) Feather Bluster G 7m. 4475
 5710 (June 28) To Itch His Own F 7m. 4512
 5711 (July 26) Dog Tales G 7m. 4512
 5712 (Sept. 6) Weasel While You Work G 7m. 4532
 5713 (Sept. 27) A Bird In A Bonnet G 7m. 4532
 5714 (Oct. 11) Hook, Line and Stinker F 7m. 4532
 6701 (Nov.) Gopher Broke F 7m. 4539
 6752 (Dec.) Hip-Hip-Hurry! F 6m. 4564
 6703 (Dec.) Cat Feud F 6m. 4564
 6704 () Mouse Placed Kitten
 6705 () China Jones
 6706 () Trick Or Tweet
 6707 () The Mouse That Jack Built

WARNERS' REISSUES

BLUE RIBBON HIT PARADE CARTOONS

6301 Bowery Bugs F 7m. 2650
 6302 An Egg Scramble F 7m. 2865
 6303 Wise Quackers F 7m. 2557
 6304 Two's A Crowd G 7m. 3013
 6305 Canary Row G 7m. 2953
 6306 Dog Collared
 6307 Fox In A Fix
 6308 My Bunny Lies Over The Sea
 6309 Golden Yeggs
 6310 Scent-imental Romeo

Miscellaneous

CAPRI (EC) (EROS) E 24m. 4576
 Grand Canyon (CS;TC) (Bu-Disney) G 26m. 4563
 Coronation of Pope John XXIII
 (TC;VV) (Rank) E 18m. 4539
 Geisha (C) (Brenner) E 30m. 4563
 Miracle Of Todd-AO, The (TC)
 (MAGNA) E 15m. 4551
 N.Y., N.Y. (TC) (UA) G 15m. 4552
 Scotland (CS;TC) (BV-Disney) E 25m. 4539
 Thrill Of A Lifetime (CS;C) (Howco) G 11m. 4576
 Wales (BV-Disney) (CS;TC) G 25m. 4532

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The following Survey represents a re-edited and re-published version of one originally published in two parts in the November 9 and 16, 1955, issues of MOTION PICTURE EXHIBITOR. Persistent requests for copies of the original version encouraged a recent offer to reprint

if there was a reader demand. The result was literally hundreds of letters and wires. This separate saveable form is our effort to again render a superior service to the industry's most valued executive readers.

SECTION THREE

APRIL 15, 1959

Vol. 61 No. 23

THE SLIDING SCALE METHOD of arriving at

A FAIR FILM PRICING FORMULA

1 CURRENT CONDITIONS . . . and the Need for a NEW Film Pricing Formula.

Of all of the millions of different kinds, types and models of things, that are bought and sold from one end of the earth to the other, we don't believe that there is one single item that fluctuates so widely in price, as entertainment. And the greatest price fluctuation in the entire field of entertainment is unquestionably enjoyed and/or suffered by motion pictures.

Whether at the wholesale level, where a producer sells a motion picture to a distributor or a distributor sells a motion picture to an exhibitor; or at the retail level, where an exhibitor sells a motion picture to the public; price bears little if any relationship to cost, and gyrates widely from the extreme top to the extreme bottom in a matter of days; and for no more definable reasons than first or subsequent "run", or than the public's ever changing taste and pocket-book. We all have heard of the \$100,000 "sleeper" that did a world gross of \$1,000,000, and of the \$5,000,000 super colossal masterpiece that never got off the ground and had trouble grossing \$300,000 of film rental. And we all know that the same motion picture that got \$2.50 from the patron who saw it from a loge seat at the Music Hall, within a matter of days or even the same day got only 50c from the patron who saw it from an equally comfortable seat at a small theatre "in the sticks." And the film rental paid by the Music Hall on that self same picture could be as much as \$250,000 for a five or six week run, while the small theatre "in the sticks" could have trouble paying \$250 for its five or six days.

Yes, motion pictures is a business of vast fluctuations with no certain top and no certain bottom. And that is why any unbalance, either enlarging or constricting the supply source, can give an inordinate advantage to either the buyer or the seller. Much of the strife, lawsuits, requests for government intervention, 5,000 to 6,000 closed theatres, ulcers and heart attacks, in the business today, are directly chargeable to the constricting of the supply of new features that seemed to immediately follow the "divorcement" of producer owned theatres, that were the latter's guaranteed outlets and therefore their responsibilities. They are also chargeable to the needs and desires of producer-distributors to economize on the number of prints on any given picture. So this is a "seller's market"! And unless the "sellers" exercise a lot more judgment than they have in the past few years, and leave a sufficient percentage of the boxoffice "take" at the exhibition level, so that exhibition also can keep its "plant" in order and show a profit, there will be a lot more theatres close, and self-cannibalizing of the business that will bankrupt exhibition, and eventually destroy production, and distribution also, as we know them today.

It has been said by distributors that only a few thousand theatres represent 85% of their national gross, and that the other 10,000 to 12,000 late runs and small towns represent only 15%. Accepting their totals for the sake of argument, what producer can show sufficiently more than a 15% profit on domestic sales, so that this mass of late runs and small towns can be profitably ignored? And would ignoring

them result in great savings in overhead, advertising or physical distribution? We doubt it. With saturation bookings in most key runs, and an assortment of picture sizes and sound tracks, it would still require 450 to 600 prints of any big picture to service the 3,500 to 4,000 big key runs. It would still take the same advertising in newspapers, national magazines, fan magazines, TV, and radio, for all of that is aimed at the success of those big key runs. It would still cost just as much to make the picture in Hollywood. Nothing would be saved except a few sales salaries, and all costs would need to be charged against 3,500 to 4,000 dates, instead of against the 10,000 to 16,000 current potential.

So there is little merit to this distributor view except as a bit of sales persuasion. Those 7,000 to 12,000 small situations are a by-product that cost little or nothing to serve, and represent a large portion of the profit margin. The producer or distributor who ignores this fact, and permits them to close in large numbers for lack of adequate profit, commensurate with their investment and management effort, is committing a form of business hari-kari.

Some wise distributors have recognized this fact. The late Al Lichtman of 20th Century-Fox gave public recognition to it when he released a statement to the effect that any theatre unable to gross more than \$1,000 per week should be sold at flat (as compared to percentage) prices. Of course we are told that some of his own branches immediately made the "flat price" whatever the *highest* percentage return, on their biggest pictures playing the particular theatre, had ever been; so that the letter of his words was kept but not their spirit. Others such as the late Bill Rogers of MGM have similarly recognized the situation, either publicly or privately, but little has been done except for the spot "adjustments" that put the theatreman in the position of a panhandler asking for favors "with his hat in his hand."

A good share of the responsibility for this situation rests squarely on shoulders of exhibitors themselves. Competition at the retail level has engendered distrust of one another, and a "keep-your-guard-up" attitude, that was often with good reason. And smart film salesmen were quick to encourage ill will, to their own advantage. The recent organization of ACE (American Congress of Exhibitors) might serve to give exhibition a united front and a common voice; but it is too

young to judge its abilities or effectiveness. For many years two national associations of theatremen seemed to place greater emphasis on the "local autonomy" of their territorial units than on the national unity and solidarity that could command respect. Other splinter associations, usually local to some one of the 31 distribution areas, only add to the confusion. In some other distribution territories there are no exhibitor organizations at all, and the only thing all exhibitors have in common is an admitted mutual distrust. And the 10 national distributors, whether or not they did it in fact, had the opportunity to take advantage of the confused mob.

This does not apply to all territories. In New York where large remnants of the "divorced" former producer affiliated circuits co-exist with several large independent circuits in a spirit of mutual confidence, there is no confusion and film prices and percentage formulas are known to be very fair, and much lower than in neighboring territories. In several areas of the Middle West, notably Cleveland and Detroit, large co-ops working in a spirit of mutual confidence with

NOTE: Much of the factual knowledge and theatre wisdom, contained in this Survey, stems from practical day-in-and-day-out theatre experience that is not shared by any other Motion Picture Industry trade paper. We hope this Survey will encourage fruitful discussions, and possibly some worthy conclusions, in the many facets of our great industry. It is ours to serve!

large circuits have been able to maintain a fair balance in film prices that even protected the small independent runs around and behind them. But where such an equalizer does not exist, film prices have risen to the realm of arbitrary confiscation, and while there is no justification for such action, formerly honest men have been forced to boost their reported overhead, or to steal on their reported grosses, in order to stay alive.

This is not a happy situation. Nor is it one that promises a brilliant future for this business, whether producer, distributor, or exhibitor.

What are the alternatives?

We don't like the prospect of being Government "regulated" even if the Government would accept the duty without charge. We can't believe that Government will dictate what a distributor can charge an exhibitor for film and not protect the good old voting public by also dictating what an exhibitor can charge a patron for admission. We had experience during World War II with Government forms and red tape, and the pécadilloes of "do" and "don't" through which Government methods drive businessmen crazy. And from what we hear from hundreds of organized and unorganized theatremen across the country we don't believe they want Government "regulation" either. In fact, we'd be willing to lay 2-to-1 that a poll of exhibitor opinion on the subject, given any other choice, would bury Government "regulation" under a landslide.

We're afraid that we also agree with the distributors that you can't arbitrate film prices either. Whether horses or battleships, if the fellow who owns them says they are worth \$10, how can you arbitrate your belief that they are only worth \$5, because you can only resell them for \$6? Maybe someone else can sell 'em for \$20! It is all "if" and the seller has just as much God-given right to believe his value as the buyer has to believe his. How are you going to arbitrate that? And, particularly in picture business, where a picture can die in one theatre and set a new house record in another theatre not too far away, how can arbitration set up a fair picture price?

Then again, who are those Solomons who will be able to find the time to carefully consider and to weigh all factors concerning 365 days of film in 18,000 theatres, some roofed and some drive-in? Having done a bit of "arbitrating" ourselves we happen to know the time and study required, and we don't think there are enough competent men, with useable industry experience, in the world today, to serve as

arbitrators on that great a volume.

There is a third alternative that we like better and that we believe will prove better for producers, distributors and for exhibitors. It presupposes that producers and distributors will accept the fact that virtually no new roofed theatres are being built; and that the existing ones are getting older and more obsolete with each passing day, and without any possibility of exhibitors reinvesting in modernization when they can barely, or are just failing to, make ends meet. It presupposes that producers and distributors will accept the fact that in spite of 4,400 new drive-in theatres (many seasonal) constructed in the past ten years, and a constantly growing population, their theatre sales possibilities have actually shrunk. It presupposes that exhibitors want only a fair live-and-let-live share of the admissions dollar and as partners with production and distribution are willing to give them an honest count in every way, backed by positive audits. And it presupposes that exhibitors, with respect for themselves as businessmen, will go a long way to avoid the need for "hat-in-hand" adjustments, and will adopt with open arms any method or formula that is fair.

There is also one final, and most important, point! It presupposes that producers, distributors and exhibitors, are sincere men-of-good-will who only want dollars that belong to them and to which they are fairly, honestly and morally entitled. All of this is a waste of time, and there is no need to proceed further, if our business has degenerated into the rule of fang and claw. Under that eventuality, and dealing with thieves and shysters, the only alternative is a baseball bat or scatter gun. But we don't believe the latter to be the case! We are proud of our business and of the friendships we have made in it. We have yet to meet the man with whom we couldn't negotiate fairly when face to face. We believe that a fair to all **FILM PRICING FORMULA**, applicable to theatres of known admission scales, sizes, types and average grosses, is possible to arbitrate and establish for the eternal well being of *all* in this business.

We also believe that such a formula can be made to fairly adjust film pricing demands as they apply to first, second and subsequent runs; and in doing so can save this industry most of the continuing flood of multi-million dollar law suits asking triple-damages that currently jam the courts.

2 ALLOWABLE OVERHEAD . . . *What it is* . . . *and Why an AUDIT is Necessary.*

Any **LIVE-AND-LET-LIVE FILM PRICING FORMULA** must be based on a percentage of what is left after the operating overhead has been recouped. It is elementary that the theatre must recoup its operating overhead (and this has nothing to do with return of invested capital or of profit), for any percentage deal is nothing more or less than a short-term partnership into which the theatre owner invests his right in a pretty high priced piece of specialized real estate on the main stem, and into which the producer-distributor invests his right in a pretty high priced piece of specialized film entertainment. The theatremen can't sell tickets without the film and the producer-distributor can't sell tickets without the theatre. Operating overhead is a sum of money that is mutual to their partnership, and a tool of the whole partnership, just as advertising should also be.

When 90-10% deals are set up, all distributors recognize the need to recoup overhead first. Why is this not also important on any other percentage deal?

The administration of operating overhead rests in the lap of the theatre and is paid by it, only because the latter is stationary and fixed to the particular locale. Whether the "partnership" is for one day, one week, or one month, it is possible for the theatre to hire and to buy on a weekly, monthly or annual basis, thereby procuring the best local prices on everything, and to split all individual costs into the proportionate share represented by the "partnership" days.

As a partnership obligation, however, operating overhead must be an exact, agreed-on, **ALLOWABLE OVERHEAD**, resulting from an exact and acceptable **AUDIT** by a recognized Certified Public Accountant. It shouldn't be necessary for such an audit to be made more than once each year, and it shouldn't be necessary for it to go beyond a summary of the operating overhead alone. It could be based on, but should in no way conflict with, the regular annual profit-and-loss audit of the particular theatre, for it can confine itself to the "accounts payable" side alone. Just as a suggestion, we certainly believe it would be possible for arrangements to be made with a big, prominent, "name" auditor like Price-Waterhouse to do such audits on a rotating annual fee basis that would be well within the price range of any theatre. It might even be based on a "per seat" basis like organization dues.

Bolstering this thought still further, we wish to point out that **MOTION PICTURE EXHIBITOR**, **THE SATURDAY EVENING POST**, **LIFE**, **TIME**, **THE NEW YORK TIMES**, and any other reputable publication that solicits advertising from advertising agencies

and national advertisers, submit their circulation orders and income to the skilled auditors of the Audit Bureau of Circulations, Inc. for a thorough annual audit, without disclosing the private data from which their profit and loss statements are drawn. Such specialized audits are general practice in the publishing industry. And are practical!

Now! What is **ALLOWABLE OVERHEAD**?

We suppose the best quick description would be the operating expenses of the particular theatre, both average and specific, for the term of the partnership, i.e. the particular playdates.

More specifically, **OPERATING OVERHEAD**, for purposes of such a partnership, can be broken down under the following heads:

1. Rent
2. Advertising
3. Payroll and Payroll Taxes
4. Insurance
5. Light, Power, Air Conditioning and Heat
6. Maintenance, Repairs, and Supplies
7. Messenger Service
8. Telephone, Telegraph, Stationery, Traveling, etc.
9. Petty Cash and Miscellaneous
10. Cost of all Shorts or Added Attractions

A further explanation of what should be included under such general heads is as follows:

RENT. This would normally be the sum paid to the owner of the theatre building, either as a fixed sum per month or per year, or as a percentage of the gross receipts. All "extras," such as excess water use, increased taxes, etc., covered by the lease should be included. If the property is owned by the theatremen, "rent" would be considered as all interest on a funded debt or legitimate mortgage, normal Government allowed depreciation on the building and its equipment, bank interest on the depreciated value of all capital assets and all real estate taxes and water rents. Any rental income received by the theatre from stores or offices should be subtracted from the above. A weekly average for the preceding 52 weeks should be established.

A hybrid of both of these would be the operator who leases a building which he has equipped. His rent would therefore be not only what he pays the landlord, but the depreciation on his equipment as well.

ADVERTISING. This should refer to *all* advertising purchased by the theatremen and by the distributor to benefit the particular playdate. Newspaper space, radio, TV, posters, trailers, and any special sign work other than the normal changeable letter marquee signs, should be included. On a big picture where the producer-distributor wishes to spend more than the usual theatre budget, this can either come "off the top" (added to the operating overhead), or can be shared by each on the eventual percentage payoff, subject to a prior agreement. Postage or messenger service necessary to the distribution

of heralds, window cards, etc., should be included.

PAYROLL AND PAYROLL TAXES. Under this heading would be the salaries of employees working in the theatre or occupied in some facet of its management, with the exception of those who tend the confection stand, or service stores, apartments, or offices that are not a part of the theatrical unit. Basically the manager, assistant manager, projectionists, ushers, cleaners, doorman, cashiers, and maintenance engineers are considered house staff; but to this should be added the booking fees paid to a buying and booking agency or to a buying and booking executive. In the case of large circuit operation, a fee of 5% to 10% of the overhead is included in the payroll for home office expense. A similar fee should be allowed whenever ownership assumes the buying and booking decisions, for the term "manager" then relates to house management alone, which bears a much lower salary scale.

The employer share of any city, state, or federal payroll taxes would naturally be added to payroll in computing overhead.

For all practical purposes, total payroll can be averaged per week for the preceding 52 week period, for fluctuations will never be so great as to seriously affect average overhead.

INSURANCE. This should include all fire, theft, holdup, vandalism, public liability, and property damage insurance premiums, averaged weekly even though paid on an annual or three-year basis. In drive-ins, coverage of wind and storm damage to fences, trees, screen towers, etc., should also be included. All such insurance constitutes protection for the "partnership" during the term of their agreement and is a very legitimate overhead item.

LIGHT, POWER, AIR CONDITIONING AND HEAT. While all four of these items may be concentrated into the electric bill, it is possible that one or more could result from equipment using gas, oil, or coal as the energy source. Combinations are also possible. As a result, under this heading should be placed all bills covering current, fuel, freon, boiler cleaning and seasonal care relating to these four necessary utilities for the preceding 52 weeks and their weekly average obtained.

MAINTENANCE, REPAIRS AND SUPPLIES. While projector and sound services, needed equipment repairs, cleaning equipment and supplies used by the staff, and the periodic outside cleaning and repairing of rugs, draperies, uniforms, etc., form the purpose for the maintenance and repairs heading, great care should always be used not to include capital improvements or plant additions of any kind. True overhead can only include the costs of maintaining and repairing what is already a necessary part of the property and important to its efficient operation. Supplies include tickets, carbons, lamp bulbs, and similar items that are consumed as a part of the theatre operation. Items given to, or resold to, the patron, may be a premium, a service, or a confection, but are most certainly not supplies. The average weekly cost of the above during the preceding 52 week period should suffice.

MESSENGER SERVICE. This is the weekly charge for film and advertising transportation between the theatre and the film distribu-

tion center. Usually there is only one company serving a particular area, and their rates are subject to Interstate Commerce Commission approval. The cost of this function including any R.R. expressage is permissible under overhead.

TELEPHONE, TELEGRAPH, STATIONERY AND TRAVELING. Only such charges, under the above four headings, as are directly chargeable to the operation of the theatre, are permitted. These are normal business charges applicable to any business. Personal use by employees or management should be paid for personally and credited. Traveling must only be such as is necessary to the booking or buying negotiations, and to the purchase of supplies and equipment.

PETTY CASH AND MISCELLANEOUS. Only such petty cash items as relate to one of the above can be considered as overhead, and they would therefore be better considered under their proper bracket. The reference is made here only to account for it. Under miscellaneous can be lumped: (a) dues to local business and national trade associations; (b) legal fees directly attributable to theatre operation; and (c) auditing fees.

ALL SHORT SUBJECTS, NEWS REELS OR ADDED ATTRACTIONS. This is an item that is often overlooked or forgotten because it is part of the entertainment cost rather than of the overhead cost on the theatre's books. However, for the "partnership" in a percentage playdate, it is mutual overhead that must be paid first, before the percentage begins to operate.

The above ten brackets will pretty well cover the "partnership" overhead. They should not be tampered with, padded, kited or disallowed in an effort to favor either partner. Once their existence and accuracy has been proved by an audit they should be accepted as the mutual "nut" and not subjected to chiseling of any sort.

A somewhat recent proof, that the majority of the above 10 classifications follow distributor thinking, was a Paramount Film Distributing Corp. form No. 5509 E known as an **EXPENSE SCHEDULE**, provided by them as a rider to be "attached to and made part of" contracts for their production "THE DESPERATE HOURS" that was released several years ago. While this production was offered on a percentage basis that differed from the normal Sliding Scale, the **EXPENSE SCHEDULE** in our possession and with which we have compared much of the above, specified "the average weekly operating expenses of the theatre for the 52 weeks immediately preceding the date hereof." It then actually lists or refers to all of the above except Telephone, Telegraph, Stationery and Traveling. While we may refer to "Miscellaneous" where they refer to "Other Expenses," both the itemization and the requested data show sound thinking and a close adherence to what is true **ALLOWABLE OVERHEAD**.

This similarity in the understanding of theatre operation, and what actually constituted **ALLOWABLE OVERHEAD** on the part of Paramount, is probably a reflection of the theatre background and theatre knowledge of executives such as Barney Balaban who actively run that company. After all, before "divorcement," they were the largest theatre circuit men of all. So who could know more about it?

3 PLAYING TIME UNITS . . . and Their Application to OVERHEAD and GROSS.

While we now see that operating overhead can become a positive, auditable certainty, we still have the problem of dividing overhead, so that the producer-distributor and the exhibitor who become "partners" in a midweek (low grossing potential) series of playdates, don't carry an inordinately big share of the week, as compared to the "partners" in a week-end (high grossing potential) series of playdates.

Wiser men than we answered this problem satisfactorily many years ago with what are known as **PLAYING TIME UNITS**.

While **PLAYING TIME UNITS** may vary from territory to territory, and under six-day (no Sunday) operation, as compared to the usual seven-day operation, the principal is the same. The midweek days of Monday, Tuesday, Wednesday, Thursday and Friday, represent one single unit each. In a seven-day town, some distributors consider Saturday worth three units and Sunday worth two units; while others will consider Saturday worth two units and Sunday worth three units. A third popular method is to consider both Saturday and Sunday as worth two and one half units each. We also know of some small town and subsequent runs where Saturday and Sunday are agreed to be worth only two units each, for a weekly total of nine units. But the result in all seven-day towns is usually the same total of 10 units. Six-day towns follow the same valuations for the five mid-week days of one unit each; but Saturday is standard at two units. So the result in all six-day towns is the same total of seven units.

More currently, there is some feeling that some of the mid-week nights should be further devaluated. Walter F. J. Higgins, of the Associated Prudential Circuit of Long Island, believes that Mondays

and Tuesdays should only carry ½ units, Wednesdays and Thursdays one unit, Sundays and Fridays two units, and Saturdays three units.

Examples of how this principal of **PLAYING TIME UNITS** would work in a seven-day town where a hypothetical theatre had a \$620 average weekly overhead, or a \$62 unit overhead, are as follows:

(a) Picture Number One plays Tuesday (1), Wednesday (1) and Thursday (1) for three **PLAYING TIME UNITS** so the overhead chargeable against its particular playdate is three times \$62 or \$186.

(b) Picture Number Two plays Thursday (1), Friday (1) and Saturday (2) (in an area where Saturday represents two units) for four **PLAYING TIME UNITS** so the overhead chargeable against its particular playdate is four times \$62 or \$248.

(c) Picture Number Three plays Thursday (1), Friday (1), Saturday (2) and Sunday (3) for seven **PLAYING TIME UNITS** so the overhead chargeable against its particular playdate is seven times \$62 or \$434.

Examples of how this would work in a six-day town (seven units) where a hypothetical theatre has this same \$620 average weekly overhead, or a \$88.57 unit overhead, are as follows:

(a) Picture Number One plays Monday (1), Tuesday (1), and Wednesday (1) for three **PLAYING TIME UNITS** so the overhead chargeable against its particular playdate is three times \$88.57 or \$265.51.

(b) Picture Number Two plays Thursday (1), Friday (1), and Saturday (2), for four **PLAYING TIME UNITS** so the overhead chargeable against its particular playdate is four times \$88.57 or \$354.28.

PLAYING TIME UNITS therefore are a very simple method of splitting anything relating to the fluctuating weekly business of the theatre into more fair and realistic portions reflecting the changeable values of days. On percentage engagements they tend to minimize the clamor by all producer-distributors for the limited number of higher grossing "weekend" dates. And they become a very positive

and honest method of analyzing and evaluating not only overhead, but grosses, film rentals, and many other things relating to a theatre's business.

We have seen how PLAYING TIME UNITS can be applied to a just allocation of overhead against any playdate, regardless of the number of days or of which days of the week. This same simplicity can be applied to any gross. If a picture played Monday (1), Tuesday (1), and Wednesday (1) and grossed \$700.00, the three units divided into the gross would show a PLAYING TIME UNIT gross of \$233.33. Or if it played Friday (1), Saturday (2) and Sunday (3) and grossed the same \$700.00, the six units divided into the gross would show a PLAYING TIME UNIT gross of \$116.66. The former should reflect a ten-unit week of \$2,333.33, while the latter should reflect a ten-unit week of \$1,166.66.

4 SLIDING SCALE . . . Its Theory, Objectives, and Adaptability to Arbitration.

We have devoted so much space to ALLOWABLE OVERHEAD and to PLAYING TIME UNITS because both are key points in the SLIDING SCALE Method of arriving at a Fair Film Pricing Formula. A thorough knowledge of *what* they are, and *how* they operate is important.

Explained simply, the SLIDING SCALE Method of arriving at a Fair Film Pricing Formula is nothing more or less than an unfixed price that moves up and down in direct relationship to the grossing ability of a particular picture at a particular boxoffice; and without any influence from what the same picture did at any other boxoffice. Under it, the negotiations between buyer and seller should concern themselves completely with the establishment of the scale or "slide" that will price their future business "partnership"; but they can't concern themselves with specific prices because *each* picture is going to price itself with its own specific earnings. The picture that draws a large patronage and earns a big gross is going to get a top price. The picture that "falls on its face" and draws a small patronage, with a resultant loss to everybody concerned, is going to get a minimum price.

No extraneous outside influences, such as a scarcity of playable film, competition with neighboring theatres, opposition to a theatre circuit able to crack the whip, or an "eager beaver" exchange employee trying to impress his boss with his ruthlessness, can convert a fairly set up SLIDING SCALE into a "squeeze" that will gradually drain away all capital resources from long established theatres and force their closing, to the detriment of their owners, of the patrons they served, and of the producer-distributors who lose a potential future customer. But higher and higher percentage demands, such as straight 50%-and-no-review (or, "we want 50c right from the first buck, and we don't even care if you don't recoup your overhead"), and 90-10% after-overhead-with-the-advertising "off the top" (or, "we want 10% of the advertising out of your 10c"), are very often based today on nothing more intrinsic than just such extraneous outside influences. Under SLIDING SCALE, fairly established and fairly operated, features are priced *exactly* at what they earn, no more, and no less!

And no extraneous outside influence, such as "controlled situations," "gentlemen's agreements" among competitive theatres, membership in a theatre circuit able to crack the whip, or a "buddie," either social or financial, among exchange employees, (while none of these are very common after so many years of a "sellers" market), can enable a theatre to pay too little under a fairly set up SLIDING SCALE. We again repeat, under SLIDING SCALE, fairly established and fairly operated, features are priced *exactly* at what they earn, no more, and no less!

To be completely fair to both "partners" SLIDING SCALE should have *no top* and *no bottom* to the "slide." In other words, it should be possible for the producer-distributor to move all the way up if his picture can do a proportionate gross, but it should also be possible to move all the way down if it fails to even recoup the overhead. However, theatremen long ago, and even before the current "sellers" market, concluded that all features capable of carrying a show and therefore worth playing at percentage at all were worth at least 20% (in some territories as low as 15%). And so few features, in any period of years, ever get into the really top income gross, that the normal SLIDING SCALE concerns itself only with the "slide" between 20% and 50%, with the latter acting as a "split figure" over which all gross is divided 50-50.

Men make motion pictures, and all men are only mortals who can make mistakes. The top producers in Hollywood, or anywhere else, are those who, over a period of years, have made the least "mistakes." And by "mistakes" we mean either dull, unimaginative, badly directed, badly acted, or badly conceived features, that have the one thing in common that the paying patron doesn't want to see them.

When these "mistakes" come along, producers and distributors

The PLAYING TIME UNIT can probably be considered as the heart of the SLIDING SCALE method, just as it is probably the most important single aid to the analyzing of *any* percentage engagement. To prove that it is currently accepted by producer-distributors in evaluating any playdate, we again refer the reader to the final lines on Paramount's Expense Voucher on "THE DESPERATE HOURS" that was mentioned earlier and to a similar United Artists voucher on "NOT AS A STRANGER." A direct quotation is as follows: "The weekly operating expenses shall be fairly prorated in the usual manner in computing license fees for fractions of a week, i.e. on the basis of—for Saturday,—for Sunday and—for each other day."

It should not be necessary to further justify the usefulness and rightness of PLAYING TIME UNITS in this business.

seem to be in agreement that the theatremen should pay for them, even if the paying patrons won't. To a certain extent, it was the dumping of a number of such "mistakes," produced during the War years, but held up for cutting and re-editing, that put this business into a tail spin in 1947. We don't think anyone ever starts out to make such pictures, but they are a by-product of production and when they turn up they should be paid for by production and not by the theatre side that had nothing to do with their existence, and is not considered to have any esthetic taste. SLIDING SCALE, keyed to the patron dollars only, rather than to production costs, star salaries, or whether the director is married to somebody's sister, is the great equalizer of production mistakes. It can help the top producer, who makes few "mistakes," and turns out a high percentage of boxoffice pictures, to be even bigger than he is today. And it can expose the inept or incompetent by subjecting his "mistakes" to the full spotlight of the public's ticket buying, without cushioning the blow by having theatres dig into their reserves in order to minimize production loss.

Under today's production system, with top producers, directors, authors and stars participating on a percentage basis in the profits from their pictures, this latter point should make SLIDING SCALE selling formulas attractive to production. One great advantage of SLIDING SCALE is that each picture must stand on its own feet. A film salesman can't ask a theatre to overpay on some "turkey" in order to make its National Gross look good, and adjust the loss against a flat buy of some honest picture that is worth more. Under SLIDING SCALE selling formulas an honest picture must get an honest return for *all* of its owners from its honest gross.

Another desirable attribute of SLIDING SCALE selling formulas, is their adaptability to peaceful arbitration of differences by men who know the vagaries of this very unique business, rather than litigation directed by lawyers who know very little about it, before judges who seem to know even less. Should there be some point dealing with ALLOWABLE OVERHEAD, distribution of the 10 weekly PLAYING TIME UNITS, CLEARANCE, etc., it will apply to that one theatre, and all of its dealings for a year or more, so that any time given to the resolving of the differences will be of a semi-permanent nature and worth the effort. There can be no differences of opinion having any relation to price, and there can be no need for seeking "adjustments," hat-in-hand or otherwise, for each picture prices itself, and to the percentage point fixes its own financial success or failure.

If the constant haggling over price, with the distributor overpricing and creating new and tougher sales policies and demands with each new picture, and with the theatremen retaliating with every dodge and device at his command, can be eliminated from this business, at least from that big segment that follows the 3,500 or 4,000 key runs, there would seem to be a very real chance for a more peaceful business, and the time for a very real effort by all to exploit and sell a greater share of the public than is now regularly patronizing motion pictures. The average theatremen today spends so much time fighting film salesmen, and ferreting out the "gimmicks" in ever changing but always tough sales policies, that he has little time for the promotional work and individual picture exploitation, that would increase film revenues by increasing the national gross that the public spends. Faced with "double week-ends," "double playing time," "increased admissions," "no allowance for the second feature," "no coop advertising," etc., the incentive is gone. Peace would give him this time, and would result in a healthier business.

SLIDING SCALE selling formulas would also have a particular attraction for the operators of the nation's 4,400 drive-in theatres. By their very roofless nature such theatres are subject to all adverse weather conditions such as thunder and lightning, heavy rains, sleet, snow, etc. They also have only a limited peak season so that the loss of only a few summer nights can mean the difference between an entire season's profit or loss. Heavy rains ruining attendance on

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a night when an important high priced picture is being shown on straight percentage could force an owner to dig into his own pocket to defray the loss. Under SLIDING SCALE selling formulas, lack of paying patrons, for any reason, would reflect itself in the eventual

film price. But, by the same token, the slightest upward surge in attendance would also reflect itself.

We repeat: You will never "steal" a picture under SLIDING SCALE; but you will never get "hurt" either!

5 EXPLANATION AND CONSTRUCTION Of Three Different *SLIDING SCALE* Methods.

Generally speaking, all SLIDING SCALE selling formulas are based on overhead and are the same in operation and intent, with the only variable being the profit percentage basis on which the theatre will be permitted to operate. Some very optimistic scales that we have inspected permit the theatre to keep the same profit as the film price, which is the same as saying a straight 50-50 "partnership" after the overhead has been recouped. That would be a most unusually favorable deal that any theatremen would jump at in this present day and age. Hoping to complete any such arrangement however is so far into the realm of dreams that any discussion here would be a waste of space.

The more common "slides" are as follows:

(A) Under which the theatre is allowed to keep as Profit a sum equal to 50% of what is paid to the distributor as Film Rental.

(B) Under which the theatre is allowed to keep as Profit a sum equal to 33⅓% of what is paid to the distributor as Film Rental.

(C) Under which the theatre is allowed to keep as Profit the same % of what is paid to the distributor as Film Rental, as that Film Rental relates to the Boxoffice Gross.

Following determination of which of these "slides" will be acceptable to the distributor, the next point for decision is whether the percentage "steps," governing the slide range (between 20% and 50%), will be at 1% intervals or at 2½% intervals. It would be possible to use intervals of a fraction of a percentage point, but this would prove to be more time consuming than it was worth, and just a matter of splitting hairs. It would also be possible to use intervals of 5%, but this might be considered just a little too loose. Normal "steps" in general use are either 1% or 2½%, with the former the most common.

With ALLOWABLE OVERHEAD accepted by the distributor, with agreement on the PLAYING TIME UNITS that will control, with a determination of which of the three "slides" (A, B or C) will be allowed, and with a decision on the percentage "steps" on which the "slide" will operate, the rest is just mathematics. Because of variables in one or more of these four points, particularly in overhead that is seldom alike in any two theatres, any SLIDING SCALE is more or less tailor made for the particular theatre; but all of the ingredients are here.

SLIDE "A"

Just to start, let us presume that you have a theatre in a seven day town and that your overhead has been audited and allowed at \$780.00 per week, or \$78.00 per playing time unit, with Saturday and Sunday each worth 2½ units. The distributor agrees to let you operate under Slide "A" (retaining 50% of the film rental as profit), and steps are to be at 1% intervals. To set up the gross, up to which you would pay a 20% film rental, with one half of that (10% of gross) as theatre profit, overhead would obviously represent the remaining 70%. By dividing 70% into the 100% which represents the gross, you arrive at a relationship or ratio of 1.429. Multiplying your overhead unit of \$78.00 by 1.429 you arrive at a gross unit of \$111.46, or a weekly gross of \$1,114.60. (Checked out: 20% of \$1,114.60 equals \$222.92 of film rental; one half of that film rental equals \$111.46 of theatre profit; add these two items to \$780.00 of overhead; and the total is \$1,114.38). For a date that represents only three playing time units (i. e. Monday, Tuesday and Wednesday), multiply the gross unit of \$111.46 by three, or \$334.38. For a date that represents only four and one-half playing time units (i.e. Thursday, Friday and Saturday) multiply the gross unit of \$111.46 by four and one-half or \$501.57. But at this particular SLIDING SCALE "A," whenever a gross unit of \$111.46 is reached you pay 20% for your film.

To set up the gross, at which you would pay a 21% film rental, and earn one half of that (10½% of the gross) as theatre profit, overhead would only represent the remaining 68½% of the gross. By dividing 68½ into 100 you arrive at a ratio of 1.460. By multiplying your overhead unit of \$78.00 by 1.460 you arrive at a gross unit of \$113.88 or a weekly gross of \$1,138.80. So at this particular SLIDING SCALE "A," whenever a gross unit of \$113.88 is reached, you pay 21% for your film.

Now to take a big jump, to set up the gross under this SLIDING SCALE "A" at which you would pay 41% film rental, and earn one half of that (20½% of the gross) theatre profit, overhead would only represent the remaining 38½% of the gross. By dividing 38½ into 100 you arrive at a ratio of 2.597. By multiplying your overhead unit of \$78.00 by 2.597 you arrive at a gross unit of \$202.57. So at this particular SLIDING SCALE "A," whenever a gross unit of

\$202.57, or a weekly gross of \$2,025.70, is reached, you pay 41% for your film.

(Checked out: 41% of a \$2,025.70 gross equals \$830.54 as film rental; one half of that (20½% of the gross) equals \$415.27 as theatre profit; add these two items to \$780.00 of overhead; and the total is \$2,025.81.)

In any use of percentage figures, even to decimal-point-three-times, there are certain to be discrepancies of a few pennies in any ultimate total. This is not important to the distributor or to the theatre, for it is a very minor "breakage" that benefits one or the other just about an equal number of times.

If this were your theatre, you could now work out a complete chart of the grosses under SLIDING SCALE "A," at each 1% step, so that in operation you would only need to refer to your chart instead of doing individual mathematical computations. (NOTE: Actual "ROBOT" CHARTS for the three Slides, "A," "B," and "C," and at 1% and 2½% steps between 20% and 50%, will be presented in the following chapter.)

It also should be noted that, should your chart be mislaid or unavailable, it is always possible to figure backwards from the gross and to arrive at the film rental and profit. As an example, let us take the last gross to be checked out under this Slide "A." Suppose we know that the gross is \$2,025.70 and that the overhead is \$780.00. By dividing the gross into the overhead we can determine what percentage the latter bears to the former or 38½%. This leaves us 61½% or \$1,245.81 to be divided two thirds for film rental (\$830.54) and one third for profit (\$415.27).

As gross varies through pennies and dollars, you pay off at the percentage point on your chart that is nearest to the particular gross. We noted earlier that a gross unit of \$111.46 paid off at 20%, while a gross unit of \$113.88 paid off at 21%. The dividing line would be \$112.67, with 20% paid under that line, and 21% paid over that line. Once again, the "breakage" favors the distributor just about as often as it favors the theatre.

SLIDE "B"

Now let us see how Slide "B" (retaining 33⅓% of the film rental as profit) would work out on these same film deals.

The gross at which you would pay a 20% film rental with one third of that, or 6⅔%, as theatre profit, would leave 73⅓% as representing the overhead unit of \$78.00. Dividing 73⅓ into 100 you arrive at a relationship or ratio of 1.364. Multiplying the overhead unit of \$78.00 by 1.364 you arrive at a gross unit of \$106.39, or a weekly gross of \$1,063.90, under SLIDING SCALE "B."

(Checked out: 20% of \$1,063.90 equals \$212.78 film rental; one third of the \$212.78 film rental equals \$70.93 theatre profit; add these two items to \$780.00 of overhead; and the total is \$1,063.71).

The gross at which you would pay 21% under SLIDING SCALE "B" is still easier. Film rental representing 21%, theatre profit would represent 7%, and overhead the remaining 72%. 72 divided into 100 would produce a ratio of 1.389. Multiplying the known overhead unit of \$78.00 by 1.389 will produce a gross unit of \$108.34, or a weekly gross of \$1,083.40. 21% of this gross would be a \$227.51 weekly film rental, and one third of the film rental, or \$75.84, would be the weekly theatre profit.

And let us see what would happen at that mythical 41% film rental under SLIDING SCALE "B." We know that the theatre profit will be one third of that or 13⅓%, and that the two will total 54⅔% of the gross. So overhead would be the remaining 45⅓% and divided into 100 equals a ratio of 2.206. Based on an overhead unit of \$78.00, the gross unit would therefore need to be 2.206 times \$78.00, or \$172.07, or a weekly gross of \$1,720.70. 41% would produce a \$705.49 weekly film rental, and one third of that film rental, or \$235.16, would be the weekly theatre profit. Total \$1,720.65.

SLIDE "C"

Slide "C" produces the greatest variance, because it is actually a double slide, with both the film rental and the theatre profit as variables, that move one point at a time or two and one half points at a time. Under Slide A and B, only the film rentals were a slide and the theatre profits bore fixed percentage relationships to them. Under Slide C, when the film rental is 20% of the gross, the theatre profit is only 20% or one fifth of that film rental. As the film rental moves to 21%, the theatre profit moves to 21% of that film rental. And so on, up and up, so that at our mythical 41% film rental the theatre profit is 41% of that 41%. From this it can be seen that, from the standpoint of theatre profit, while Slide C minimizes profit on the small grossing pictures, it produces a better share than Slide B as soon as the film rental passes 33⅓%, but only equals Slide A at a film rental of 50%.

Applying our three hypothetical grosses, necessary to the earning of 20%, 21% and 41% film rentals, to SLIDING SCALE "C," we must re-emphasize that theatre profit is not a fixed percentage of such rentals. At a 20% film rental, the theatre profit would be 20% or

one-fifth of that 20%, or 4%. Film rental and theatre profit would therefore total 24%, so that overhead would represent 76% of the necessary gross. 76 divided into 100 would equal a ratio of 1.316 under SLIDING SCALE "C." Multiplying the overhead unit of \$78.00 by 1.316 would produce a gross unit of \$102.65, or a weekly gross of \$1,026.50. (Checked out: 20% of \$1,026.50 equals a \$205.30 film rental; 20% of that film rental equals a \$41.06 theatre profit; and add these two to the overhead of \$780.00 and you arrive at a gross week of \$1,026.36).

To set up the gross under SLIDING SCALE "C," at which you would pay a 21% film rental, and earn 21% of that film rental (4.4%) as theatre profit, we can see that with these two representing 25.4% of the gross, overhead can only represent the remainder or 74.6%. Dividing 74.6 into 100 produces a ratio of 1.340. Multiplying the overhead unit of \$78.00 by 1.340 would produce a gross unit of \$104.52, or a weekly gross of \$1,045.20. The 21% film rental would equal \$219.49, and the 21% of such film rental that is theatre profit would equal \$46.09.

Once again, with the big jump to a 41% film rental, the theatre profit would be 41% of the film rental or 16.8% of the gross, and combined they would total 57.8%, leaving only 42.2% of the gross as overhead. 42.2 divided into 100 would produce a ratio of 2.370 under SLIDING SCALE "C." Multiplying the overhead unit of \$78.00 by 2.370 would produce a gross unit of \$184.86, or a weekly gross of \$1,848.60. (Checked out: 41% of \$1,848.60 equals \$757.93 of film rental; 41% of that film rental equals \$310.75 theatre profit; and add these two to the overhead of \$780.00, and you arrive at a gross week of \$1,848.68).

These are the three common Slides, and just to draw a contrast of their effect on the three all-important results of:

(1) necessary gross; (2) film rental; and (3) theatre profit; we have prepared the special study (Fig. 1) of the three steps used here in explaining them.

Fig. 1				
	20%	21%	41%	
SLIDING SCALE "A"				
Necessary Gross	\$1,114.60	\$1,138.80	\$2,025.70	
Film Rental	223.07	239.20	830.47	
Theatre Profit	111.53	119.60	415.23	
Theatre Overhead	780.00	780.00	780.00	
SLIDING SCALE "B"				
Necessary Gross	\$1,063.90	\$1,083.40	\$1,720.70	
Film Rental	212.78	227.51	705.49	
Theatre Profit	70.93	75.84	235.16	
Theatre Overhead	780.00	780.00	780.00	
SLIDING SCALE "C"				
Necessary Gross	\$1,026.50	\$1,045.20	\$1,848.60	
Film Rental	205.30	219.49	757.93	
Theatre Profit	41.06	46.09	310.75	
Theatre Overhead	780.00	780.00	780.00	

A still further analysis would be to take the largest gross, always noted under SLIDING SCALE "A," and to re-work that gross under the methods of SLIDING SCALE "B" and SLIDING SCALE "C." The results would be as noted (Fig. 2).

Fig. 2			
	"A"	"B"	"C"
On a Necessary Gross of \$1,114.60			
Film Rental	\$223.07 (20%)	\$250.93 (22.5%)	\$267.50 (24%)
Theatre Profit	111.53 (10%)	83.67 (7.5%)	64.65 (5.8%)
On a Necessary Gross of \$1,138.80			
Film Rental	\$239.20 (21%)	\$268.50 (23.6%)	\$284.70 (25%)
Theatre Profit	119.60 (10.5%)	89.50 (7.9%)	71.20 (6.3%)
On a Necessary Gross of \$2,025.70			
Film Rental	\$830.47 (41%)	\$934.30 (46%)	\$871.05 (43%)
Theatre Profit	415.23 (20.5%)	311.40 (15.3%)	374.55 (18.5%)

This is a study of only three "steps," out of the thirty that exist between 20% and 50% in each of the three SLIDING SCALES, if the steps are 1% each. Based on any particular step, the ratio of overhead to gross are constant figures. We have only figured three of them here, and the other 27 will be given in succeeding "ROBOT" CHARTS. It will be necessary, however, for each theatremen to reduce his ratio figures to dollars per gross unit, by multiplying each by his overhead unit.

In each of the foregoing illustrations, the overhead unit was used in order to arrive at the gross unit, and for ease in calculations the orthodox seven-day-operation ten units were also used. Should it be necessary to assemble similar data on a nine unit small town or

subsequent run situation, it is only necessary to divide overhead by ninths instead of tenths. And in a six-day-operation, where seven units represent the week, it is only necessary to divide overhead by sevenths instead of tenths. All other procedures, in arriving at a gross unit for a particular percentage, are followed as outlined; except that when the gross unit has been established it should be multiplied by ten, nine or seven, as the case may be, in order to arrive at the particular weekly gross.

6 "ROBOT" CHARTS... to Save Effort and Speed Use of SLIDING SCALES.

Anyone using a SLIDING SCALE, whether A, B, C, or some variation of these, certainly does not want to run a different set of computations on each play date. It is for this reason that the careful theatremen will take time out initially, to prepare his partnership grossing unit steps that will correspond to the particular percentage steps. To help him, we have assembled and checked certain ratio relationships on each of the three SLIDING SCALES discussed here. These are what might be termed "ROBOT" CHARTS (Chart No. 1; Chart No. 2; and Chart No. 3). To use them it is only necessary for any theatremen to multiply his audited and approved unit overhead by the ratio figure opposite each percentage step and to record

Chart No. 1

SLIDING SCALE "A"

(Under which the equivalent to 50% of the Film Rental is to be retained as Theatre Profit)

RATIO	UNIT GROSS**	FILM RENTAL % of Gross	THEATRE PROFIT % of Gross***
Unit Overhead x 1.429	=	= 20*	10.0
Unit Overhead x 1.460	=	= 21	10.5
Unit Overhead x 1.493	=	= 22	11.0
Unit Overhead x 1.509	=	= 22½*	11.25
Unit Overhead x 1.527	=	= 23	11.5
Unit Overhead x 1.563	=	= 24	12.0
Unit Overhead x 1.600	=	= 25*	12.5
Unit Overhead x 1.639	=	= 26	13.0
Unit Overhead x 1.681	=	= 27	13.5
Unit Overhead x 1.702	=	= 27½*	13.75
Unit Overhead x 1.724	=	= 28	14.0
Unit Overhead x 1.770	=	= 29	14.5
Unit Overhead x 1.818	=	= 30*	15.0
Unit Overhead x 1.869	=	= 31	15.5
Unit Overhead x 1.923	=	= 32	16.0
Unit Overhead x 1.951	=	= 32½*	16.25
Unit Overhead x 1.980	=	= 33	16.5
Unit Overhead x 2.041	=	= 34	17.0
Unit Overhead x 2.105	=	= 35*	17.5
Unit Overhead x 2.174	=	= 36	18.0
Unit Overhead x 2.247	=	= 37	18.5
Unit Overhead x 2.286	=	= 37½*	18.75
Unit Overhead x 2.326	=	= 38	19.0
Unit Overhead x 2.410	=	= 39	19.5
Unit Overhead x 2.500	=	= 40*	20.0
Unit Overhead x 2.597	=	= 41	20.5
Unit Overhead x 2.703	=	= 42	21.0
Unit Overhead x 2.759	=	= 42½*	21.25
Unit Overhead x 2.817	=	= 43	21.5
Unit Overhead x 2.941	=	= 44	22.0
Unit Overhead x 3.077	=	= 45*	22.5
Unit Overhead x 3.226	=	= 46	23.0
Unit Overhead x 3.390	=	= 47	23.5
Unit Overhead x 3.478	=	= 47½*	23.75
Unit Overhead x 3.571	=	= 48	24.0
Unit Overhead x 3.774	=	= 49	24.5
Unit Overhead x 4.000	=	= 50*	25.0

* Indicates steps at intervals of 2½%. Interlaced in this manner, the same "ROBOT" CHART can be used for steps of either 1%, 2½%, or 5%.

** Unit Gross at which these percentage steps operate must be worked out by each theatre, based completely on the amount of his Unit Overhead.

*** Relationship of Theatre Profit to Gross is not a part of any SLIDING SCALE, but is shown here in order to help theatremen analyze their profit position.

To apply Chart No. 1 to ANY theatre, it is only necessary to insert your own particular Audited and Approved Overhead in each of the spaces identified as Unit Overhead, and to multiply it by the indicated ratio decimals.

the dollar result. As future playdates produce dollar unit grosses, it will then only be necessary for him to refer to his chart and note the nearest dollar gross and the film rental percentage that will therefore apply.

Under these three SLIDING SCALES "A," "B," and "C,"—honestly arrived at and honestly administered—there is fairness, non-discrimination, and a basic morality that will prevent many a law suit. Naturally a distributor who is trying to grab an inordinate share of the boxoffice dollar, or an exhibitor who is trying to build up a case of "triple-damages," will oppose it as a business method. But honestly audited, honestly administered, and honestly reported at the theatre level, there should be no honest intentioned industryite who will refuse to make the SLIDING SCALE formula a basis for FAIR FILM PRICING.

All of the foregoing has been submitted to several recognized industry leaders in advance of publication, and we will make an effort to carry a symposium of their views in an early issue. Following a close study of this published data, should any theatreman, or any distributor or producer, have views for or against this suggested formula, we will try to find the space to give them a fair airing. Or should there be specific problems or applications that theatremen would like to present, pertinent to this survey, we will try to answer, or get answers.

MOTION PICTURE EXHIBITOR, its publisher and its staff, feel that a fair film pricing formula such as this could be the means of eliminating much of the ill will between buyer and seller, and a

good part of the flood of law suits that are now pending and are being filed almost daily. This is not wishful thinking! It results from many conversations with theatre executives, and from off-the-record queries of skilled exchange men, who have been most helpful in contributing their experiences and suggestions.

7

OTHER PERCENTAGE FORMULAS . . .
And Their Weaknesses as FIXED Instruments.

In addition to the SLIDING SCALE method, there are dozens of variations of the STRAIGHT PERCENTAGE method; and it seems that every time a big picture is introduced some super-smart distribution executive will come up with some "gimmick" that has not previously been tried. As a matter of fact, some of these super-smart distribution executives seem to have no other claim to super-smartness than the dreaming up of such "gimmicks." And it is often the occasion for wry humor, when the supposedly big picture fails to perform boxoffice-wise as expected, and the smartly angled sales "gimmick" backfires, to the detriment of the distribution gross.

Percentage And No Review

When a high-priced picture is spotty or un-solid in its early and heavily backed runs this is often the occasion for a quick switch to

Chart No. 2

SLIDING SCALE "B"

(under which the equivalent to 33 1/3% of the Film Rental is to be retained as Theatre Profit)

RATIO	UNIT GROSS**	FILM RENTAL % of Gross	THEATRE PROFIT % of Gross***
Unit Overhead x 1.364	=	= 20*	6.66
Unit Overhead x 1.389	=	= 21	7.00
Unit Overhead x 1.415	=	= 22	7.33
Unit Overhead x 1.429	=	= 22 1/2*	7.50
Unit Overhead x 1.442	=	= 23	7.66
Unit Overhead x 1.471	=	= 24	8.00
Unit Overhead x 1.500	=	= 25*	8.33
Unit Overhead x 1.531	=	= 26	8.66
Unit Overhead x 1.563	=	= 27	9.00
Unit Overhead x 1.579	=	= 27 1/2*	9.17
Unit Overhead x 1.596	=	= 28	9.33
Unit Overhead x 1.630	=	= 29	9.66
Unit Overhead x 1.667	=	= 30*	10.00
Unit Overhead x 1.705	=	= 31	10.33
Unit Overhead x 1.744	=	= 32	10.66
Unit Overhead x 1.765	=	= 32 1/2*	10.83
Unit Overhead x 1.786	=	= 33	11.00
Unit Overhead x 1.829	=	= 34	11.33
Unit Overhead x 1.875	=	= 35*	11.66
Unit Overhead x 1.923	=	= 36	12.00
Unit Overhead x 1.974	=	= 37	12.33
Unit Overhead x 2.000	=	= 37 1/2*	12.50
Unit Overhead x 2.027	=	= 38	12.66
Unit Overhead x 2.083	=	= 39	13.00
Unit Overhead x 2.143	=	= 40*	13.33
Unit Overhead x 2.206	=	= 41	13.66
Unit Overhead x 2.273	=	= 42	14.00
Unit Overhead x 2.308	=	= 42 1/2*	14.16
Unit Overhead x 2.344	=	= 43	14.33
Unit Overhead x 2.419	=	= 44	14.66
Unit Overhead x 2.500	=	= 45*	15.00
Unit Overhead x 2.586	=	= 46	15.33
Unit Overhead x 2.679	=	= 47	15.66
Unit Overhead x 2.727	=	= 47 1/2*	15.83
Unit Overhead x 2.777	=	= 48	16.00
Unit Overhead x 2.885	=	= 49	16.33
Unit Overhead x 3.000	=	= 50*	16.66

* Indicates steps at intervals of 2 1/2%. Interlaced in this manner, the same "ROBOT" CHART can be used for steps of 1%, 2 1/2%, or 5%.

** Unit Gross at which these percentage steps operate must be worked out by each theatre, based completely on the amount of his Unit Overhead.

*** Relationship of Theatre Profit to Gross is not a part of any SLIDING SCALE, but is shown here in order to help theatremen analyze their profit position.

To apply Chart No. 2 to ANY theatre, it is only necessary to insert your own particular Audited and Approved Overhead in each of the spaces identified as Unit Overhead, and to multiply it by the indicated ratio decimals.

Chart No. 3

SLIDING SCALE "C"

(Under which the Theatre Profit is to the Film Rental, only the same % equivalent as the Film Rental is to the Gross)

RATIO	UNIT GROSS**	FILM RENTAL % of Gross	THEATRE PROFIT % of Gross***
Unit Overhead x 1.316	=	= 20*	4.0
Unit Overhead x 1.341	=	= 21	4.4
Unit Overhead x 1.367	=	= 22	4.8
Unit Overhead x 1.380	=	= 22 1/2*	5.1
Unit Overhead x 1.395	=	= 23	5.3
Unit Overhead x 1.424	=	= 24	5.8
Unit Overhead x 1.455	=	= 25*	6.3
Unit Overhead x 1.487	=	= 26	6.8
Unit Overhead x 1.522	=	= 27	7.3
Unit Overhead x 1.540	=	= 27 1/2*	7.6
Unit Overhead x 1.559	=	= 28	7.8
Unit Overhead x 1.598	=	= 29	8.4
Unit Overhead x 1.639	=	= 30*	9.0
Unit Overhead x 1.684	=	= 31	9.6
Unit Overhead x 1.731	=	= 32	10.2
Unit Overhead x 1.756	=	= 32 1/2*	10.6
Unit Overhead x 1.782	=	= 33	10.9
Unit Overhead x 1.837	=	= 34	11.6
Unit Overhead x 1.896	=	= 35*	12.3
Unit Overhead x 1.959	=	= 36	13.0
Unit Overhead x 2.028	=	= 37	13.7
Unit Overhead x 2.065	=	= 37 1/2*	14.1
Unit Overhead x 2.103	=	= 38	14.4
Unit Overhead x 2.184	=	= 39	15.2
Unit Overhead x 2.273	=	= 40*	16.0
Unit Overhead x 2.370	=	= 41	16.8
Unit Overhead x 2.478	=	= 42	17.6
Unit Overhead x 2.536	=	= 42 1/2*	18.1
Unit Overhead x 2.597	=	= 43	18.5
Unit Overhead x 2.729	=	= 44	19.4
Unit Overhead x 2.877	=	= 45*	20.3
Unit Overhead x 3.045	=	= 46	21.2
Unit Overhead x 3.235	=	= 47	22.1
Unit Overhead x 3.340	=	= 47 1/2*	22.6
Unit Overhead x 3.453	=	= 48	23.0
Unit Overhead x 3.705	=	= 49	24.0
Unit Overhead x 4.000	=	= 50*	25.0

* Indicates steps at intervals of 2 1/2%. Interlaced in this manner, the same "ROBOT" CHART can be used for steps of 1%, 2 1/2%, or 5%.

** Unit Gross at which these percentage steps operate must be worked out by each theatre, based completely on the amount of his Unit Overhead.

*** Relationship of Theatre Profit to Gross is not a part of any SLIDING SCALE, but is shown here in order to help theatremen analyze their profit position.

To apply Chart No. 3 to ANY theatre, it is only necessary to insert your own particular Audited and Approved Overhead in each of the spaces identified as Unit Overhead, and to multiply it by the indicated ratio decimals.

some high straight-percentage-and-no-review (distributor participates in the gross from the first dollar, and no adjustment will be entertained even though the theatre does not recoup its overhead from its share) sales policy.

This latter is probably the toughest of all sales policies, and, other than some large, high-admissioned first run, in a large city, capable of grabbing a big gross, the theatre never existed that could operate day in and day out on such a policy, and show a profit. Of all pictures produced and distributed in any one year, the percentage of smash hits as related to goods, fairs, and flops, is very low. So the average theatre, stretching for many straight-percentage-and-no-review deals, will suffer such losses on the latter three categories that it will never be able to recoup on the few that really live up to their expectations.

Straight-percentage-and-no-review usually signals a picture in which the distributor or producer have no confidence. Sales policies are seldom nailed down until after test engagements prove the "want-to-see" or "don't-want-to-see" of the average paying patrons. Exceptional grosses in the test engagements, currently seem to signal a "roadshow" approach at 70-30-10% (70% film rental, 30% theatre share, with a minimum 10% of the gross guaranteed to the theatre as a profit); or even a 90-10-10% (90% film rental, 10% theatre share, with that 10% of the gross guaranteed to the theatre as a profit). In a restricted market, with a scarcity of strong features, many now receive the accolade of "roadshow" that aren't entitled to it, either by stature or grossing ability. Mediocre or spotty grosses in the test engagements, will usually result in an effort to have theatres pick up a share of the loss, through a 40% or 50% straight-percentage-and-no-review policy. A little clumsy, perhaps, but it has been made to work time and time again!

Percentage With Review

Another straight percentage method, that signals slightly more confidence in the grossing proclivities of the picture, but still not enough to let it set its own percentage return via SLIDING SCALE, is straight-percentage-with-a-promise-of-review. Much of the success of this latter method depends on the confidence that can be reposed in the promise of the local exchange manager. If not in writing as a part of the contract, it also depends on whether the district manager, or the home office, faced with a poor district or national gross, will back up the verbal promise of the branch manager, and not reverse him in spite of his personal honesty and good intentions. In some cases, producers or producers' representatives who have never seen the particular theatre or been in the particular territory, have been known to refuse to allow a review or adjustment even when promised by the top general sales manager of the distributing company.

A promise-of-review means nothing more or less than a promise to take another look at the deal after the picture has been played, and should the actual gross not warrant the percentage paid, to issue a partial credit. Many distributors require full payment at the contract price, before they will even discuss such an adjustment, so that they are in the position of having possession of all monies, and giving back only what they choose to give. Some such adjustments are made contingent on the theatre's purchase of other films that it may or may not want. And still others are held up for periods of months and years after their fairness has been arbitrated and admitted, before final credit is issued. In all cases, the theatreman dealing on a promise-of-review basis is more or less subject to the whim of the distributor, and most times he assumes the unhappy role of being an outright panhandler, "with his hat in his hand."

There is some question in our mind whether the purchase on a no-review basis isn't superior to the one on a promise-of-review basis. At least, in the former, you have a firm commitment covered by a contract, and put your business in jeopardy knowingly, and with your eyes open. In the latter, you very often lose not only dollars, but your self respect as well!

Percentage Variations

Percentage demands may also include a minimum playing time unit requirement, a participation in the cost of extra advertising, and, in the case of so-called pre-release or "roadshow" dates, a "suggestion" of increased admission scales. Normal percentages will range between 25% and 50%; but in certain territories where competition cannot be encouraged between large circuits and/or large buying groups, percentages are known to go as low as 15% for the top feature on a double feature bill, with "flat" prices and "off the top" payment for the second feature.

Guarantees of 10% of the gross as a theatre profit are a relatively recent development although even this has been shaved on some pictures by requiring that the theatre bear a proportionate share of the advertising out of its 10%. Another variation, still further cutting the theatre profit is to allow the theatre 10% of the net, after overhead has been deducted. And even this minor 10% of the gross or net, can be wiped out completely and a loss result, through a new "gimmick" that specifies: "in no case can the film rental be less than

40% (or even 50%, 60% or 70%) of the gross." In other words, under this clause, the theatre can have its 10% profit only if there is enough left to pay it, after a high percentage film rental has been paid. Quite a guarantee!

Unhealthy Results

Such are the highly controversial and ill will producing sales policies in this business today. Some part of the "billion dollars worth of law suits" that jam the courts can be attributed to them. And most all of the 5,000 to 6,000 theatres, that shuttered and were mostly converted to other types of businesses, can be attributed to them.

Fairminded men of exhibition, distribution and production, must attempt to find some basically fair film pricing formula that will allow this business to again forge ahead in proportion to the nation's population growth.

There is no national sales policy today; and in those territories where tough, high-percentage, confiscatory policies can be, and are being, enforced across the board, many honest and respected theatre-men in secondary runs are rebelling at paying the same percentage terms as the larger, higher admissioned, higher grossing runs ahead of them. They reason, and with some justification, that paying the same percentage of their gross they should get the same availability. Law suits result, and are won! But with each win, the entire clear-ance structure of this business, that made a lot of pictures available to the patron's choice on any one night, and that was one of our real advantages over the "single shot" nature of TV, is becoming chaotic. And no one will willingly back up and take a later date, unless the "staler bread" has a price advantage. Only a constantly decreasing film price and admission price, from the big city first runs to the last of the subsequent runs some months later, will prevent the costly law suits that will force day-and-date runs, if not given voluntarily; and will further dry up our weekly patronage through lack of available outlets.

Whether exhibitor, distributor or producer, let us put our house in order!

Don't forget, other than for the preponderantly seasonal drive-ins, new construction and major remodeling has been virtually at a standstill since 1946. Because mortgage funds have not been available for theatre construction, theatres did not keep in stride with other businesses in the modern march to the suburbs. Many of our downtown and neighborhood theatres are in obsolete areas, without being obsolete themselves. A huge amount of money was spent for the so-called new techniques, and, except for the large high-admissioned first runs that could recoup it out of one or two pictures, the vast majority of smaller theatres still owe it to themselves, or to their banks. In the meantime, day by day, obsolescence is taking its toll.

Both in number and in quality, many of the theatre outlets of our industry are in financial difficulties. And it has mainly been occasioned by too little of the gross having been left at these outlets, to provide for proper maintenance or new construction, during the very time when TV's faltering impact was felt.

The future of this business is in the hands of the men who will think—and do!

And, as Dore Schary so aptly put it some time ago: "May we always share honor together!"

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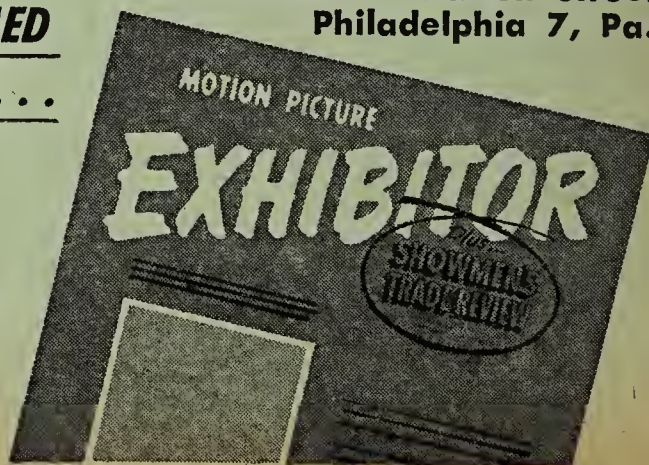
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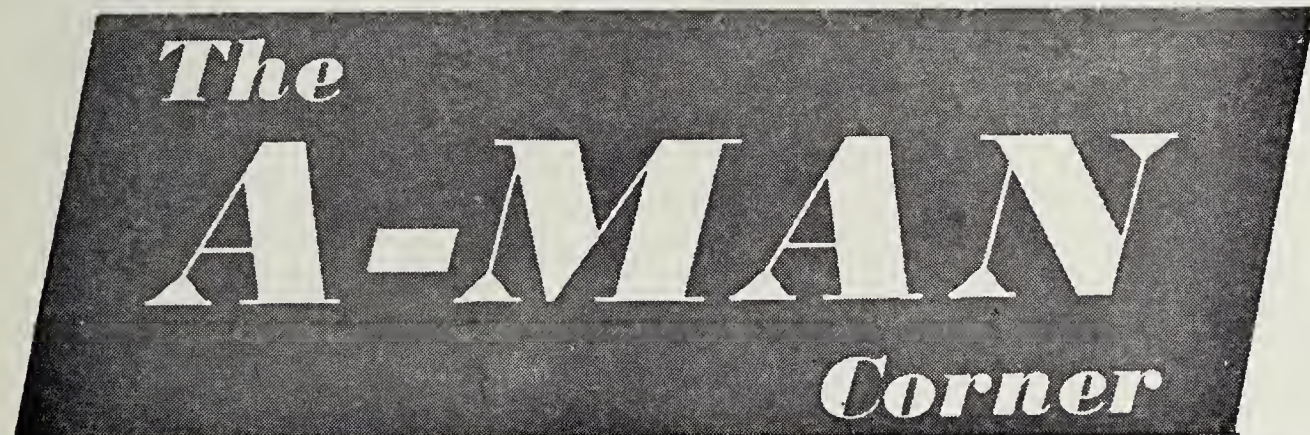
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FULLY EXPERIENCED, young manager immediately available to responsible exhibitor. Accustomed to 3-figure salary and complete control. Large drive-in(s) or conventional(s). Excellent references. Air-mail-Special to: Box A4B, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

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TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS

APRIL 17, 1959

VOLUME 61 NUMBER 23A

Special UA 40th Anniversary Tribute Company Looks Ahead to Biggest Year

(See Page 6)

UA EXECUTIVE TEAM MAPS PROGRAM FOR BIGGEST AND BEST YEAR IN COMPANY FORTY-YEAR HISTORY. Left to right: William J. Heineman, vice-president in charge of distribution; James R. Velde, general sales manager; Robert S. Benjamin, chairman of the board; Arthur B. Krim, president; Max E. Youngstein, vice-president; Herbert L. Golden, vice-president in charge of operations; and Arnold M. Picker, vice-president in charge of foreign distribution.





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VOLUME 61 • NO. 23A

APRIL 17, 1959

UNITED ARTISTS . . . 1919 TO 1959

JUST THE OTHER DAY (April 8) there was a reference on this page to some 162 features that could be expected from each of nine domestic distribution sources between March 1, 1959, and Jan. 1, 1960. It may have come as a surprise to some industry observers to learn that UNITED ARTISTS led all the rest with a grand total of 32. And it may further surprise the same observers to learn that about 29 of the 32, or a minimum of seven in each quarter, will be top-budget, big-star, importantly-set, and specially merchandised ones. As we say, it may be a surprise, but if these observers have been tendin' to their knittin', and really paying attention to what has been going on, it shouldn't be.

This is the UNITED ARTISTS of 1959. This is the production-distribution company that only eight short years ago was limping along from day to day, and from management group to management group, without knowing where its next feature release was coming from. This is the UNITED ARTISTS, that under the inspired leadership of the Krim-Benjamin management team has emerged as the industry's top source of product for 1959; with implemented plans that stretch on and on into 1960 and 1961.

One of the most dramatic stories of modern American business success, this tremendous eight year growth was not the result of tricks or mirrors. There was plenty of concentrated hard work, long hours, flights from one end of the world to the other, and all bound together with a seriousness of intention and a will to succeed that overcame many obstacles. There was a careful selection, and a clever grouping together, of individual experts in their particular fields who had admiration for, and confidence in, one another. There was some luck, too! But, in the main, it was the kind of luck that stems from driving hard and making "the ball bounce" your way.

It took all of this and more to develop the internationally integrated, aggressive and fast moving organization that was capable of doing an \$82,000,000 gross in 1958, with a sure

forecast of topping that figure in 1959. Successes seem only to stimulate the UNITED ARTISTS' desire for more successes. Year after year, and marked by expansions into the fields of recorded music and TV production, the growth pattern accelerates.

Millions of dollars are plowed back into hard-hitting merchandising campaigns, and many a picture has been "made" to succeed, that might have failed with less dramatic and more timid methods. A 1959 advertising budget of over \$9,500,000, and a world-wide field staff capable of turning the white heat of promotion on any engagement, anywhere, stands as a militant guarantee that UNITED ARTISTS' pictures will continue to be known by the ticket-buying public, and will continue to be successes at the world's theatres. Many an artist has taken a bow, and many will take bows in the future, for public acclaim and boxoffice successes that resulted from just such pin-pointed promotional effort.

So this is the UNITED ARTISTS of 1959, as differentiated from the UNITED ARTISTS of 1919 when the great and famous Mary Pickford, D. W. Griffith, Charlie Chaplin and Douglas Fairbanks founded it. Theirs was a company of box-office stars, and a glance at the UNITED ARTISTS' roster of today shows that in this department the management team has kept faith with its founders. But far deeper, and possibly more tangible, the current 1959 roots of UNITED ARTISTS are in the management and merchandising manpower that have been its "stars" of the past eight years. Men like Krim, Benjamin, Youngstein, Heineman, Picker, Golden, Lewis, Velde, et al.

It is to these men that MOTION PICTURE EXHIBITOR, itself turned 40 last December, has dedicated this Special 40th Anniversary Tribute. May they continue to succeed and to expand. And, in doing so, may they continue to deliver an ever increasing supply of quality products to the theatres of the World.

Letters . . .

The letters from readers which appear on this page represent a cross-section of Theatre Executive opinion. Each has been received directly from the writer and his thoughts have not been prompted or doctored in any way.

From SEATTLE, WASH.

UNITED ARTISTS are a pair of favorite words around our buying and booking department.

While some film companies were cutting out their exploitation departments, and cutting down their national and local advertising, U. A. stepped theirs up. They made the public realize that motion pictures are really "Better Than Ever." Then to prove it positively, they had the "know how" of putting together real box office pictures, and it couldn't have happened at a nicer time for us exhibitors.

From almost nothing, U. A. in just a few years, has grown to one of the top distributors in our industry.

Doing business with this Company is a pleasure, due to two things. Many good "top" pictures and "top" realistic business men like Bill Heineman, Jim Velde, and right on down through their entire sales force.

I am joining exhibitors to wish them many years of success in bringing us more big box office hits.

WILL J. CONNER, President
John Hamrick Theatres, Inc.

From MISSION, KANS.

We feel that UNITED ARTISTS at the present time are the top distributors in the motion picture business. The quality and box-office value of the past year's releases has been a real life-saver for many exhibitors. The optimism, encouragement and cooperation we get from UNITED ARTISTS, is a great encouragement for us to continue doing our level best to sell motion picture entertainment to the public.

GLEN W. DICKINSON, JR.
Dickinson Theatres

From ATLANTA, GA.

On the occasion of the 40th Anniversary of UNITED ARTISTS, it is a pleasure to extend congratulations to them and particularly to Jim Velde and the new team who have made such a tremendous success during these past few years, which have been the most trying in the history of our industry.

Needless to say, UNITED ARTISTS' success, derived from many boxoffice hits, has also contributed greatly to the success, or should I say survival, of our company and other exhibitors throughout the country.

Here's hoping that the success of UNITED ARTISTS will continue uninterrupted and that their sales policies will be such as to permit production and exhibition to progress and prosper in proper ratio together.

JOHN H. STEMBLER, President
Georgia Theatre Company

From NEW YORK, N.Y.

UNITED ARTISTS is to be congratulated on its 40th Anniversary for its far-seeing management which has made promises and fulfilled them.

For the current year, UNITED ARTISTS has indicated that it would deliver feature releases estimated at \$65 million and has set a minimum of seven important pictures for each quarter. This is a tremendous goal.

UNITED ARTISTS is truly the "hot" company and to coin a phrase, *Some (exhibitors) Like It Hot!*

HARRY BRANDT, President
Brandt Theatres

From DALLAS, TEX.

I am delighted to take this opportunity to express my deep appreciation for the fantastically wonderful job that has been accomplished by the present executive and sales staffs of UNITED ARTISTS, since taking over the management just a few short years ago.

It is one thing to operate a going concern—but it takes great integrity, inspirational ability, intestinal fortitude, blood, sweat and tears to revive an organization that has been on the down-hill side for quite some time, and these showmen have accomplished more than that. Their sales staff headed by Bill Heineman, Jim Velde, Milt Cohen, and Sid Cooper have worked very closely with our Interstate Circuit and Texas Consolidated Theatres and have always extended the hand of friendship, understanding, and cooperation.

Naturally, this great achievement could only have been accomplished by the ability of Arthur Krim, Bob Benjamin, and Max Youngstein, and by their showmanship ability to pick out, select, and arrange for the production of great and outstanding boxoffice blockbuster attractions.

It once again proves that it takes young blood, youth, and experience to accomplish what might otherwise seem to have been impossible.

R. J. O'DONNELL, General Manager
Interstate Circuit, Inc.

From NEW YORK, N.Y.

Theatre Owners of America is happy to join with the entire industry in congratulating UNITED ARTISTS not only on its 40th Anniversary, but particularly for the tremendous progress of the last few years which has placed it in the foreground among distributors. For exhibitors, may we extend best wishes for many more years of successful operation so that UNITED ARTISTS may prosper and continue as a prime source of badly needed product. UNITED ARTISTS' new executive team may be proud of its achievements—may it continue to provide the same energetic and enthusiastic leadership for our industry.

GEORGE G. KERASOTES, President
Theatre Owners of America

From LOS ANGELES, CAL.

I am very grateful to UNITED ARTISTS for both quality and quantity of pictures they have delivered to our theatres in the past year. Such pictures as VIKINGS, GOD'S LITTLE ACRE, KINGS GO FORTH, DEFIANT ONES, and I WANT TO LIVE contributed very heavily to the successful operation of our theatres, and some of our highest grosses were achieved on UNITED ARTISTS pictures. In addition, the fact that UNITED ARTISTS has distributed pictures in quantity has been of immeasurable help to us in booking our theatres.

In addition to delivering fine product I feel that UNITED ARTISTS has backed up each picture with ample coverage in the newspapers, as well as radio and television. This hard selling has contributed greatly to the success of many UNITED ARTISTS pictures in our theatres.

Our relationship with the UNITED ARTISTS sales organization has been excellent. We have found their sales policies to be fair and equitable and have found their entire sales organization to be considerate of the exhibitor's problems.

We are eagerly looking forward to the exhibition in some of our theatres of such great box office pictures as SOME LIKE IT HOT, AROUND THE WORLD IN 80 DAYS, HORSE SOLDIERS, and HOLE IN THE HEAD.

It is my fervent wish that our theatres shall continue to be able to exhibit UNITED ARTISTS pictures for many, many years to come.

WILLIAM R. FORMAN
Pacific Drive-In Theatres Corp.

From LOS ANGELES, CAL.

For the production of top-bracket attractions and a program of outstanding showmanship, M. A. (Pete) Lundgren and all of us in National Theatres extend our heartiest congratulations on UNITED ARTISTS' 40th Anniversary.

We hope to enjoy the same fine relationship for another 40 years.

With best wishes to everyone in UNITED ARTISTS' fine organization.

M. SPENCER LEVE, Vice-President
National Theatres Amusement Co.

From BALTIMORE, MD.

Superb leadership, ability to obtain motion picture stars, imaginative advertising, courageous merchandising, willingness to gamble, taking advantage of every opportunity, progressive thinking, far reaching plans, and the ever present thought of tomorrow—this is the combination that has brought success to UNITED ARTISTS in a very short period of time. To exhibitors this combination means a very comfortable feeling of confidence in knowing that the future holds a constant flow of quality product from this enthusiastic and progressive company.

With such inspired leadership the future holds a success story that will far surpass the last five years for UNITED ARTISTS.

JACK FRUCHTMAN
Fruchtman Theatres

From JACKSONVILLE, FLA.

"Believing in what you are selling and doing something about it" is what you think of when you think of U. A.

They have had some excellent pictures . . . sold them well . . . and done some fine business.

It is a pleasure to deal with U. A.

Here's to 40 more productive years.

LOUIS J. FINSKE
Florida State Theatres, Inc.

EDITOR'S NOTE: From one end of the country to the other, and without even mentioning Canada, Latin America and Foreign, letters like these flowed in. We are only sorry that one page could not accommodate more than the above cross-section. We hope those theatre executives whose letters do not appear, will let the above speak for them. The originals of all letters have been directed to the executives of UNITED ARTISTS for their most cherished permanent files.

NEWS CAPSULES

73 Key Situations Hold "Hot" Overtime

NEW YORK—United Artists' "Some Like It Hot" holds over for two and three weeks in 73 key situations across the country, it was announced by general sales manager James R. Velde. The Mirisch Company presentation, starring Marilyn Monroe, Tony Curtis, and Jack Lemmon continues its record-setting pace at the boxoffice in its second and third week engagements.

Key situations holding over for a second week include Loew's State, New York; Loew's, Akron, Ohio; Loew's Grand, Atlanta; Orpheum, Boston; Loew's Majestic, Bridgeport, Conn.; Loew's Tek, Buffalo; Georgia, Columbus, Ga.; Loew's, Dayton, Ohio; Beach, Daytona Beach, Fla.; Michigan, Detroit; Loew's Poli, Hartford, Conn.; Loew's, Indianapolis; Loew's, Providence, R.I.; and Loew's, Richmond, Va.

Third week holdovers include Hollywood, Atlantic City, N.J.; Century, Baltimore; State, Charleston, W. Va.; United Artists, Chicago; Loew's State, Cleveland; Paramount, Denver; St. Johns, Jacksonville; Midland, Kansas City; United Artists, Louisville, Ky.; Palace, Memphis; Lincoln and Loew's 170, Miami Beach, Fla.; Riviera, Coral Gables, Fla.; Palace, Milwaukee; Vendome, Nashville, Tenn.; Roger Sherman, New Haven; Loew's, New Orleans; Stanley, Philadelphia; Penn, Pittsburgh; State, St. Louis; and the Capitol, Washington, D.C.

"Shake" Previewed For Irish

NEW YORK—A sparkling roster of America's most celebrated Irishmen and ladies and performers who have essayed Irish roles attended a special advance showing last week of Pennebaker Productions' drama of the Irish rebellion, "Shake Hands with the Devil." Heading the list of distinguished sons and daughters of Erin were Ambassador and Mrs. Frederick H. Boland, Ireland's Chief Delegate to the United Nations, Irish Consul General and Mrs. Conway, Countess MacCormac and son, Count McCormac, Father Donal O'Callaghan, Mr. and Mrs. Fredric March, Miss Barbara Bel Geddes, and Miss Geraldine Fitzgerald.

UA Star Is Mother

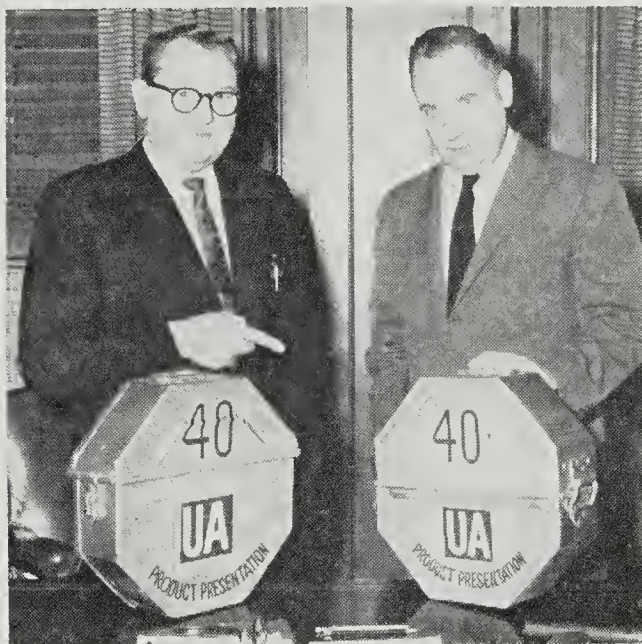
NEW YORK—Film star Joanne Woodward, wife of actor Paul Newman, last week gave birth to a seven pound two-and-a-half-ounce girl in Mt. Sinai Hospital, New York.

Miss Woodward, last year's Academy Award-winner, will be starred in the film version of Tennessee Williams' "Orpheus Descending," with Marlon Brando and Anna Magnani.

Lawyers At Hand

NEW YORK—When the bosses of United Artists need a lawyer, they don't have far to go.

Of the management group which operates the famous company four are qualified members of the bar. They are President Arthur B. Krim; Chairman of the Board Robert S. Benjamin; Vice-President Seymour M. Peyser; and Vice-President Max E. Youngstein.



William J. Heineman, left, United Artists vice-president in charge of distribution, and general sales manager James R. Velde, are seen as they recently received prints of the company's special 40th anniversary product trailer, which will be sent to all exchanges for theatre distribution and special exhibitor screenings.

"Oscars" Bring UA Bookings

NEW YORK—United Artists' "I Want To Live!" and "The Defiant Ones," with three major Academy Awards between them, were playing in 50 local theatres throughout the New York area last weekend.

Key neighborhood situations include the Jefferson, Uptown and Riverside, Manhattan; the Elm, Tuxedo, Albemarle, Kismet, Park, Harbor and Plaza Theatres, Brooklyn; the Valentine, DeLuxe, Devon, Ward, and Palace, the Bronx; the St. George and Paramount, Staten Island.

Also, the Community, Prospect, Bliss, Trylon, Parsons, Broadway, Jackson, Squire, Grand and Hillside, Queens area; and the Westbury Drive-In, Fifth Avenue Drive-In, Hempstead Drive-In, Laurel and Central Theatres, Long Island.

Bardot Title Switch

NEW YORK—"A Woman Like Satan" has been selected as the final title for Brigitte Bardot's torrid new film, formerly titled "The Woman and the Puppet." Based on a novel by the French master of the risqué, Pierre Louys.

Anniversary Trailer Aids UA Celebration

NEW YORK—United Artists has produced a special Fortieth Anniversary trailer as part of the year-long celebration commemorating the founding of the company on April 17, 1919.

The six-minute trailer features scenes from UA's roster of boxoffice attractions set for release in 1959. Produced in color and in black and white, the trailer will be shown in theatres and also to exhibitors, circuit heads and film buyers in UA's 33 U.S. and Canadian exchange areas. Distribution will be handled by National Screen Service.

The trailer is one of the key elements of an all-media promotion campaign for the Fortieth Anniversary celebration. UA has already sent out an elaborate 40th Anniversary kit to motion picture editors, film reviewers and film trade editors throughout the U.S. and overseas.

"Anniversary" Preps In N.Y.

NEW YORK—Rehearsals begin in New York April 15 on the film version of "Anniversary Waltz" to be produced for United Artists release starring Academy Award-winner David Niven and Mitzi Gaynor.

Joseph Fields will produce and David Miller will direct from a screenplay by Fields. The script is based on the hit play written by Fields and Jerome Chodorov which ran 615 performances on Broadway, 58 weeks in San Francisco, and enjoyed other long-run engagements throughout the world.

The film will be shot at Fox Studios on 54th Street and on locations throughout the city. George Justin is associate producer.

"Anniversary Waltz" is a saucy comedy of a marital mixup with hilarious, risqué situations involving an entire family, including in-laws and children.

Poe Reps For "Hole"

NEW YORK — Seymour Poe has been named producer's representative for United Artists' "A Hole in the Head." The Sincap production, starring Frank Sinatra, Edward G. Robinson and Carolyn Jones, was produced and directed by Frank Capra.



Some recent St. Louis promotions for UA's "Some Like It Hot" at Loew's State were, left, models playing "ukes" and attired as flappers who toured busy areas of the city and called on disc jockeys plugging the UA Records from the film. Several of the models and St. Louis' "Marilyn Monroe" are seen, left, calling upon Robert McDowell, president, Ludwig Music Shops, while, right, the UA Records album from the film is seen being plugged by Bob Hyland, general manager, CBS-KMOX, and chief barker, at a Variety Club meeting for the formation of a Ladies Auxiliary and attended by 300 guests. The album was given away as a door prize.



UA Looks Ahead To Biggest Year

Eight Successive Years Of Expansion, Rising Profits To Continue As '59 Product Investment Tops \$65 Million

NEW YORK—In a season when the film business has had more than its share of problems and trials, United Artists stands alone as the Cinderella corporation of the movie world.

As other companies have retrenched, retreated or simply marked time in the face of a changing market, United Artists has registered eight successive years of expansion, development, and soaring profits after a long period of losses under earlier managements.

Today, on the threshold of its Fortieth Anniversary celebration, UA can accurately be called the motion picture industry's foremost source of quality features. For 1959 alone the company is investing a record sum of more than \$65,000,000 in production. In terms of stars, properties and production values, the lineup for the year matches the very best that the industry has ever seen.

Through the success of its special formula for financing and releasing independently-made films, United Artists now has multiple commitments with more than 60 of the industry's ablest producers and star-producers. Over 100 first-line stars are currently represented on its product roster. With independent production now accounting for the major portion of Hollywood's output, UA's continuing relationships with independent creative artists are unapproached by any other film company.

Underscoring United Artists' extraordinary success story is its world revenue for 1958, estimated at well over \$80,000,000. This is the biggest gross in the organization's 40-year history. On the basis of the outstanding new release program, profits and revenue are confidently expected to continue upward in 1959.

The following tabulation of global gross and net illustrates UA's growth since the company was taken over by the Arthur B. Krim-Robert S. Benjamin management team in 1951.

Revenues		
Gross	Year	Net Earnings
\$20,136,829	1951	\$313,393
29,468,277	1952	414,031
38,893,149	1953	621,531
43,837,725	1954	883,320
54,470,765	1955	2,682,749
64,771,784	1956	3,106,497
70,371,170	1957	3,267,466
(Estimated Gross) 1958		
80,000,000		

"Gunfight" Saturation Set

NEW YORK — "The Gunfight At Dodge City," United Artists' western drama about the legendary Bat Masterson, has been set to open in over 75 cities in the Kansas-Missouri area starting May 13. The saturation booking is focused on Dodge City itself where Masterson served as sheriff in the last years of the 19th Century.

Starring Joel McCrea and filmed in Cinema-Scope and Color by Deluxe, "The Gunfight At Dodge City" is a Mirisch Company presentation directed by Joseph M. Newman from a screenplay by Daniel B. Ullman and Martin M. Goldsmith. Walter M. Mirisch produced.



Roger H. Lewis, left, national director of advertising, publicity, and exploitation for United Artists, recently accepted the Foreign Language Press Film Critics' Circle award in New York naming "The Defiant Ones" as the best motion picture of 1958. Making the presentation is Sigmund Gottlob, executive chairman of the Association.

Marilyn Monroe Fans Take Over Broadway

NEW YORK—Some 15,000 howling Marilyn Monroe fans bowled over policemen, splintered barricades, and took undisputed possession of Seventh Avenue between 45th and 46th Streets as Marilyn attended the recent premiere of United Artists' "Some Like It Hot" at the new Loew's State Theatre.

The boiling street crowd of MM devotees was described by police officials as the largest and most avid ever to watch the premiere of a film in New York. The chanting, swaying, groaning throng blocked all traffic from Seventh Avenue and caused a jam that backed up cars and taxis for almost two miles. One innocent victim of the "Some Like It Hot" excitement was the Seventh Avenue bus line, which was forced to abandon its franchised route and pioneer a new course through Times Square.

Police reserves were summoned but had no more luck than the original premiere detachment in imposing sweetness and calm on Marilyn's 15,000 friends. The cold weather and a raw wind were equally ineffectual in dampening the ardor of the premiere watchers who sustained a one-hour chant of, "We Want Marilyn!"

Young Blood

NEW YORK—The average age of the miracle boys—the present owner-managers of United Artists, who pulled the company up by its bootstraps from near bankruptcy to robust solvency, is 45 years and seven months. This means that they were born approximately five years before the corporate birth of United Artists on April 17, 1919.

Preening themselves with pardonable pride for the company's 40th anniversary celebration are the young bosses—Arthur B. Krim, Robert S. Benjamin, William J. Heinemann, Max E. Youngstein, Arnold Picker, Seymour Peyser, Charles Smadja, Robert Blumofe, and Herbert L. Golden.

Film Council Delegates See "Hole In Head"

PHILADELPHIA — More than 600 women, invited guests and delegates to the annual conference of the Federation of Motion Picture Councils, attended a special screening of "A Hole in the Head," produced and directed by Frank Capra for United Artists release, at the Arcadia Theatre, Philadelphia, last week.

Capra received a special award at the organization's Anniversary Awards Banquet in the Warwick Hotel. The award was presented to him by Mrs. Dean Gray Edwards, president of the Federation of Motion Picture Councils.

The citation reads as follows: "Special award presented by the Federation of Motion Picture Councils, Inc. to Frank Capra, producer, director, craftsman and citizen for his remarkable record of distinguished films and for his many years of devoted service to the motion picture industry and to his adopted country."

Following the screening of "A Hole in the Head," Sincap production starring Frank Sinatra, Edward G. Robinson and Carolyn Jones, the noted film maker discussed the problems of producing and directing films with representatives of leading women's groups who are delegates and members of the Federation.

Mrs. Margaret G. Twyman, director of community relations for the MPA, served as coordinator of the 1959 conference of Motion Picture Councils.

The convention brought together representatives of film groups from all over the nation. Delegates discussed industry problems and ways to increase public attention to motion pictures. Many film executives, representing all phases of the industry were on hand as speakers and discussion leaders.

Youngstein Honored

NEW YORK—More than 200 industry leaders, the largest turnout in the history of the Associated Motion Picture Advertisers, attended that organization's luncheon this week in the Georgian Room of the Hotel Piccadilly, it was announced by Bob Montgomery, AMPA president. United Artists vice-president Max E. Youngstein was the guest of honor. Arthur Mayer introduced Youngstein, who delivered the key address.

United Artists executives who were dais guests at the annual function included Arthur B. Krim, president; Robert S. Benjamin, chairman of the board; William J. Heinemann, vice-president in charge of distribution; Arnold M. Picker, vice-president in charge of foreign distribution; Seymour M. Peyser, vice-president and general counsel; Herbert L. Golden, vice-president in charge of operations, and James R. Velde, general sales manager.

United Artists' promotion department was represented on the dais by Roger H. Lewis, national director of advertising, publicity and exploitation; Fred Goldberg, executive assistant to Lewis; Mort Nathanson, publicity manager; Joe Gould, advertising manager; and Mori Krushen, exploitation manager.

According to Hans Barnstyn, AMPA treasurer, the mail and telephone reservations have exceeded those of other years by a considerable margin.



Alla Nazimova and Alan Hale in Ibsen's "A Doll's House"



Rudolph Valentino in "Son of the Sheik"



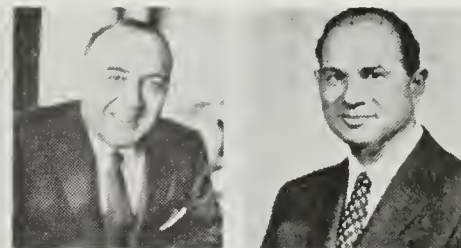
John Barrymore in "The Beloved Rogue"



Gloria Swanson in "Queen Kelly"



Seen, left, is the historic moment when the papers of incorporation were signed creating United Artists Corporation on April 17, 1919. Left to right in the foreground are founders D. W. Griffith, Mary Pickford, Charles Chaplin, and Douglas Fairbanks, Sr. In the background are their attorneys, Albert Banzhaf and Dennis O'Brien. A new generation of United Artists management-owners is seen on the right. Left to right, top row, are Arthur B. Krim, president, and Robert S. Benjamin, chairman of the board; bottom row, William J. Heineman, vice-president in charge of distribution; Max E. Youngstein, vice-president; and Arnold M. Picker, vice-president in charge of foreign distribution.



History Lesson . . . UA Style

THE UNITED ARTISTS Corporation, which celebrates its 40th Anniversary during 1959, was formed on April 17, 1919, by Mary Pickford, Charles Chaplin, Douglas Fairbanks, and D. W. Griffith as founders and co-owners.

The guiding principles of the new company, as set forth in the Articles of Incorporation, were "to improve the photoplay industry and its artistic standards, and the methods of marketing photoplays," and to "market photoplays in the interests of the artists who create them."

The details of incorporation were plotted and drawn up by William Gibbs McAdoo, President Woodrow Wilson's Secretary of the Treasury, whose services were subsequently retained as general counsel. Oscar Price, who had been chief publicist for the Treasury Department in the wartime Liberty Loan Drive, was elected as first president of the corporation. McAdoo, Price, and the four owners had enjoyed a felicitous association during the loan drive, when Miss Pickford and Chaplin, Fairbanks, and Griffith had stumped the country in a glamorous, high-powered—and notably successful—attempt to sell bonds to the populace.

On May 20, 1919, the directors approved a contract for the services of Hiram Abrams as general manager. Abrams, a well-known industry figure, 13 months later assumed the presidency of United Artists and held the position to the time of his death in 1926. The company rented offices in New York at 729 Seventh Avenue, which have since been considerably expanded.

Fairbanks Pic Was First

The first picture to bear the legend "released through United Artists" was Douglas Fairbanks' "His Majesty, the American." The world premiere was held on Oct. 24, 1919, at the Capitol, New York. The event had a double significance; it also marked the debut of Broadway's newest, and at that time, most luxurious movie palace.

"His Majesty, the American" got the new company off to a fast start. Mary Pickford's first United Artists release was "Pollyanna"

(January, 1920) and it was followed shortly by D. W. Griffith's "Broken Blossoms," which starred Lillian Gish and a new discovery named Richard Barthelmess. Chaplin contributed his first picture to United Artists in 1923: "Woman of Paris," which he wrote, produced, and directed, but in which he did not appear.

On the business side of the corporation's affairs, Abrams deviated from the then accepted policy of selling pictures on the basis of a flat fee paid by the theatre and inaugurated selling on a percentage basis. "Pollyanna" was the first film to be handled in this manner.

More Indies Join

Another departure, and a more significant one, was forced upon the directors of the company by existing market conditions. Since the owners knew that the quality of their own pictures must inevitably suffer if they attempted to make them in quantity merely to fill the various needs of theatres, they turned to their only practical alternative. Various independent producers were invited to release their pictures through United Artists.

United Artists, in that period, released such pictures as "I Accuse," a powerful drama based on the Dreyfus case; Abel Seach's "Iron Trail," Ibsen's "A Doll House," starring Alla Nazimova and Alan Hale; "Paddy the Next Best Thing," starring Mae Marsh; and "Beloved Rogue," with John Barrymore as the poet-thief Francois Villon; "Son of the Sheik," starring Rudolph Valentino; Buster Keaton's "The General"; "Tumbleweeds," with William S. Hart; and many others of similar high calibre.

This was the cream of the movie crop. And, when the films of Fairbanks, Griffith, Miss Pickford and Chaplin were added to it, the array was dazzling. No other company of the period could hope to equal it. The United Artists owners were highly productive and at the height of their creative powers and popularity. Griffith made "Orphans of the Storm," starring Lillian and Dorothy Gish,

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UA releases won six "Oscars" at Academy Award ceremonies: Best Actor, David Niven for "Separate Tables"; Best Actress, Susan Hayward, for "I Want To Live"; Best Supporting Actor, Burl Ives, for "The Big Country"; Best Supporting Actress, Wendy Hiller, for "Separate Tables";

Best Original Story and Screenplay, Nathan E. Douglas and Harold Jacob Smith, for "The Defiant Ones"; and Best Cinematography (black and white), Sam Leavitt, for "The Defiant Ones." Seen are the acting winners, Niven, Hayward, Ives, and Hiller.

Healthy Record, TV Offspring Join Parent Firm Marking Anniversary

NEW YORK—As United Artists prepares to celebrate its 40th anniversary as a corporate entity today (April 17), it is justifiably enthusiastic about its future. Not only has UA broadened its basic film activities, but it has plunged boldly ahead into the fields of music, records and television, in line with its policy of becoming a major factor in the entire diversified area of entertainment.

Although these enterprises are still chronological infants, they are flourishing and profitable as United Artists begins its fifth decade.

With specific reference to television, UA's video operations are composed of two segments:

1) The sale of its own theatrical motion pictures for showing on television stations throughout the country, and the similar sale of such other pictures as it may acquire, and

2) The financing, production and distribution of films made especially for television.

The first category includes the release to television stations not only of hundreds of United Artists' own pictures previously shown in theatres, but also of a group of features and shorts the company acquired when it acquired the assets of Associated Artists Production Corp., a major coup in a fiercely competitive arena, and a prime example of the company's enterprising policy of expansion.

The AAP acquisition consists of 800 sound and 200 silent pictures comprising Warner Brothers pre-1950 film library, and some 2,000 short subjects and cartoons, including the popular "Popeye" series.

In the field of original TV film production, United Artists Television is borrowing a leaf from the book of its parent company. As United Artists films provide financing, distribution and promotion of the pictures made by its independent producers, so the television company is operating along the same lines, permitting free creative rein untrammelled by front-office meddling or "supervision."

Five television series are already in work under the aegis of United Artists Television, each consisting of 39 half-hour filmed segments. They are "The Dennis O'Keefe Show,"—a Cypress Production starring Dennis O'Keefe; "The Troubleshooters,"—a Northstar Pictures Production starring Keenan Wynn and co-starring Bob Mathias; "Hudson's Bay"—a Northstar Pictures Production starring Barry Nelson; "Tales of the Vikings,"—a Brynaprod, S.A. Production, starring Jerome

Courtland with Buddy Baer; and "International Airport,"—a Himan Brown Production starring Lee Bowman.

While United Artists celebrates the 40th Anniversary of its founding with special events in theatres throughout the world, its bright television offspring will be very much in evidence on the airwaves of the nation.

UA On Wax

And UA is still growing.

United Artists' venture into the world of music, like its foray into TV, is flourishing.

UA's record-making debut represented more than an opportunity to branch out into another area of the entertainment field. A preliminary study of the record industry revealed that, although the public was not suffering from a lack of recordings, the range and quality of the general product left important areas for an imaginatively operated company to fill. To organize a company capable of producing this type of record became the goal of Max E. Youngstein, a vice-president of the film company. The machinery was set into motion when Youngstein was named president of United Artists Records (in addition to his film duties) and assembled an operating team of diversely talented and experienced music and record people.

Heading the hard-working group are Monte Kay, vice-president and general manager, and Kay Norton, administrative vice-president. Their associates include Lester Lees, national sales and promotion manager; Jack Lewis, director of artists and repertoire; and Bob Altshuler, director of advertising and publicity.

By the end of 1958, one year after getting under way, United Artists Records was hitting its stride.

As an illustration, a close collaboration between the record company and the producers of "I Want To Live!" resulted in one of the most successful motion picture sound-track albums in film history. Simultaneous release of the film and the sound-track launched an unprecedented cross-promotion campaign that utilized the resources of both companies. The enthusiastic reception that greeted the albums increased theatre boxoffice receipts, while exhibition of the film boosted record sales.

By adapting a production technique perfected by the parent film company, UA Records is stimulating fresh album ideas and converting them into exciting new platters.

HISTORY (Continued from page 7)

and "Sally of the Sawdust," starring W. C. Fields and Marilyn Miller, among others. Miss Pickford's films included "Tess of the Storm Country," "Dorothy Vernon of Haddon Hall," and "Little Lord Fauntleroy." Fairbanks' pictures included "Robin Hood," "The Three Musketeers," "The Thief of Bagdad," and "The Gaucho."

Over the years, Chaplin's films for United Artists were: "Woman of Paris" (1923), "The Gold Rush" (1925), "The Circus" (1928), "City Lights" (1931), "Modern Times" (1936), "The Great Dictator" (1940), "Monsieur Verdoux" (1947), and "Limelight" (1953). Chaplin wrote, produced and directed all of them. He starred in all except "Woman of Paris."

Others Buy Into UA

The first radical change in the corporate, as distinct from the distributive setup of United Artists took place on Dec. 5, 1924, when Joseph M. Schenck was allowed to buy into the company and become an owner-member. Schenck was elected chairman of the board of directors. He brought into the fold the pictures of such figures as Samuel Goldwyn, Norma Talmadge, John Barrymore, Gloria Swanson, and Corinne Griffith.

Goldwyn himself was the second new member-owner of United Artists. Prior to his election on Oct. 13, 1927, he had already contributed to the United Artists roster such films as "Stella Dallas" (starring Belle Bennett) and "The Winning of Barbara Worth" (which introduced Gary Cooper). Shortly afterwards, Gloria Swanson also joined the company as a producer-owner.

This added strength reflected itself qualitatively and quantitatively in the release schedule of United Artists in the next few years leading up to and including the early days of the depression. Hollywood's foremost directors and stars were listed on the United Artists roster.

Among United Artists pictures were memorable ones, including Gloria Swanson's "Sadie Thompson," Ronald Colman's "Bulldog Drummond," "Whoopie" (Eddie Cantor), "Abraham Lincoln" (Walter Huston), "Hell's Angels" (Jean Harlow's first movie of consequence), and "The Front Page."

New Blood Sought

In the Thirties, the changing shape of the film industry—the economic pattern imposed by the depression and the introduction of the double feature; the death, retirement, or decreasing activities of the original founders; the fading of old stars and the emergence of new ones—all those factors dictated an expansion of activity for United Artists, a

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HISTORY (Continued from page 8)

reaching out for new blood. New producers, new stars, new directors were sought—but always with the underlying emphasis on quality.

In 1932, Walt Disney started releasing his cartoons through United Artists, and Edward Small and Harry M. Goetz (under the corporate title of Reliance Films) added their pictures to the company's schedule. In 1933, two major producing units were added—Alexander Korda's London Films (the first contribution was the memorable "King Henry VIII," starring Charles Laughton) and Twentieth Century Pictures, formed by Joseph Schenck and Darryl Zanuck. In 1935, David O. Selznick joined as a producer, bringing into the fold in the next few years such pictures as "A Star is Born," "The Prisoner of Zenda," and "Nothing Sacred."

Korda was the next producer to be elected to ownership. This took place on June 5, 1935, and marked the first investment of British capital in an American firm.

United Artists' pictures of the Thirties included such as "Street Scene," "The Greeks Had a Word For It," "Arrowsmith," "Scarface," "I Cover the Waterfront," "Les Misérables," "Modern Times," "Dead End," "Dodsworth," "Wuthering Heights," and "Our Town."

By 1945, only two of the original founders of the company remained—Chaplin and Miss Pickford, and only the former was active in production. Griffith had retired in 1933. Fairbanks had died in 1939. Schenck had withdrawn to form his own distributing company, Twentieth Century-Fox; Goldwyn withdrew; Korda withdrew; Selznick, who had been elected a partner in the late Thirties, also resigned and went elsewhere. The problem of product to justify the overhead of the vast United Artists domestic and international organization, always a knotty one, became acute.

Nevertheless, in the Forties there were always enough good pictures; enough fine directors and noted stars to fill out the production roster. There were such pictures as Shaw's "Major Barbara," "In Which We Serve," "The Story of G.I. Joe," "Caesar and Cleopatra," "Red River," "Since You Went Away," and "Spellbound," the latter three being among the biggest moneymakers in the company's history up to that time.

Prosperity Bubble Bursts

But from then on, with the bursting of the bubble of war prosperity, and in an industry increasingly plagued by problems of economy, jaded public taste, and the spectre of television, United Artists slipped sharply downward. Despite an occasional picture in the best United Artists tradition ("Body and Soul," Olivier's "Henry V," Stanley Kramer's "Champion" and "Home of the Brave") the company was dogged by the bogey of insufficient and inadequate product.

In the next few years a succession of stewardships labored valiantly but in vain to stem the downward turn. There was rumor that the company would merge, was bankrupt, would dissolve. The rumors were untrue. Miss Pickford and Chaplin, who between them controlled the corporation, had staunch faith in the organization that had been built up painstakingly over the years, and no intention of merging, dissolving, or in any way blurring or losing its identity. But they did not deny that the situation was critical.

Enter Krim and Co.

At this low ebb in the fortunes of United

**FAIRBANKS**

years these pictures include Douglas Fairbanks' "His Majesty, The American," Mary Pickford's "Pollyanna," Chaplin's "Woman Of Paris," and D. W. Griffith's "Broken Blossoms." UA officials say, with modest pride, "We make 'em to last!" It was "His Majesty, The American," starring Fairbanks, that opened the doors of the then astonishingly opulent Capitol on Broadway. It was the first release of the brand new movie company back in 1919. UA was also the first movie company to release a successful feature picture in color. This was Fairbanks' "The Black Pirate," back in 1926, and it started the public clamor for Technicolor.

WILLIAM GIBBS McADOO, Secretary of the Treasury in President Wilson's wartime cabinet, was the first general counsel of United Artists. He met the founders of the company during the great Liberty Bond Drive of World War One, in which the four movie figures stumped the country on behalf of the Drive; and he drew up the original articles of incorporation 40 years ago.

MERRY CHRISTMAS ITEM: From the minutes of United Artists, November, 1919, the year the company was founded: "Resolved, that the action of the President in distributing \$675 in gold to employees . . . at Christmas time is approved." Don't forget that in those days the employees didn't have to pay any income tax, and the dollar was the 100 cent variety.

Artists, a group of young industry executives made representations to Miss Pickford and Chaplin for management of the company. On Feb. 15, 1951, provisional management control passed into their hands.

The new group was headed by Arthur B. Krim, Robert S. Benjamin, William J. Heineman, Max E. Youngstein, Arnold M. Picker, and Seymour M. Peyser. These men were taking over—in the midst of an industry-wide climate of uncertainty, confusion and extreme pessimism—a company which had been staggering for five years, whose prestige and glory was all in the past.

Officers were named: Krim to be president; Benjamin, his associate in the law firm of Phillips, Nizer, Benjamin, and Krim, to be chairman of the board; Heineman, vice-president in charge of distribution; Youngstein, vice-president with supervision over advertising, publicity, and exploitation; and Picker, vice-president in charge of foreign distribution. (Since then Youngstein has turned over his promotional activities to the company's national director of advertising, publicity and exploitation, Roger H. Lewis, and is now deeply involved with corporate and production operations). Peyser is vice-president and general counsel. In Paris, Charles Smadja represents U.A. as vice-president in charge of European Productions.

The new team tackled the first problem first—the acquisition of pictures to release. This immediate end was accomplished almost at once by purchase of all pictures then in release or about to be released by Eagle-Lion Classics, Inc., which was going out of business. In the first few months of the new regime, three films acquired from various sources—"He Ran All The Way," "Fabiola," and "Cyrano de Bergerac"—grossed well over a million dollars. This in an organization which, for 12 solid months previously, had not released a single picture!

Back To Black Ink

In something under six months, the color of the ink in the accounting department's pens had turned from red to black. And, by the end of the year, United Artists had completed its first profitable calendar year since

1946. The impossible had happened. The "wise money" was astounded; the industry as a whole took heart from the achievement.

As a result of this phenomenal showing, the conditions of management venture were met, and the new regime became owners of 8,000 shares of United Artists stock, with a 10-year voting control over the remaining shares, owned equally by Chaplin and Miss Pickford.

In February, 1955, United Artists acquired Chaplin's 25 per cent interest, and in February, 1956, UA took over Miss Pickford's block of shares, giving the new management group 100 per cent control of the company.

On April 25, 1957, United Artists ended its status as the last of the privately owned major motion picture companies when \$17,000,000 of debentures and common stock was offered to the public by a nationwide group of 99 underwriters headed by F. Eberstadt & Co. This public offering, which was immediately oversubscribed, consisted of \$10,000,000 of six per cent convertible subordinated debentures, due May 1, 1969, and 350,000 shares of common stock.

Of the common shares, 250,000 shares were sold for the company's account and the remaining 100,000 shares for the account of the management group headed by Benjamin and Krim. This new management team continues to own a majority control of United Artists stock.

At the company's first stockholders' meeting on June 4, 1957, United Artists board of directors, consisting of the following members, was reelected, along with the company's officers.

The board members were Benjamin, Krim, Heineman, Youngstein, Picker, Peyser, Leon Goldberg, vice-president and treasurer; Seward I. Benjamin, secretary; Joseph Ende, controller and assistant treasurer; Robert W. Dowling, City Investing Company; and Robert C. Porter, F. Eberstadt & Co. (Herbert L. Golden was named as a member of the Board on Jan. 1, 1958, when he was appointed vice-president in charge of operations).

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SHADOWS From the Past

By **MEL KONECOFF**



A sales session at UA's Boston exchange includes, left to right, Harry Segal, UA branch manager; Winthrop Knox, Jr., Granada Theatre, Malden, Mass.; Ken Robinson, UA sales; Al Lourie, Lourie Theatres of New England; and Ben Greenberg, Stadium Theatre, Woonsocket, R.I.

ATLANTA

Sales manager Bob Tarwater has recently returned from a trip to Montgomery, Ala., calling on exhibitors in the area and setting up deals and obtaining dates on future product. . . . Both salesmen, Ed Hays and Dave Williams, have been working very hard in bringing in playdates for the United Artists Week. . . . Branch manager Gene Goodman recently called on Crescent Amusement Company, the Martin Circuit, and Georgia Theatre Circuit, outlining our product for the year and setting up deals and dates on current pictures. . . . After 30 years in the motion picture industry, Dave Williams is retiring. United Artists regrets losing Dave and wishes him every success in his future activities. He is being replaced by Frank Lowry who has been with Columbia Pictures for a number of years. . . . Bernie Youngstein had a publicity screening of "Some Like It Hot" for special movie critics, disc jockies, and TV editors, which was also attended by some of the sales department and a number of circuit people in the area. Enthusiasm for the picture has been excellent. The sales department is confident that 1959 is a "Banner Year" in United Artists history



Atlanta branch manager Gene Goodman and sales manager Bob Tarwater discuss pictures with R. J. (Hap) Barnes of Knoxville and Johnny Harrell, buyer for the Martin Theatre Circuit.

and everyone is working with a tremendous amount of enthusiasm and a lot of respect for the pictures. The booking department joins the sales department in acclaiming this as the greatest line up of pictures we have ever had, and they are conveying this message to every one they book.

BOSTON

The grosses of \$7,924 on Saturday, March 28, and \$8,791 on Sunday, March 29, in the Loew's Orpheum, Boston, broke all records on any United Artists picture which played in any theatre in Boston. This includes "Around The World In 80 Days." . . . On Wednesday, April 8, "I Want To Live" opened in 27 first-sub run conventional and drive-in theatres. This is the greatest number of theatres to play any United Artists picture on a first-sub run break. . . . The Boston territory premier on "The Naked Maja" will take place in the Gary, Boston, on or about May 28. . . . The Boston territory premier on "Lonelyhearts" will take place the latter part of April in the Kenmore, Boston. . . . "The Last Mile" just concluded a week's engagement in the Pilgrim, Boston, to a very satisfactory gross.

CINCINNATI

"Some Like It Hot" has been awarded to the State Theatre in Charleston, W. Va., on a bid and opened there on March 25 for an extended run. The picture has also been awarded to the Circle 25 Drive-In, Lexington, Ky., on a bid. . . . "Some Like It Hot" is also holding over at the Broad, Columbus, Ohio, and was set to open at the Albee, Cincinnati, on April 9. Lots of talk on this one. . . . "Defiant Ones" opened first-run Cincinnati April 1, day and date at the Twin Drive-In and downtown Keiths for an extended run. . . . Virtually all of the drive-ins in this territory have already made deals with United Artists now that they are getting started again this year. . . . Frank Carnahan and Bud Hughes were in town to book their drive-ins and booked United Artists product solid during United Artists Week. All United Artists salesmen are concentrating on June 28 to July 11. . . . Other visitors in Cincinnati were Lou Sher of Columbus, Zeke Pappas of Dayton, Jerry Shinbach from Chicago, and Charles Sugarman, who just

took over the Muir and Starlite Drive-Ins, Parkersburg, W. Va. from Frank Yassenoff. . . . The Peoples Theatre, Dayton, Ohio, is opening under the new management of Bob Epps, who also operates the Classic Theatre, Dayton. . . . "Alias Jesse James" now set at Keiths, Cincinnati, the latter part of April. . . . "Naked Maja" set at the Palace, Cincinnati, opening April 22. . . . Bill Gandall, United Artists publicist in town, is working on "Some Like It Hot" and "Naked Maja."

JACKSONVILLE

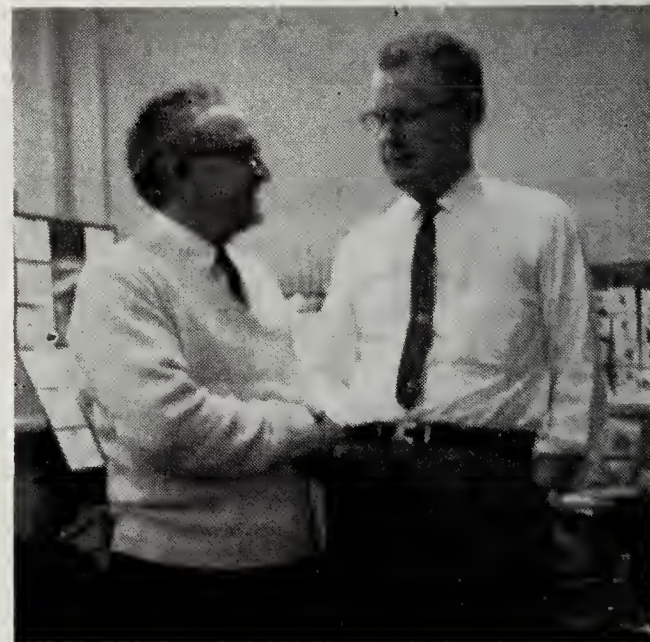
The Jacksonville United Artists branch is elated over having placed first in the first lap of the current sales drive. . . . An additional booker is being added to the staff. . . . A new cashier, Mrs. Mary Newport, is replacing Mrs. Kay Dilena, who moves to the sales department as branch manager's secretary upon the resignation of Mrs. Laura Kenny.

NEW HAVEN

"Some Like It Hot" opened up at the Roger Sherman, New Haven, March 25, and on March 26 at the Poli Theatres, in Waterbury, Bridgeport, and Hartford. In spite of the worst weather we have had in a spring, and snow on Friday, the picture gave an outstanding account of itself. One of the most significant factors was the excellent business each theatre reported on Monday, March 30. We had unusual tie-ups with this picture and got splendid coverage in all instances, inasmuch as it was Marilyn Monroe's first picture in some time. . . . The majority of drive-ins opened on March 13, but unfortunately were snowed out. We also had a very bad break again, for the week-ending of March 27 through 29. "Separate Tables" played to a very fine gross at the College, New Haven, for five weeks, and also three weeks at the Poli, Bridgeport. . . . UA's sales policy was greeted in most instances by the exhibitors as a definite step forward. They feel that where the pictures are sold properly, there should be no trouble in securing payment. . . . "Alias Jesse James" was screened and the comments were excellent. The first engagement will be at the Poli, New Haven, to open April 10. The exhibitors feel that grosses should be in line with the better Bob Hope pictures.

PITTSBURGH

Salesman Hyman Wheeler proudly showed photographs of his grandson and brand-new twin granddaughters. . . . District manager



Dave Williams and Ed Hayes, UA staffers in the Atlanta office, wish each other good luck as Williams leaves the motion picture industry after 30 years service.



Seen in sales conference at the New Haven UA office are, left to right, booker Jack Mullen, salesman Henry Bruning, and branch manager Irving Mendelson; Bruning with exhibitor Bruno Weingarten, Norwich, Conn., N.L. Drive-In; and exhibitor Harry Picazio, Groton Drive-In, Groton, Conn., with Mendelson.

James Hendel's secretary, Mrs. Eve Elman, vacationed in New York City and Atlantic City. . . . A luncheon will be held Monday, April 20, at the Park Schenley Restaurant as a testimonial to James Hendel and the UA branch manager John A. Zomnir. . . . Enthusiasm in the entire office is running very high due to the phenomenal business of "Some Like It Hot," now playing first-run Pittsburgh.

SALT LAKE CITY

United Artists' "Alias Jesse James" opened first-run Salt Lake City day and date in the Lyric Theatre, Hyland Drive-In, and Redwood Drive-In to excellent business on Wednesday, March 25. This was the opening picture of the 1959 season in the two drive-ins. . . . At a recent special screening of "Some Like It Hot," the picture received an enthusiastic and hilarious response from an audience that was "rolling in the aisles" during practically all of the two hours running time. This picture is set for a three theatre engagement opening in Salt Lake on May 6 for an extended run. . . . United Artists' branch manager, W. W. McKendrick, is now a proud "grandpappy"—his daughter, Robyn, and son-in-law, Don, aided and abetted the stork in presenting him and Mrs. McKendrick with a 6 lb. 14 oz. grandson. . . . Dick Stafford, formerly with Paramount and Rank in Salt Lake City, has joined United Artists as sales-



Seen in United Artists Salt Lake City branch is branch manager W. W. McKendrick, left, closing a deal with Sidney L. Cohen, president, Film Service Corporation, who handles a number of theatres in Utah, Idaho, and Nevada.

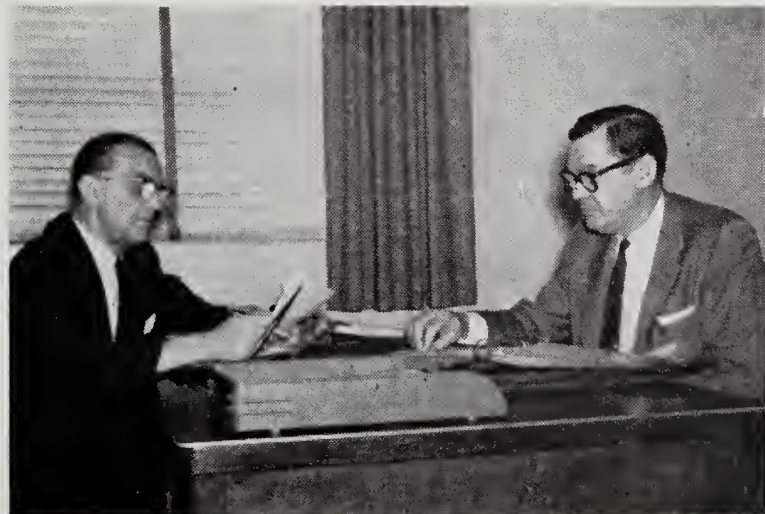
A Real Good Tenant

NEW YORK—In 1919, when the company was founded, United Artists leased offices at 729 Seventh Avenue, New York City. Now, four decades later, the company, which is celebrating its 40th anniversary, is still doing business at the same stand.

"Tables" Rolls On In N.Y.

NEW YORK — "Separate Tables," top-lining Academy Award-winners David Niven (Best Actor) and Wendy Hiller (Best Supporting Actress) is in its 18th week at the Astor and Normandie Theatres. The United Artists release was produced for Hecht-Hill-Lancaster by Harold Hecht. Rita Hayworth, Deborah Kerr, Niven, and Burt Lancaster are starred with Miss Hiller, Delbert Mann directed the screen version of Terence Rattigan's international stage success, which has grossed well over a half-million dollars during its 17 weeks at the two New York theatres.

man in the San Francisco exchange, and Dick has already bade all of his many friends in Salt Lake good-bye. Everyone wishes him well in his new location. . . . Two attractive young ladies have joined United Artists' Salt Lake staff in the persons of Annette Whitmore as billing clerk and June Duncan as assistant cashier. . . . United Artists' local office is expected to undergo some remodeling and be equipped with new furniture to better serve the exhibitors of the Intermountain West.



Seen at left are F. D. Moore, Stearn Hanna Moore Cooperative Theatre Service, Pittsburgh, and United Artists Pittsburgh branch manager John A. Zomnir; at right is Pittsburgh UA city salesman Maurice "Red" Silverberg.

HISTORY (Continued from page 9)

Before Krim and Benjamin assumed control of United Artists in 1951, the company had sustained substantial losses in 1948, 1949, and 1950. Since then, gross income increased from \$20,136,829 for 1951 to \$70,008,242 for 1957, with net earnings for the same period rising from \$313,398 to \$3,262,466, a UA high.

Top Producers Join

The new management's pulling the firm out of the red in so short a time proved to be a highly attractive recommendation, and top-flight independent producers were quick to join.

While the company's main efforts continue to be in the motion picture field—financing and distributing films made by independent producers—1957 saw UA's emergence as an important factor in the music and television industries as well.

In October of that year two subsidiaries were organized, United Artists Records, Inc., and Unart Music, Inc., with Youngstein as president of both firms.

The following month, United Artists Television, Inc., was established with Herbert L. Golden as president. Bruce G. Eells, a pioneer in the field of TV film and program syndication, was named executive vice-president of UA Television.

To round out its expansion program United Artists also took over the operation of two showcase Broadway theatres, the Astor and Victoria, on Jan. 1, 1958.

In August of 1958 United Artists Corp. acquired the stock of Lopert Films, Inc., a leading importer of foreign motion pictures. This subsidiary keeps its own identity.





FRED ASTAIRE



JOANNE WOODWARD



MARLON BRANDO



ANNA MAGNANI

UA Stars and Stories



SOME LIKE IT HOT—This hilarious spoof of the roaring '20s is singing a merry boxoffice tune throughout the land and seems on its way to becoming UA's all-time high grosser. Marilyn Monroe returns to the screen after a three year absence, co-starring with Tony Curtis and Jack Lemmon. Co-starred are George Raft, Pat O'Brien, and Joe E. Brown. The comedy is a Mirisch Company Presentation, produced and directed by Billy Wilder.



YUL BRYNNER



AVA GARDNER



SPENCER TRACY



AUDREY HEPBURN



HARRY BELAFONTE



ELIZABETH TAYLOR



DAVID NIVEN



ANNA LUCASTA—An all-Negro cast headed by dynamic Eartha Kitt and Sammy Davis, Jr., bring Philip Yordan's stage success to the screen. A Longridge Production, produced by Sidney Harmon.



THE LAST MILE—The filmization of the hit Broadway play of a brutal prison break stars versatile Mickey Rooney. It is a Vanguard Production, produced by Max J. Rosenberg and Milton Subotsky.



LONELYHEARTS—Dore Schary's first independent production is based on Nathaniel West's classic novel. It stars Montgomery Clift, Robert Ryan, Myrna Loy, and Maureen Stapleton.



ESCORT WEST—Victor Mature, Faith Domergue, and Elaine Stewart star in this post-Civil War CinemaScope drama. It's a Romina Production, produced by Robert E. Morrison and Nate H. Edwards.



TEN SECONDS TO HELL—A story of post-war Berlin starring Jeff Chandler and Jack Palance, with France's lovely Martine Carol as feminine lead. A Hammer Films-Seven Arts Production, produced by Michael Carreras. (Above)



THE NAKED MAJA—A Technicolor-Technirama epic starring Ava Gardner and Anthony Franciosa, filmed on location in Italy, and concerning the love affair between Spanish artist Goya and the Duchess of Alba. A Titanus Films Production, produced by Goffredo Lombardo. (Above)

THE MAN IN THE NET—A psychological suspense thriller starring Alan Ladd, Carolyn Jones, and Dianne Brewster. A Mirisch-Jaguar Production, produced by Walter M. Mirisch. (Below)

ALIAS JESSE JAMES—Bob Hope returns triumphantly to the west in a delightful DeLuxe Color spoof co-starring Rhonda Fleming and Wendell Corey. A Hope Enterprises Production, produced by Bob Hope. (Below)





ORK CHOP HILL—A tense story of U.S. battlefield heroism based on the best-selling book by S. L. A. Marshall and starring Gregory Peck. A Melville Production, produced by Sy Bartlett. (Above)

THE RABBIT TRAP—Ernest Borgnine returns to the "Marty"-like role that won him an Academy Award in this Canon Production, produced by Harry Kleiner. (Below)



THE DEVIL'S DISCIPLE—A filmization of George Bernard Shaw's classic tale of the American Revolution, starring Burt Lancaster, Kirk Douglas, and Sir Laurence Olivier. Filmed in England, it is a Hecht-Hill Lancaster and Bryna Presentation, produced by Harold Hecht. (Above)

SHAKE HANDS WITH THE DEVIL—A romantic drama of the Irish Rebellion, filmed entirely on location in Ireland and starring James Cagney. Other leading players are Don Murray, Dana Wynter, Glynis Johns, and Michael Redgrave. A Troy Films Production in association with Pennebaker, Inc., produced by George Glass and Walter Seltzer. (Below)





THE HORSE SOLDIERS—A \$5,000,000 Civil War drama recounting a daring Cavalry exploit, starring John Wayne and William Holden and directed in widescreen and color by John Ford. A Mirisch Company Production, produced by Martin Rackin and John Lee Mahin. (Above)



A HOLE IN THE HEAD—A film based on the Broadway hit with a big-name cast headed by Frank Sinatra and including Edward G. Robinson, Carolyn Jones, Eleanor Parker, Keenan Wynn, and Thelma Ritter. A Sincap Production in Eastman Color and CinemaScope, produced and directed by Frank Capra. (Above)

A WOMAN LIKE SATAN—A romantic drama filmed in Europe and starring the incomparable Brigitte Bardot. A Gray Films S. A. and Pathe Cinema S. A. Production. (Below)

TIMBUKTU—A desert romance story filmed in widescreen and starring Victor Mature and Yvonne De Carlo. An Imperial Pictures Production, directed by Jacques Tourneur. (Below)





SOLOMON AND SHEBA—A \$6,000,000 Biblical spectacle photographed in Spain and starring Yul Brynner and Gina Lollobrigida in the title roles. Co-starred in the Technicolor-Technirama Production are George Sanders and Marisa Pavan. An Edward Small Presentation, produced by Ted Richmond. (Above)



THE WONDERFUL COUNTRY—Robert Mitchum and Julie London star in the Technicolor and widescreen adventure film based on the best selling book. An MPL Production, produced by Chester Erskine. (Above)

AND STILL MORE TO COME . . . *

1959

CAST A LONG SHADOW—Audie Murphy, Terry Moore
THE SUMMER OF THE 17th DOLL—Ernest Borgnine, Anne Baxter

DAY OF THE OUTLAW—Robert Ryan, Burl Ives
THE UNFORGIVEN—Burt Lancaster, Audrey Hepburn, Audie Murphy

ANNIVERSARY WALTZ—David Niven, Mitzi Gaynor
ODDS AGAINST TOMORROW—Harry Belafonte, Robert Ryan, Shelley Winters

ORPHEUS DESCENDING—Marlon Brando, Anna Magnani, Joanne Woodward

ON THE BEACH—Gregory Peck, Ava Gardner, Fred Astaire, Anthony Perkins

1960

TWO FOR THE SEESAW—Elizabeth Taylor
THE WAY WEST—James Stewart, Burt Lancaster
A TERRIBLE BEAUTY—Robert Mitchum
MY SISTER AND I—Audrey Hepburn
THE ADMIRAL HALSEY STORY—James Cagney
INHERIT THE WIND—Spencer Tracy, Frederic March
THE ALAMO—John Wayne
KIMBERLY—Burt Lancaster
THE GLADIATORS—Yul Brynner

* The balance of UA 1960 release schedule of at least 30 top features will come from more than 75 properties in active preparation, including best-selling novels and hit Broadway plays.

CRY TOUGH—An action drama set in New York and based on the best-selling novel. Starred are John Saxon and Linda Cristal. A Canon Production, produced by Harry Kleiner. (Below)



U.S.-Israel C of C Honors UA's Krim

NEW YORK — Arthur B. Krim, president of United Artists, was presented with the Award of Merit of the American-Israel Chamber of Commerce and Industry at the group's Sixth Annual Dinner at the Biltmore Hotel in New York last week.

Krim, dinner guest of honor, accepted the award in behalf of the motion picture industry for its enthusiastic participation in Israel's economic development during the past 10 years. The presentation was made by Nathan Straus III, president, American-Israel Chamber of Commerce. Some 600 film industry and trade leaders attended the dinner.

Accepting the award, Krim said that Israel was more than a customer for films. Its history as the Land of the Bible and the recent rebirth of a nation have given the industry both inspiration and themes for many of Hollywood's productions.

Straus stated that the motion picture industry's role went beyond trade relations as such. He cited as examples of this harmony the many visits by celebrities and the industry's executives to Israel, location shooting in that country, and the popularity of American movies in Israel.

H. E. Simcha Pratt, Israel's Council General in New York, extended an invitation to the American business community to provide his country with the investment capital and technical knowledge to enable the new state to continue its growth and development.

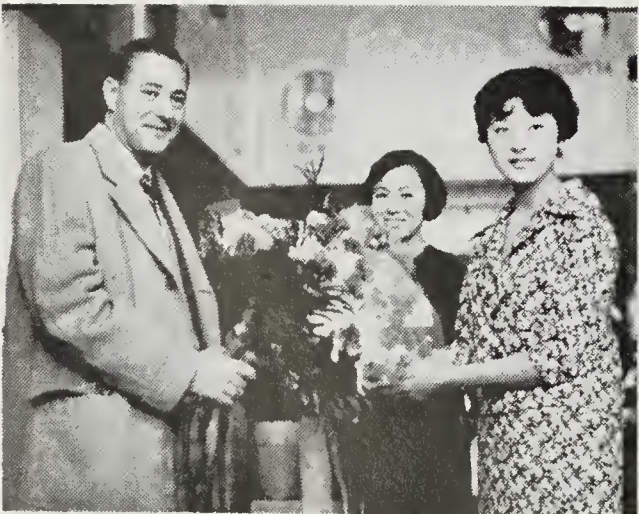
The Israeli official noted that trade between the two countries exceeded \$100 million last year, bringing the total volume of economic relations between Israel and the U. S. (including investments, long term loans, travel, etc.) to the quarter billion dollar mark. Israel, he said, is now augmenting the production of goods for local consumption with the manufacture of export items and capital goods, and will extend every facility to foreign investors who wish to share in these developments. He lauded the Chamber's role in promoting the economic relations between the two countries.

An Israeli diamond pin, an original oil painting from Israel, and many Israeli gift items were given away at the dinner.

The affair was chaired by Albert I. Terhune, superintendent, American Foreign Insurance Association.

"Exodus," "Glorious Brothers" To Be Filmed in Israel

Krim announced that two major United Artists releases, Otto Preminger's film version of the current best-seller, "Exodus," and



Arnold M. Picker, United Artists distribution vice-president, is seen on a visit to Tokyo being greeted by several of the Japanese Shochiku, Lt., starlets.



SHEBA

FOREIGN Observations

(UA 'Round the World)

AT THIS DATE, the character of the motion picture industry is genuinely international. American pictures are shown abroad, and foreign pictures are shown in this country; American stars appear in French, Italian and English films, and foreign stars appear in American films; and more and more pictures are being made on location abroad. But it was not always so. Xenophobia, both on the part of Hollywood and its foreign production centers, prevented any real interchange of ideas and people, and any real understanding of mutual problems. The breakdown of suspicion and hospitality began, as nearly as it is possible to pinpoint a gradual process, back in 1935, when Alexander Korda became a partner in United Artists. This event marked the first investment of British capital in an American firm. But, more than that, it ushered in the first real free interchange of directors, writers, actors and technicians on both sides of the Atlantic. For UA, it was a decisive move, to be sure, but not one that broke entirely new ground. Almost from its inception as a corporate entity, UA had been a little more interested in movie production abroad than had its colleagues among the major film companies. This interest was more or less dictated by the nature of the organization. UA does not produce its own pictures; it distributes and finances the pictures made for it by independent producers. Therefore, it is not committed to a huge annual program to utilize contract players and directors on salary, since it has none under contract; and, therefore, it has been free to look for its product wherever it might find good pictures—and this has included the pictures of foreign producers.

DURING ITS 40TH ANNIVERSARY, United Artists is pointing with justifiable pride to its pioneer work in establishing rapport between the American industry and the industries of foreign countries. As early as 1921, two years after the founding of the company, UA distributed "I Accuse," French film based on the story of the Dreyfus Affair, produced and directed by Abel Gances. Long before they were generally accepted, UA helped market the pictures of such producers and directors as Erich Pommer, Herbert Wilcox, Alexander Korda, Paul Czinner, Fritz Lang, William Cameron Menzies, Rene Clair, Michael Balcon, Alfred Hitchcock, Roy Boulting, and many others. In recent years, the company has distributed many pictures made on foreign soil—Australia, Italy, France, England, India, Africa, the Philippines, Mexico, England, among other countries—and all of these and more have served as location sites for recent and current UA pictures.

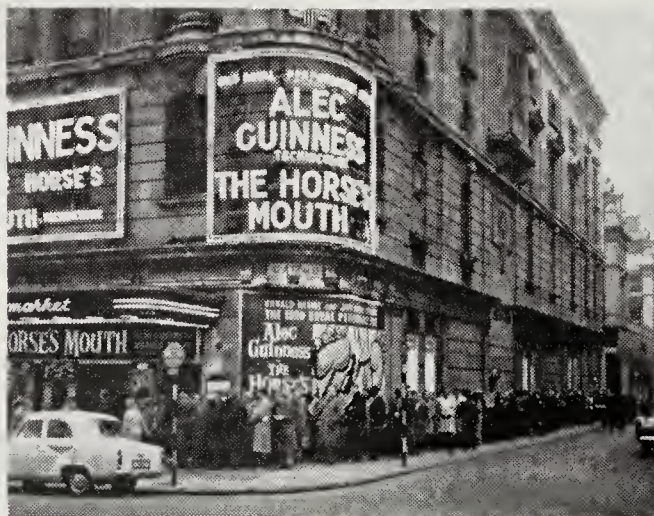
From the standpoint of distribution on an international basis, United Artists is preeminent in the field. Its films are distributed in all major markets of the world through an elaborate network of film exchanges in 126 strategic cities and locations in all parts of the globe. Some indication of the energy with which UA prosecutes its global distribution policy may be gathered from the fact that foreign gross volume has jumped from less than \$5,000,000 in 1951 to better than \$32,000,000 in 1958. Although to some extent, monetary restrictions continue to exist in certain areas abroad, UA has been able to realize funds by concerted industry action through the Motion Picture Export Association, and through the activities of its producers in film-making ventures undertaken overseas.

Stanley Kramer's "My Glorious Brothers," will be filmed in Israel next year. Plans for these projects were revealed to the American-Israel Chamber of Commerce as Krim underscored the roles played by the motion picture industry in the economic progress of the Israeli nation over the past 10 years and in fostering greater understanding between the United States and the new republic.

Based on Leon M. Uris' novel which has been a leading entry on best-seller lists for 27 weeks, "Exodus" is the story of the stirring historical events surrounding the birth of the

new nation of Israel, now observing a year-long celebration of its Tenth Anniversary. Uris, whose outstanding credits include the novel and screenplay of "Battle Cry" and the screenplay of "Gun Fight at OK Corral" has been assigned to write the screen version of "Exodus." Preminger will produce and direct.

"My Glorious Brothers" will be filmed from Howard Fast's novel about the dramatic Maccabean revolt of Jewish farmers against the might of the Greco-Syrian occupation army of Palestine 150 years before the birth of Christ.



Proof that the English queue up for United Artists releases are these recent shots showing lines at the Gaumont Haymarket for "The Horse's Mouth," and at the Odeon for "The Big Country."

UNITED ARTISTS' RELEASE SCHEDULE

APRIL

ALIAS JESSE JAMES
Bob Hope, Rhonda Fleming
(DeLuxe Color)
(Hope)

RIOT IN JUVENILE PRISON
John Hoyt, Marcia Henderson
(Vogue)

NAKED MAJJA
Ava Gardner, Anthony Franciosa
(Technicolor; Technirama)
(Titanus)

10 SECONDS TO HELL
Jeff Chandler, Martine Carol
(Seven Arts)

MAY

MAN IN THE NET
Alan Ladd, Carolyn Jones
(Mirisch-Jaguar)

GUNFIGHT AT DODGE CITY
Joel McCrea, Nancy Gates
(Mirisch)

PORK CHOP HILL
Gregory Peck
(Melville)

DEVIL'S DISCIPLE
Laurence Olivier, Kirk Douglas
(Hecht, Hill, Lancaster)

JUNE

HOUND OF THE BASKERVILLES
Peter Cushing
(Color)

THE RABBIT TRAP
Ernest Borgnine
(Hecht, Hill, Lancaster)

SHAKE HANDS WITH THE DEVIL
James Cagney, Dana Wynter
(Glass-Seltzer)

THE FOUR SKULLS OF
JONATHAN DRAKE
Eduard Franz, Valerie French

THE INVISIBLE INVADERS

JULY

A HOLE IN THE HEAD
Frank Sinatra, Eleanor Parker
(Sincap)

THE HORSE SOLDIERS
John Wayne, William Holden
(DeLuxe Color)
(Mahin-Rackin-Mirisch)

DAY OF THE OUTLAW
Robert Ryan, Burl Ives, Tina Louise

COMING

CAST A LONG SHADOW—Audie Murphy (Mirisch)

COUNTERPLOT—Forrest Tucker (Odell)

CRY TOUGH—John Saxson, Linda Cristal (Hecht, Hill, Lancaster)

THE HAVANA STORY—Cameron Mitchell, Allison Hayes (Premium)

ON THE BEACH—Gregory Peck, Ava Gardner (Kramer)

ODDS AGAINST TOMORROW—Harry Belafonte, Shelley Winters (Harbel)

OPERATION MURDER—Tom Conway, Sandra Dorne (Danziger)

SOLOMON AND SHEBA—Yul Brynner, Gina Lollobrigida (Small)

THE SUMMER OF THE 17TH DOLL—Ernest Borgnine, Anne Baxter (Hecht, Hill, Lancaster)

TAKE A GIANT STEP—Johnny Nash, Estelle Hemsley (Hecht, Hill, Lancaster)

TIMBUKTO—Victor Mature, Yvonne De Carlo (Imperial)

THE UNFORGIVEN—Burt Lancaster, Audrey Hepburn (Hecht, Hill, Lancaster)

A WOMAN LIKE SATAN—Brigitte Bardot (Gray-Pathe)

THE WONDERFUL COUNTRY—Robert Mitchum, Julia London (MPL)

UA PROUDLY CONGRATULATES SUSAN HAYWARD



BEST ACTRESS

*For her Academy Award
winning performance in*

“I want to Live!”

40th Anniversary / 1919-1959

THRU
UA

MOTION PICTURE

EXHIBITOR

Plus...

**SHOWMEN'S
TRADE REVIEW**

APRIL 22, 1959

Volume 61

Number 24

IN THREE SECTIONS • THIS IS SECTION ONE

Founded in 1933 by
CHARLES E. "Chick" LEWIS



Rep. Harris Asks Cable-TV Control

(See Page 10)

Loew's Mulls Name Switch To MGM Corp.

(See Page 15)

E. E. Alger, father of Robert E. Alger, one of the winners of MOTION PICTURE EXHIBITOR's recent 'Showman-Of-The-Year' contest, recently celebrated his golden anniversary in the industry at the Peru, Peru, Ill., on which the winning entry was based. In a good natured argument, he claimed that if it wasn't for his anniversary, Junior wouldn't have won the prize. Junior settled for the check, while Senior settled for having his picture on the cover.

editorial: Si Seadler's Thoughts on "Woman-Scope" ...

See Page 4

**INVADE THE EARTH!
ABDUCT ITS WOMEN!
LEVEL ITS CITIES!"**

**From behind
the moon, the
electronic
war erupts!**

MYST

**Presented by M-G-M in
BIG SCREEN
COLOR!**

A TOHO PRODUCTION





"THE FEARLANS" ARE COMING!

Preceded by a line-up of eye-stopping promotional material that out-circuses the circus! Sock trailer! Sock advertising! Terrific TV trailers! Inspired by typical Terry Turner showmanship! Never has there been a science-fiction picture to equal it for the unique, the unusual, the fantastic!

YOU
CAN
BANK
ON
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41 Years of Service to the Theatre Industry

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VOLUME 61 • NO. 24

APRIL 22, 1959

WOMAN—SCOPE

WE LIKE the idea that Si Seadler proposed recently at the Annual Conference of The Federation of Motion Picture Councils, Inc. Rather than take a bow for some industry achievement, or flatter the assembled ladies on some actual or fancied accomplishments, Si offered a suggestion that could implement their obvious desire to see motion pictures progress. To put it briefly, he suggested that they go to work.

The fields of this proposed work would be: (1) *"where the economic survival of a local theatre is threatened"*; and (2) to build *"a better understanding and more aggressive local approach to censorship."*

According to Si: *"Apart from entertainment factors, an open theatre affects many of you personally, perhaps more than you have given thought to. It is an unquestioned fact, based on experience, that a lighted theatre is a beacon in the community. Think that over! It is good for business generally because the shops keep lighted and people window-shop with their families and subsequently buy. All business is interlocked in the sense that good business is good for the community, providing better schools, a better community*

life, etc. A lighted theatre is not as remote as you might think offhand. Keep the theatre lighted in your community."

And again: *"In a very real sense the survival not only of the screen itself, but of our democratic way of life is at stake, unless undemocratic, totalitarian censorship clouds are dispelled . . . We have laws in all the states, as well as federal laws, against obscenity in any form, and they apply to movies books, TV, and all other forms of mass communication. Your efforts should be to remind legislators to support existing laws, not to impose new ones . . . Don't let the unthinking hysteria of the moment saddle you with laws that you'll long regret. Be militant! Organize committees before you leave this conference, to service all your local groups with bulletins telling them to write letters to their editor, to go on local radio and TV program, and to influence opinion makers in their communities."*

Such activities were termed "woman-scope", that would give their organization a new vital significance along with CinemaScope and all of the other "scope" advancements in modern movies. We like that "woman-scope"!

I AM YOUR MOVIE PATRON

WE ARE GRATEFUL to Ed Rosenbaum, a senior publicist of some repute, for the following that he claims to have found in his overcoat pocket. The authorship is unknown.

"I am one of those nice movie patrons who never complain about anything.

"For instance: When I telephone to find out what's playing, or when the next feature starts, I don't get mad when some grouch acts insulting, or makes a discourteous reply. If the cashier or doorman is surly, and acts as though they wish I'd go away, it doesn't rile me. And when the ushers don't offer to seat me, I don't mind but just wait 'til I can see in the darkness, and then find my own seat. I'm a nice movie patron!

"It's the same way when I want some candy, and the stand attendant is talking to friends. Or if some rowdy kids or grown-ups who sit near are spoiling the show. And if the sound is too loud or too soft, or the theatre is too hot or too cold. I never make a scene or bawl someone out, for I'm an easy-going patron.

"If the show isn't as super colossal as you said it was, or if I go to the rest room and find it dirty and out of towels, I don't complain to the manager or make a fuss. That's the way I am. No, I never complain, or argue, or criticize. I'm just a nice patron.

"But I'll tell you what else I am: I'm the patron who doesn't come back! Because, you see, in spite of the above, I'm also a dissatisfied patron. And I'm not alone!

"Sometimes I wonder why theatremen spend so much money to get the "lost audience" back, when you could have kept us, in the first place, with just a little service and courtesy."

There is many a theatre where the above should be distributed to the cashier, to the doorman, to the ushers, to the projectionists, to the cleaners, and even to the manager and assistant manager. The old bit of wisdom, about wearing the shoe that fits you, should apply. And, if you have read it through and can find no application to your theatre, why—CONGRATULATIONS!

THE FUTURE OF 70 mm. PROJECTION

ANY INDUSTRY observer must be conscious of the swelling interest in 70 mm. projection and full stereophonic sound, and of the tremendous grosses that the public is awarding to the several pictures that have been offered in that medium. Four different equipment manufacturing sources will soon make complete booth facilities available in the giant size; and it does promise to be the equipment line that will distinguish the long-run, deluxe presentation, road-show theatre from its lower admissioned, less deluxe, first-run competitor.

Of course, the show and its entertainment qualities will still be the deciding factor for public patronage. It always has been. And after the newness wears off, this selectivity by

the public will become more and more noticeable. But, meanwhile, some shows are going to be materially helped by their 70 mm. attributes alone.

We just wonder whether some quality standards will be demanded by the producers of big shows in 70 mm.? Will they accept any equipment capable of handling 70 mm. film, or will there be some system of inspection and acceptance similar to the early days of CinemaScope, and to the wide screen introduction of "80 DAYS"?

Possibly the answer to this will come from the SMPTE, or from some other authoritative industry body, before too great an investment is sunk into a muddled situation.

SAVE TIME FOR ONE OF THE FINEST

in June

20th brings you an entertainment
that will ring bells in your heart!

starring



BING CROSBY

as Father Conroy

a role to rank with his
"Going My Way" and
"The Bells of St. Mary's"



DEBBIE REYNOLDS

as Holly

now at the peak of
her popularity with
the public



ROBERT WAGNER

as Tony

America's favorite
young actor today



RAY WALSTON

as Phil

adding to his laurels
in "South Pacific"
and "Damn Yankees"



get ready for...

the entertainment

BING
CROSBY



nt of the year...

for the young and the old...for the whole family to see,
to enjoy, to fall in love with...

DEBBIE
REYNOLDS * ROBERT
WAGNER



SAY ONE FOR ME

CO-STARRING

RAY WALSTON * PRODUCED AND DIRECTED BY FRANK TASHLIN * WRITTEN BY ROBERT O'BRIEN

CINEMASCOPE * COLOR by DE LUXE * STEREOPHONIC SOUND



Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From LONDON, ENGLAND

On looking through the latest issue of MOTION PICTURE EXHIBITOR to reach my desk I was very interested to see the prominence given in Jock MacGregor's LONDON OBSERVATIONS to our 1958 Management Contest. This was very much appreciated.

W. CARTLIDGE, General Manager
Associated British Cinemas Ltd.

EDITOR'S NOTE: We're proud of Jock MacGregor, and of the fine job he is doing in covering London and surrounding areas.

From HARRISBURG, PA.

Mightn't it be both good business and potential profit to set up a magazine rack at our confection stand and to offer the six or eight movie fan magazines to our patrons? These are the sheets that have the same vital interest in selling our industry to the public, and theatres all over the country should pick it up. What could be a better audience to get interested in what's happening at movie theatres?

BERN BISBECK
Senate Theatre

EDITOR'S NOTE: Sounds like a good idea. Let's see what others think about it. If there is response we'll be happy to forward letters to the particular circulation managers.

From SARASOTA, FLA.

Although this is my first letter to a trade paper in my 25 years in the industry, I can certainly assure you that I do read with interest the letters sent in by fellow exhibitors. I chose to write to MOTION PICTURE EXHIBITOR because I sincerely believe it to be the liveliest publication in the field today. Certainly it always has more "Meat" for exhibitors than the other papers.

The thing that has stirred my interest to the point of letter writing is all this ado about urging theatremen to inform their patrons to tune in on the April 6 Academy Awards Telecast. I have been in show business all my life (nearly 40 years). My father, prior to his death, had devoted another 45 years to active exhibition. As a showman, the thing that was always drilled into my mind was to *sell tickets*. Now, tell me, how in the name of Barnum can anyone be successful by telling his patrons to *stay home*? I won't do it, not even for one night a year. The telecast will enjoy another record-breaking audience, anyway.

I agree wholeheartedly about the industry carrying the burden of financing the program, and believe its influence on our patrons will exceed our fondest expectations. However, I will not befuddle my customers by urging them to stay home. Too many people, once good theatre customers, have been converted to TV staying home.

In my own situation the answer is simple. I have just promoted a TV set and put it in my Snack Bar. If my customers want to see the telecast it is there for them, *in my theatre*, and after they have bought a ticket. I'll be trying

to sell them a Pizza, too!

There must be some solution other than to tell our patrons: "Stay home tonight and tune in channel so-and-so."

HUGH THOMAS, JR.
Siesta Drive-In Theatre

EDITOR'S NOTE: Many theatremen may share Mr. Thomas' feelings, and he has obviously come up with a smart answer. As an industry, the installation of a TV set in a lobby or snack bar can't be recommended or approved. Nothing on the airways can be shown for an admission charge. But, if your regular show is running on, and if the TV set is just an added service, whose business is it?

LOOK

186 individual Promotions by THE MOST ABLE Theatremen in the World . . . were published last year in the separate, saveable, and indexed . . . EXPLOITATION Section

5 of them won \$200 in Cash . . . plus other valuable Awards . . . as chosen by the Industry's TOP Circuit Executives.

SEE FOR YOURSELF!

From MERRICK, L.I., N.Y.

With regard to SLIDING SCALE, and other percentage buying where "Playing Time Units" are a consideration, I feel that some of the unit values should be changed. The volume of business that a theatre does today is different from what it was even five years ago. Starting with Sunday at two units, Monday and Tuesday should be only ½ unit each, Wednesday and Thursday should be one unit each, Friday two units, and Saturday three units.

AT PRESSTIME

On this bright summery Friday afternoon, a torrent of theatre executives reaction to the separate saveable section on SLIDING SCALE, as published in last Wednesday's issue (April 15), has started to roll in. Based on it, we expect that on Monday will come the deluge.
MORE ON THAT LATER!

It is a modern necessity to subscribe to MOTION PICTURE EXHIBITOR for the services it renders are complete and up-to-date.

WALTER F. J. HIGGINS
Associated Prudential Theatres, Inc.

EDITOR'S NOTE: Mr. Higgins may have a good point that should be applied to many other theatres. Naturally, "playing time units" should represent the share of the average week's business that is done on that particular day.

From WASHBURN, N. DAK.

The only thing that MOTION PICTURE EXHIBITOR still needs is a chart, or some kind of guide, showing how current pictures are grossing. Something like the "little men" of The Check-Up that was run for so many years. We aren't so interested in the Broadway grosses, as in a cross-section of later play from which we can judge our own success.

KENNETH CHRISTIANSON,
Owner-Manager
Roxy Theatre

EDITOR'S NOTE: In the works, and being tested week after week, is what we feel will be the most quick and useful of all such guides. Give us a few more weeks and we think you'll rave about it. And thanks for noticing, Mr. Christianson!

From WINCHESTER, HANTS., ENGLAND

I was delighted to read that I had named one of the 25 runners-up in the 1958 "SHOW-MEN-OF-THE-YEAR" contest. And I want to wish everybody who enters the 1959 contest—good hunting and the best of luck! I am sure it will be even a bigger success than the last one.

Besides the very obvious fact that your EXPLOITATION section helps immeasurably to raise the standards of showmanship, your annual contest also brings together theatremen throughout the world, into one big family. Although we appear to be competing against each other, we are really competing together against other forms of entertainment for the long life and prosperity of our industry. MOTION PICTURE EXHIBITOR has played an important part in fostering this family spirit of friendly rivalry and help, and I am sure it will continue to do so.

TONY EWIN, Manager
Ritz Cinema

EDITOR'S NOTE: These boys from the British Isles are very promotion conscious, and do a good job even in the smaller situations. Friendly competition with them is certain to be profitable.

From KARACHI, PAKISTAN

I read with great interest your Editorial (Feb. 25) titled "WHAT DO YOU KNOW ABOUT PERCENTAGE BUYING?"; and your reference to the survey on the Sliding Scale Method that had originally been published in 1955. I would be extremely grateful if a re-edited copy, or the old one, would be sent to me at your earliest convenience.

HUMAYUN H. BAIGMOHAMED
H. Husein and Co.

EDITOR'S NOTE: The old adage about the man "who built a better mousetrap" seems to apply. Theatremen and exchangemen around the world have shown a very serious interest in Sliding Scales, and how they operate. The re-edited version of our survey was published as a separate saveable section accompanying the April 15 issue.

NEWS CAPSULES

Wilmington Queen Closes

WILMINGTON, DEL.—The 44-year career of the Queen ended last week. The closing was confirmed by Edward Godlesky, manager for H. S. Eskin's Avon Motion Picture Corporation, New York, which subleases the house from Stanley Warner Corporation.

At the time of taking over the Queen, the Eskin firm also leased from SW the Arcadia which has been closed for some time.



BROADWAY GROSSES

"Imitation" Opens Big

NEW YORK — The Broadway first-runs were led last weekend by the Roxy with U-I's "Imitation Of Life," by Loew's State where UA's "Some Like It Hot" continues at its merry pace into a fourth week, and by the Victoria, where Allied Artists' "Al Capone" was still hot in its fourth session.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the break-down was as follows:

"THE SOUND AND THE FURY" (20th-Fox). Paramount (\$39,435)* — The fourth week was claimed at \$23,000.

"GREEN MANSIONS" (MGM). Radio City Music Hall (\$147,610) — Thursday through Sunday garnered \$76,000, with the fifth and last week sure of \$110,000. Stage show.

"IMITATION OF LIFE" (U-I). Roxy (\$55,405)—Friday through Sunday accounted for \$62,000, with the opening week bound to top \$94,000. Stage show.

"TEMPEST" (Paramount). Capitol (\$33,350)—Fourth week claimed at \$18,000.

"AL CAPONE" (Allied Artists). Victoria (\$22,900)—Fourth week reported as \$25,000.

"SEPARATE TABLES" (UA). Astor (\$25,630)—The 18th week announced as \$17,000.

"THE SHAGGY DOG" (Buena Vista). Odeon stated that the fifth week would hit \$13,000.

"SLEEPING BEAUTY" (Disney-BV). Criterion expected the ninth week to tally \$17,000.

"SOME LIKE IT HOT" (UA). Loew's State did \$58,685 on the third session, with the Sunday of the fourth week hitting \$12,543.

"THE DIARY OF ANNE FRANK" (20th-Fox). RKO Palace reported that business was steady on reserved seat basis.

*Figures in parentheses reveal 1958 average as compiled by MOTION PICTURE EXHIBITOR.

Industry's Most Complete Saveable Review Section

IN THIS ISSUE

1. Floods Of Fear (U-I)
2. Gilda (Reissue) (Col.)
3. The Hangman (Par.)
4. Hey Boy! Hey Girl! (Col.)
5. Horrors Of The Black Museum (A-I)
6. Island Of Lost Women (WB)
7. It Happened To Jane (Col.)
8. The Last Train From Gun Hill (Par.)
9. The Man In The Net (UA)
10. Riot In Juvenile Prison (UA)
11. The Sins Of Rose Bernd (President)
12. This Earth Is Mine (U-I)
13. Watusi (MGM)
14. The Young Land (Col.)

A Quick Summary of All Important Industry News Condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., APRIL 20

S.F. Hails Reopening Of Renovated House

SAN FRANCISCO — This city's gratitude was bestowed recently on Sherrill C. Corwin, president of North Coast Theatres Corporation, owner of the United Artists, for remodeling the Market Street house to the tune of \$250,000.

A Citation of Achievement from the Downtown Association was jointly presented by Mayor George Christopher and Albert E. Schlessinger, president of the merchant group, for Corwin's "faith in the future of downtown San Francisco and in the motion picture industry."

The award was made in front of the face-lifted UA even as workmen were putting the finishing touches on the rejuvenation of the house built in 1912.

In accepting the award Corwin said: "The United Artists Theatre will continue in the same fine tradition established by the original owners, Sid Grauman and his father, J. D. Grauman. We shall continue to bring to the theatre, the finest, most entertaining motion pictures available."

The UA opened (April 23) with a gala invitational premiere of Billy Wilder's "Some Like It Hot." A contingent of Hollywood luminaries was on hand for the occasion.

Local DST Option Seen

ST. PAUL, MINN.—The Minnesota House of Representatives last week voted down a compromise proposal which would have provided for the continuation of statewide daylight saving time for two summers followed by a voter referendum in November, 1960.

This does not mean, however, that DST is dead. A Senate-passed bill to repeal a statewide law in effect until May 30 is buried in a House Committee.

This means that the statewide law will expire May 30, but metropolitan counties and Duluth may institute DST by majority action of their governing bodies.



Mort Gerber, left, general manager, District Theatres in Washington, D.C., and his wife meet Will Hutchins, star of the "Sugarfoot" television series, on a visit to Warner Bros. Studio in Burbank, Cal.

Col. Expands Promotion Plans

HOLLYWOOD — Paul N. Lazarus, Jr., Columbia vice-president, last week outlined a "new concept in promotion" by which, he said, his company's whole approach to the merchandising of pictures will follow a "cradle to boxoffice" pattern designed to utilize every available channel of advertising and publicity to the full measure of its potential.

He introduced the principal members of the "team" he has completed after a year of recruiting—Jonas Rosenfield, Robert Ferguson, John C. Flinn, and Robert Goodfried.

"We expect to expand in all media," Lazarus said. "We are an enthusiastic company and we want to share that enthusiasm with our exhibitor customers and our independent producer-partners. We believe in the future of our business and we want them to believe in it with us."



FILM FAMILY ALBUM

Sick Call

Jack Dicharry, associated with Lazarus Theatres' Carver and Circle, returned from Hotel Dieu, New Orleans, recovering from a heart ailment.

P. E. Essick, Modern Theatre Circuit, Cleveland, Ohio, escaped injury while his wife suffered a broken collar bone in an automobile accident in Coral Gables, Fla.

Walter Vincent, 91, one of the founders of the Wilmer and Vincent Circuit, is sick in Doctors' Hospital, New York City.

Joseph Stein, of Sargoy and Stein, attorneys, was recuperating in Doctors' Hospital, New York City, from an operation.

Obituaries

Arvid M. Ahlskog, 58, treasurer, Fox West Coast Theatres Corporation, died last fortnight at Cedars of Lebanon Hospital, Los Angeles. He had been associated with the circuit for 29 years. He is survived by his widow, two daughters, two brothers, and five grandchildren.

Irving Cummings, 70, a pioneer film director and actor, died in Cedars of Lebanon Hospital last week. He was with 20th Century-Fox in the 1930's and 1940's and in 1943 received the Thomas A. Edison Foundation Gold Medal for outstanding achievement in the arts and sciences. Survivors include his widow and a son, Irving, Jr., a screen writer.

Mrs. Sylvia Emanuel, wife of Edward Emanuel, associated with his brother, Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, in the operation of theatres and drive-ins, and first assistant barker, Variety Clubs International, died last week at University Hospital, Philadelphia. She was a member of Variety Club Tent 13 Ladies Auxiliary. Besides her husband, she is survived by a son, Mayer, a daughter, Mrs. Frances Tobin, two sisters, and five brothers. Burial was in Roosevelt Memorial Park.

Alfred N. Steele, 58, board chairman, and chief executive officer, Pepsi-Cola Company, died last week in his sleep at his New York City home. He was the husband of Joan Crawford and a veteran advertising executive.

Harris Bill Would Control Cable-TV

Toll-TV By Wire Would Be Under Same FCC Limits As Airwave Pay-As-You-See Tests; Long Delay Seen

WASHINGTON—A bill designed to place testing of cable toll television, including operations within a single state, under strict FCC supervision has been introduced in Congress by Rep. Oren Harris.

"You cannot have uncontrolled tests of pay television by wire if tests of pay television by radio are subject to strict limitations prescribed by the FCC," he said.

The bill curbed industry rumors that Rep. Harris was relenting in his firm stand against commercial pay-as-you-see TV.

"Let me emphasize," Rep. Harris continued, "that the introduction of this bill in no way should be construed as proposing to authorize pay television by wire on any extended or permanent basis."

The Congressman went on to remove consideration of commercial pay television from the program of the Congress now in session, which will continue until Jan. 1, 1961, and place action in the jurisdiction of some future session.

There was no explanation as to what will happen to the FCC order that applications for toll television licenses will be processed 30 days after adjournment of the first half of the current session, expected in late summer. The Commission, which answers to Congress, probably will not undertake to process applications while prohibitory legislation is pending.

"The question of whether such extended or permanent operations should be authorized must be left to a future Congress to determine. After these limited tests have been conducted, and after experience has been gained, a future Congress may be in a better position to determine whether or not such extended or permanent operations should be conducted," he said.

Heretofore, under FCC interpretations, intra-state telecasts-for-pay were beyond the reach of Federal control and required no license from Washington.

Rep. Harris pointed up the fact that transmissions are possible either by radio or by lines and that broadcasters intended to use both. His bill, he emphasized, deals with toll television by wire, but with tests only. It empowers FCC to set up regulations to be effective for the period of such tests.

Purpose of the new bill is to insure that during the period radio broadcasts are being tested under strict regulations, wire transmissions will be under the same strictures.

Ala.-Ga. Exhibs In Joint Meet

BIRMINGHAM, ALA.—The Alabama Theatres Association and Motion Picture Theatre Operators of Georgia will hold a joint one-day meeting in Atlanta on Wednesday, May 20.

This was announced by Richard M. Kennedy of Birmingham, president, Alabama unit, and J. H. Thompson, Hawkinsville, Ga., president, Georgia unit. Both are affiliated with national TOA.

Kennedy and Thompson said that the committee making arrangements for the meeting consists of James H. Harrison, Wilby-Kincey Theatres; John H. Stembler, Georgia Theatre Company; and Carl Patrick, Martin Theatres.

Cal. Bill Would Bar Simultaneous Pay, Free-TV

SACRAMENTO, CAL.—A bill introduced in the California Legislature last fortnight by Assemblyman Louis Francis, San Mateo, would make it illegal to toll-televise any program that is being offered at the same time anywhere in the state on free-TV, if and when pay-TV becomes a reality.

In a twin bill, Francis also sought to have the Public Utilities Commission given full power to license and regulate pay-TV instead of allowing the authority to be vested with the individual California municipal communities.

"Why All The Fuss?" Heineman Asks Exhibs

NEW YORK—William J. Heineman, United Artists vice-president in charge of distribution, declared last fortnight that "It is hard for me to imagine why all of the fuss has been created over the announcement of our sales policy."

He continued that it was "our intention when we made the statement as it is our intention now to establish, in a business-like manner, a uniform plan of orderly distribution; to sell our product on an equitable and realistic basis; to collect the money due our producers; to put an end to exhibitors' making arbitrary adjustments without our prior consultation and approval; to meet with any customer, who is willing to present the facts; and to give relief, if revision of the percentage terms is justified."

The American Congress of Exhibitors' executive committee stated that it was their "sincere hope that UA will immediately reconsider and modify" its new "get tough" sales policy.

The statement said UA was asked to take such action "to the extent that the company once again will enjoy the widespread confidence and good will of theatre men everywhere."

The committee represented itself as "seriously disturbed by the number of complaints from every segment of exhibition resulting from the new sales policy of United Artists."

U Profit Up Slightly

NEW YORK—Milton R. Rackmil, president, Decca Records, revealed last fortnight that the company's profits during the first quarter of calendar 1959 were "slightly higher" than for January-March last year.

First quarter 1958 earnings were 11 cents a share, based on net profit of \$116,117. Although Rackmil declined to estimate the increase in this year's profits, he disclosed that sales were 10 per cent higher.

Decca's subsidiary, Universal Pictures, was in the "black" in the second fiscal quarter, February-April, for which it will show a profit, Rackmil noted, adding, that there is no present intention to merge the two companies. He also stated there was no intention now to sell U's post-1948 film library, nor does U-I plan TV production.

Stockholders reelected to the board of directors were Rackmil, Leonard W. Schneider, Martin P. Salkin, Albert A. Garthwaite, Harold I. Thorpe, and Samuel H. Vallance.

TOA Cautions Exhibs On 70mm Conversion

NEW YORK—The paucity of wide film pictures has prompted the Theatre Owners of America to issue a cautionary warning to theatres not to equip now for 70mm projection unless they plan roadshow operation, in the near future.

In a special bulletin to its members TOA said that the warning was based on a survey of forthcoming 65mm and 70mm product from the major film companies. The bulletin said that "even in a roadshow house you might have difficulty getting enough product for full-year operation to permit orderly amortization of the sizable investment you will have to make for equipment."

"Only Loew's with 'Ben Hur,' Disney with 'Big Fisherman' and the current 'Sleeping Beauty,' and Columbia with 'Porgy and Bess' reported specific pictures in 70mm or related wide-film processes," said the bulletin. Only 20th-Fox has reported plans to make one or two pictures a year in 70mm. No company has indicated a definite program which would assure theatre owners a steady flow of product. Most companies indicated that all their 70mm products would also be made available in 35mm.

A further check by TOA revealed only one other film definitely slated for wide-film production. That was Buena Vista's "Swiss Family Robinson."

"Based on this imposing but numerically small roster of wide-film pictures, TOA feels that, except for roadshow situations, most theatres would be premature to invest in 70mm equipment at this time. The normal commercial or small town theatre with 70mm equipment could use it only a relatively limited number of weeks out of the year," the bulletin said. The TOA missive added that it felt all five films now in 70mm would be made available in 35mm.

AB-PT Names Brown

NEW YORK—Martin Brown has been elected assistant treasurer of American Broadcasting-Paramount Theatres, and vice-president and assistant treasurer of American Broadcasting Company, it was announced last fortnight by Simon B. Siegel, financial vice-president of AB-PT and vice-president and treasurer of ABC.

Simon B. Siegel, financial vice-president and treasurer, American Broadcasting-Paramount Theatres, and of the American Broadcasting Company, last week was elected a member of the AB-PT board of directors executive committee.

Other members of the executive committee are John A. Coleman, chairman; H. Golden-son, E. Chester Gersten, Robert H. Hinckley, Walter P. Marshall, and H. Hugh McConnell.

N.Y.'s Busy Film-Snippers

NEW YORK—Louis M. Pesce, director, Motion Picture Division of the State Education Department, last fortnight revealed that the State's censoring body had licensed fewer films in 1958-59 than the year before.

Of the 1,089 films this year, none were rejected in toto. Most of the films requiring cuts were either foreign made or produced outside the MPAA's Production Code Administration.

KIRK DOUGLAS
ANTHONY QUINN

HAL WALLIS'
PRODUCTION

**LAST
TRAIN
FROM
GUN HILL**

TECHNICOLOR

co-starring CAROLYN JONES/EARL HOLLIMAN/
Directed by JOHN STURGES/Screenplay by JAMES POE/
STORY BY LES CRUTCHFIELD/MUSIC BY DIMITRI TIOMKIN/A PARAMOUNT PICTURE

VISTAVISION

ACTUAL REPRODUCTION OF SPÉCIAL 24 SHEET

PARAMOUNT'S POWERHOUSE SUSPENSE-ACTION ATTRACTION FOR SUMMER 1959!

NOW...
from
the
star-
director-
producer-
team
of
"Gunfight
at
the
O.K.
Corral".



**EACH OWED
THE OTHER...
HIS LIFE...**

**THIS WAS
THE MOMENT
OF RECKONING!**

**KIRK DOUGLAS
ANTHONY QUINN**

HAL WALLIS'
TECHNICOLOR PRODUCTION

**LAST
TRAIN
FROM
GUN
HILL**



VISTA VISION

Directed by CAROLYN JONES/EARL HOLLIMAN / Screenplay by JOHN STURGES/JAMES POE / Story by LES CAULFIELD / Music by DINAH TOWNE / A PARAMOUNT PICTURE

"Modern Times" Print Brings Copyright Battle

NEW YORK—Showings of Charles Chaplin's "Modern Times" at the Inwood Art Theatre in Queens were brought to a halt last week when a U.S. Marshal served court papers and picked up the 16mm print by which the showings were being made for impounding in Brooklyn Federal Court.

Issuance of the writ had been directed by an order signed by Judge Mortimer W. Byers in a copyright infringement suit filed by the Roy Export Company as owner of the copyright in "Modern Times" and other Chaplin films, and Lopert Films, Inc., as sole authorized distributor of "Modern Times" for the U.S.

Plaintiffs charged in the complaint that the showings of the picture were unauthorized and infringed the copyright in "Modern Times," and further claimed that the Inwood Art Theatre advertising of an alleged exclusive and final run in the New York, New Jersey and Connecticut area, as well as the quality of the exhibition of the picture by the 16mm print, constituted unfair trade practices and unfair competition. Plaintiffs sued for damages, an accounting, and for injunctive relief, as well as the seizure and impounding in court of the print.

The defendants named in the complaint were Robert B. Fischer, Washington, D.C.; Mark Redwood, Hyattsville, Md.; Ed Saretsky, Philadelphia; Fred Von Bernewitz, and Excellent Films, Inc., a New York corporation.

Warnings to desist by telegram and letter had been given and ignored, according to the complaint, before the claimed unauthorized showings began with the opening of the theatre as the Inwood Art Theatre following advertisings in the metropolitan dailies that it was "the last seven days of an exclusive, final and only showing in the metropolitan area."

Edward A. Sargoy, of the law firm of Sargoy and Stein, attorneys for Roy Export Company, stated he had witnessed a showing of the film at the Inwood Art, and identified it as a copy of the copyrighted motion picture originally released by Chaplin in 1936 through United Artists, whose U.S. distribution rights had expired many years ago.

Suit Charges Freeze-Out

SAN FRANCISCO—Woodrow and Leroy Estes, Chicato, Cal., last week filed an anti-trust suit in U.S. District Court here demanding \$140,000 trebled damages.

Defendants are United California Theatres, 20th-Fox, Warners, Paramount, UA, MGM, Universal and Columbia.

The Estes claim they were forced to close their Vecino, Chico, in 1957 after six years of competition with United California's Senator and Elrey. They charge that the circuit conspired with the distributors to eliminate competition by overbidding for first run film rentals; and that the Elrey changed its policy of second to first-runs in 1955 to combine with the Senator to "freeze out" Vecino.

AI Starts Record Firm

HOLLYWOOD — American International Records has been formed for the manufacture, sale and distribution of records of songs and sound tracks from American International Pictures features, it is announced by company executives James H. Nicholson and Samuel Z. Arkoff. AIR also will record other than AIP film songs and scores, with emphasis on new vocal and band talent, Nicholson and Arkoff reported.

Loew's Plans Name Switch To MGM; Vogel Reports Huge Rise In Income

ACE, MPA Leaders Plan Top Level Meet May 12

NEW YORK—The executive committee of the American Congress of Exhibitors at its meeting last week accepted the invitation of the Motion Picture Association committee on exhibitor relations for a meeting at the Harvard Club on May 12.

The ACE committee will consist of S. H. Fabian, national chairman of ACE; Horace Adams, president of Allied; George Kerasotes, president of TOA; Sol Schwartz, president, Metropolitan Motion Picture Theatre Association; Harry Brandt, president of I.T.O.A.; and Harry Arthur, chairman of the board, Pacific Coast Theatres Association.

Members of the M.P.A. exhibitor relations committee are Spyros Skouras, Arthur Krim, and Eric Johnston.

"Young Land" Premiere Launches Art Gallery

CODY, WYOMING—It was announced last fortnight that "The Young Land", a C. V. Whitney production for Columbia release, will have its world premiere here on April 25 as part of a two-day celebration marking the opening of the Gertrude Vanderbilt Whitney Gallery of Modern Art.

The film's star Pat Wayne will attend and Whitney, whose donation started the construction of the gallery, will dedicate the building which cost over half a million dollars and will display the largest and most representative collection of western art ever exhibited in one place. William Rogers Coe will present to the gallery, on behalf of the Coe Foundation, the Frederick Remington Studio collection. Following the dedication there will be a dinner honoring Whitney and members of the Coe Foundation, followed by the premiere of the film.

The next day will be highlighted by a tour of the Buffalo Bill Museum, started in 1927. Many private parties are being arranged for the entertainment of the scores of visitors, socialities and celebrities expected to attend the dedication celebration. A special brunch for press representatives will be given by the Buffalo Bill Memorial Association.

Goldstein Joins Columbia

NEW YORK—E. H. (Manny) Goldstein, veteran studio production man, has joined Columbia Pictures in an executive capacity. At one time he served as studio manager for Columbia for five years.

Goldstein served Universal for 17 years as treasurer and general manager before moving to the Hal Roach Studio as studio manager, a post he recently resigned.

U-I Declares Dividend

NEW YORK—The board of directors of Universal Pictures Company, Inc., has declared a quarterly dividend of \$1.0625 per share on the 4¼ per cent cumulative preferred stock of the company.

The dividend is payable June 1, 1959, to stockholders of record at the close of business on May 15, 1959.

NEW YORK—Joseph R. Vogel, president of Loew's, Inc., (MGM), announced last week that the board of directors plans to recommend to stockholders the change of the company's name to Metro-Goldwyn-Mayer Corporation.

Vogel also announced that, for the first 28-week period of the current fiscal year during which time Loew's was a combined enterprise including Loew's Theatres and Radio Station WMGM, consolidated net income amounted to \$5,749,000, or \$1.08 per share, based on the 5,336,777 shares then outstanding. This compares with a consolidated net income of \$509,000 or 10 cents per share in the corresponding period one year earlier.

Vogel also supplied a breakdown of these earnings as between the two companies into which Loew's, Inc., was divided on March 12. Of the consolidated net income of \$5,749,000, \$951,000 was attributable to what is now Loew's Theatres, Inc., and \$4,798,000 to the new Loew's, Inc. (MGM).

As the stockholders of Loew's, Inc., receive one half share of stock in each of the two new companies for each share of old stock, each company now has 2,668,388 shares of common stock outstanding. On this basis, earnings per share were \$1.80 for Loew's, Inc., and 36 cents per share for Loew's Theatres for the first half of the current fiscal year.

"Last year," he said, "during the first half, a 28-week period, the divisions which now make up MGM incurred a loss of \$483,000 before interest and taxes. For the same period, this year, the same divisions show a profit before interest and taxes of \$10,792,000. The big difference is due to a sharply improved performance in film production-distribution which showed a loss of over \$5,000,000 in the 28-week period last year compared to a profit of almost \$5,000,000 during the same period this year."

Vogel reviewed the company's affairs for a representative group from the financial community. In his remarks, he reported that the company was studying possible diversification moves.

Vogel reported that the forthcoming release of "Ben-Hur" has created enormous excitement in the motion picture industry. He said:

"Our sales department is being literally besieged by theatre owners throughout the world, many of them offering huge guarantees for the right to exhibit this picture in their theatres. They offer to modify and improve both the interior and exterior of their theatres—for the right to show "Ben-Hur." Many believe that this one picture will do more to revive the film industry than anything that has been presented since the end of World War II."

Brandeis Campaign Launched

NEW YORK—The amusement arts division to support Brandeis University will climax its first annual campaign in the motion picture, television, theatrical, radio and allied fields at a gala dinner on May 5 at the Waldorf-Astoria Hotel, it was announced by George P. Skouras, president of United Artists Theatre Circuit, who is chairman of the division.

Recently formed, the Amusement Arts Division plans an annual concentration in the entertainment field to strengthen the campus activities of Brandeis in the creative arts and to develop new sources of creative talent.

List, Glen Alden Merger Approved; 50 G.A. Stockholders Oppose Plan

NEW YORK—The merging of List Industries Corp. into the Glen Alden Corp. was confirmed by a stockholders' vote last week. The consolidation had been proposed and blocked last year.

Voting followed an earnings report by chairman and president Albert A. List.

Net earnings for the first quarter, ended March 31, totaled \$1,379,732, or 33 cents a share, a 120 percent increase over the \$640,090, 15-cents-a-share report for last year's first quarter.

RKO Theatres, a List division, contributed more than 30 percent to the \$1,379,732 net. List declined to break down divisional results.

Forecasting a "profitable" year, List told the assembled stockholders that the company's present rate of earnings was in excess of \$9,000,000 before taxes.

List shareholders approved the merger plan 3,635,690 to 16,435 shares. Glen Alden shareholders voted on the measure yesterday. A. A. List would become president of Glen Alden, surviving firm with combined assets exceeding \$132,000,000.

As List stockholders met, some 50 Glen Alden shareholders, headed by Samuel Gilbert, were suing in Kings County Supreme Court for a permanent injunction against the merger.

Re-elected to the List board by a vote of 3,737,376 each were Ralph E. Case, T. R. Colborn, William J. Durocher, Alvin O. Herud, Milton Hubschman, Dudley G. Layman, List, Vera G. List, A. Louis Oresman, A. H. Parker, Jr.; Edward C. Raftery and Sol. A. Schwartz.

List said that he did not expect the proposed sale of five theatres in New York to be concluded before June. Negotiations are active, with provisions for leasing to an RKO Theatres subsidiary. List estimated a \$3,200,000 before-tax profit from the sale.

Mont. Convention On May 5

BILLINGS, MONT.—The Montana Theatre Association will hold its annual convention in the Northern Hotel, Billings, Mont., May 5 and 6. The conclave had originally been set for Apr. 28-29.

The Association is an affiliate of the Theatre Owners of America. Among speakers scheduled to appear at the meeting is George Roscoe, TOA's director of exhibitor relations.

ABC Vending Income Soars

NEW YORK—The net income of ABC Vending Corporation last week was reported as \$1,877,371 in the 52 weeks ended Dec. 28, an increase of 31 per cent over the \$1,429,222 for 1957. Earnings last year equalled \$1.67 per share, against \$1.27 in 1957.

Sales and other operating revenues in 1958 were \$64,597,461, 15 per cent more than the \$56,006,937 reported for 1957.

Mirisch Schedules Six

HOLLYWOOD—Harold Mirisch, president, Mirisch Company, announced last fortnight that the company has scheduled six productions for United Artists release with a budget of \$20,000,000, starting in July.

The titles are "The Proving Flight," "633 Squadron," "The Apartment," "Two For The Seesaw," "By Love Possessed," and "Battle."

Goldwyn Suit To Jury On S. F. Legal Traffic Jam

SAN FRANCISCO—It was learned last fortnight that Samuel Goldwyn had become the second multi-million dollar plaintiff in an unfinished movie monopoly suit here to demand a retrial by jury.

Dan McLean and Lee Dibble, owners, independent Embassy, were granted a new trial by jury by Federal Judge Howard Burke. Goldwyn seeks \$2,000,000 in damages, while McLean and Dibble ask \$8,000,000 in their antitrust litigation.

Both cases had been heard without juries before the late Judge Edward P. Murphy last year and were halted with only a short time to go by his death.

Mich. Heaps Honors On Col.'s "Anatomy"

LANSING, MICH.—A most unusual honor was bestowed upon Otto Preminger's "Anatomy of a Murder" when the picture, still in early shooting stages in location in Marquette County, received the award of "Michigan Product of the Year."

"Products of Michigan" is the theme of the "Week." While some natives are being employed to do bits and walk-ons, the novel from which the picture was taken is located in Michigan and is by a Michigan author. Main personnel and equipment stem from Hollywood.

However, chairman of the board of judges Dan Gerber, president, Gerber's Baby Foods, Inc., had this to say: "No product could typify that great diversity of Michigan Products and their importance to their respective fields better than the motion picture, 'Anatomy of a Murder.'"

Regarding this "Michigan Product" of a probable murderer, the following fellow-motion picture "experts" on the board of judges agreed unanimously on the award: Dr. John Hannah, Michigan State University president; Merritt Hill, general manager, Ford Tractor and Implement Division; August Scholle, president, Michigan State AFL-CIO; and Mrs. Charles Neidrett, president, Michigan PTA Congress.

"The Young Philadelphians"

Here is a picture that should please large audiences everywhere, whether in Philadelphia or Squeedunk. With a big, hoop-la exploitation campaign set to cover more than 30 cities and close to 200 towns, this picture seems destined to set the box office tingling.

Paul Newman, one of the screen's most talented young performers, does one of the best jobs in his already remarkable career. Barbara Rush, his co-star, not only is good to look at but also is quite convincing in her portrayal.

This is another instance where Hollywood has taken a best-selling, much discussed novel and turned it into a superior piece of screen entertainment.

UA Branches Battle For Huge Drive Loot

NEW YORK—Byron Adams, UA branch manager in Jacksonville; George Heiber, UA branch manager in Toronto; and Isadore J. Davis, UA branch manager in St. John, lead their respective divisions in the eighth week of United Artists 40th Anniversary sales drive, it was announced last week by co-captains James R. Velde, general sales manager, and Roger H. Lewis, national director of advertising, publicity and exploitation.

William Hames, southern district manager, leads the district standings, and Sidney Cooper, central and southern division manager, is leading in the division standings.

Commemorating the founding of United Artists on April 17, 1919, the 22-week campaign for collections, billings and playdates will award more than \$60,000 in cash prizes to the winners among 33 branches competing in the United States and Canada. This is the shortest drive for the most money in prizes ever offered by UA.

The sales push simultaneously honors the eighth anniversary of UA's management by Arthur B. Krim, president; Robert S. Benjamin, chairman of the board; William J. Heineman, vice-president in charge of distribution; Max E. Youngstein, vice-president; and Arnold M. Picker, vice-president in charge of foreign distribution.

Col. Int. Ups Auerbach

PARIS—Due to the continued absence of Harry Novak and the indefinite date of his return, Lacy W. Kastner, president of Columbia International has announced the appointment of Norbert T. Auerbach as acting Continental manager for Europe and the Near East.

Auerbach will continue directing all matters relating to sales in the territories under his control.

Kastner also has appointed John McNab administrative supervisor for Continental Europe and the Near East.

AB-PT Dividend Set

NEW YORK—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced last week that the board of directors declared the second quarterly dividend of 25 cents per share on the outstanding common stock and 25 cents per share on the outstanding preferred stock of the corporation, payable June 15 to holders of record on May 22.

Record Advance For "Porgy"

NEW YORK—The highest advance sale for a reserved-seat motion picture ever was reported last fortnight for Samuel Goldwyn's "Porgy and Bess" due at the Warner on June 24. The total as of April 14 was claimed as \$83,670 by the special unit set up at Columbia.

Gov. Vetoes Bingo Bill

ALBANY—A bill permitting bingo and lotto to be played at agricultural fairs and expositions, under the auspices of bona fide religious, charitable, or other non-profit organizations, has been vetoed by Governor Nelson A. Rockefeller. He based the disapproval on the grounds those events "are family affairs which have for many years been part of the fabric of our economic and social life in rural counties . . . any change in the primary purpose should be made only after due consideration."

ANOTHER \$HOWMANSHIP \$ENSATION

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"CURSE OF FRANKENSTEIN"
AND
"HORROR OF DRACULA!"

"THE MUMMY"

Technicolor®

Starring
PETER CUSHING
CHRISTOPHER LEE
YVONNE FURNEAUX

Directed by **TERENCE FISHER**
Screenplay by **JIMMY SANGSTER**
Produced by **MICHAEL CARRERAS**
A HAMMER FILM PRODUCTION
A UNIVERSAL-INTERNATIONAL RELEASE

Plus

... the ideal companion picture!

CURSE OF THE UNDEAD

Co-starring **ERIC FLEMING**
KATHLEEN CROWLEY • **MICHAEL PATE**
With **JOHN HOYT** • **BRUCE GORDON**
Directed by **EDWARD DEIN** • Produced by **JOSEPH GERSHENSON**
Written by **EDWARD DEIN** and **MILDRED DEIN**
A UNIVERSAL-INTERNATIONAL PICTURE

Book it NOW

FROM U-I
FOR THOSE BIG, BIG
BOX OFFICE
GROSSES IN *JUNE!*



The NEW YORK Scene

By Mel Konecuff

ONE DAY last week was "Max Youngstein Day" at the Hotel Piccadilly, where Associated Motion Picture Advertisers held a luncheon at which the United Artists executive was guest of honor. Labeled "the Casey Stengel of the motion picture industry" by toastmaster Arthur Mayer, who did an admirable job in shirt sleeves a la Youngstein, Youngstein touched on the industry, its past, present, and future.

He reported that he was puzzled as to exactly what to discuss with his audience, mulling over such topics as "Were Horror Films More Or Less Popular Since The Introduction of Mother's Day?" or "Herbert Hoover And The Effect Of His Administration On William Fox", or "Silent Calvin Collidge And The Introduction Of The Talking Movies", etc., etc.

He finally decided to generalize, and he wondered whether or not the industry wasn't taking itself too seriously, labeling the day of brawling and out-and-out Barnum and Bailey showmanship as tasteless. He thought that we are so determined to be accepted by everyone that we are willing to sacrifice principles.

Regarding censorship, the solution is a simple one, needled he. Wherever there is enough pressure put on—give in. He wondered what other industry would fail to take advantage of a Supreme Court decision in its favor. All it's costing the industry is money, principle, and pride. He said he was naive enough to expect the Motion Picture Association to accomplish something, but its executives made it clear that such was not the case.

He interjected some other suggestions for topics of the day, such as the Academy Awards, how well it was run, and the good it did for the industry, but some might shout "sour grapes" at him since "Gigi" was not a UA release. He could have dwelled on the righteous indignation of many in the industry at his company's request to pay what a contract called for.

He turned serious for a bit, noting that the next two or three years will see the rate of change in this business accelerated. They will be tough ones and will take place in every phase of the business, opined he. He felt that any problems that come up at United Artists could be solved no matter how difficult. Said he, "We will survive and prevail."

He reported that everyone in the company has worked hard, and he took pride in the fact that each year the company has added to its manpower with one department more than tripling its manpower and operations. Individuals in each department have expanded their knowledge so that the essentials of promotions and merchandising have been absorbed to a fine degree.

The problems that arise in the near future can be solved, and he prophesied that the company will get out of the category of strictly motion pictures and become rather an entertainment company in the broader sense of the word.

Dais guests at the luncheon included the following UA executives: Arthur B. Krim, president; Robert S. Benjamin, chairman of the board; William J. Heineman, vice-president in charge of distribution; Arnold M. Picker, vice-president in charge of foreign distribution; Leon Goldberg, vice-president and treasurer; Seward I. Benjamin, secretary; Joseph Ende, controller; James R. Velde, general sales manager; Roger H. Lewis, national director of advertising, publicity and exploitation; Fred Goldberg, executive assistant to Roger H. Lewis; Mort Nathanson, publicity manager; Joe Gould, advertising manager; Mori Krushen, exploitation manager; and David Picker, executive assistant to Max E. Youngstein.

Robert Montgomery, president of AMPA, presided at the luncheon.

HAPPY ANNIVERSARY: United Artists executives took note of the company's 40th anniversary to hold a "thank you" luncheon at the 21 Club for editors and publishers of the trade press, where gratitude was duly expressed to industry scribes. Max Youngstein, subdued and non-controversial, acted as toastmaster, introducing prexy Arthur B. Krim.

The latter made a brief progress report wherein he noted that the course of the company is still on the upgrade. He expressed thanks not only to those present but also to exhibitor friends of the company for their good wishes and concrete help.

The company, he noted, is heading into new areas of operation which will be covered more fully at a regular progress report session in the near future. He did remark that the TV, recording, and Lopert film division reports were very gratifying, with greater contributions due from these over the next two years. The picture part of the operation will, however, remain the principal one.

The first quarter of 1959 shows a healthy increase over the same period last year, with \$16,200,000 in for the 1958 period while the same period this year saw \$19,300,000 in, or an increase of 17 per cent. Predictions for the balance of the year are for a substantial increase. He promised that the company will deliver everything it has announced.

Gala "Philadelphians" Bow

PHILADELPHIA—It was jointly announced last week by Arthur C. Kaufmann, special events chairman of the Devon Horse Show, and Frank Damis, zone manager, Stanley Warner Theatres, that the world premier of Warners' "The Young Philadelphians" at the Stanley on May 19 will be sponsored by the Devon Horse Show and County Fair for the benefit of the Bryn Mawr Hospital.

Plans call for a gala Hollywood type opening including the personal appearance of many stars, including the personalities making a coast to coast bus tour on behalf of the film.

\$1,000,000 To Sell "Say One"

NEW YORK—Following a home office rough-cut screening of 20th-Fox's "Say One For Me" last fortnight for company executives, Charles Einfeld, vice-president, said that it was decided to spend over \$1,000,000 to launch the Frank Tashlin picture with the campaign to start six weeks prior to a June release.

Plans call for a national magazine campaign; the most extensive music promotion in 20th-Fox history; a TV trailer featuring Bing Crosby; a series of guest appearances by stars on national TV shows, etc.

Fox Launches 24 In C'Scope To Oct.

NEW YORK—Following a series of home office meetings between 20th-Fox president Spyros P. Skouras and executive production head Buddy Adler last week, it was announced that 24 CinemaScope productions will go before the cameras between now and October.

This record production schedule, according to Adler and Skouras, reaffirms 20th-Fox' faith in exhibition.

The productions announced to go before the CinemaScope cameras are:

APRIL—Elia Kazan's production of "Time and Tide"; David O. Selznick's production of F. Scott Fitzgerald's "Tender is the Night"; Charles Brackett's production of Terence Rattigan's "O Mistress Mine"; John Wayne in "The Alaskans"; and Jack Cummings' "Stage Door," featuring an all-star cast of young performers, directed by Frank Tashlin.

MAY—Jerry Wald's production of Rona Jaffe's best-seller, "The Best of Everything"; Walter Wanger's production of "Cleopatra"; Charles Brackett's spectacle, "Salambo"; Samuel Engel's "The Story of Ruth"; "Sink the Bismarck," based on the classic sea story; and Dick Powell's production of "Bachelor's Baby," starring Bing Crosby.

JUNE—Darryl F. Zanuck's "De Luxe Tour"; Charles Brackett's production of Jules Verne's "Journey to the Center of the Earth," starring Pat Boone; and Jerry Wald's production of Sheila Graham's best-seller, "Beloved Infidel."

JULY—Samuel Engel's production of "The King Must Die," directed by Henry Koster; Mark Robson's production of the current runaway best seller by John O'Hara, "From the Terrace," and Jerry Wald's production of the D. H. Lawrence classic, "Sons and Lovers."

AUGUST—Jack Cummings' production of the Cole Porter stage hit, "Can-Can," and Jerry Wald's production of Clifford Odets' "The Story on Page One."

SEPTEMBER—Jerry Wald's production of a Grace Metalious original story, "Tight White Collar," and James Michener's "The Jungle."

OCTOBER—Jerry Wald's sequel to the top boxoffice production, "Return to Peyton Place"; "John Brown's Body"; and Darryl F. Zanuck Productions' adaptation of William Faulkner's "Requiem for a Nun."



Seymour Poe, center, newly-appointed producer's representative for United Artists' "A Hole In The Head," was congratulated recently by William J. Heineman, left, UA vice-president in charge of distribution, and Frank Capra, producer-director of the film.

New Arizona Studios See Production Boom

PHOENIX, ARIZ.—The first major motion picture studio outside Hollywood, and the first one of any size to be constructed in a number of years, will be built in desert country about 25 miles north of Phoenix, Ariz., by Cinearizona. The firm, headed by Kallman R. Leonard, hopes to have part of the studio in operation by January, 1960.

Backers claim the enterprise will represent an investment of more than \$1 million. It is hoped that construction can begin by June 1 with three of 12 proposed sound stages and other facilities ready for use by the following January.

Leonard has been associated with the motion picture and television industry for more than 20 years. He was with Columbia Studios for a number of years.

Financing is being done through J. A. Keilly and Associates, Phoenix brokers. Adequate backing has been obtained from businessmen in Arizona and elsewhere, it was reported. The architect firm, Bricker and Busby, Camelback, Ariz., have drawn plans and called bids.

The plant will include administrative offices, projection rooms, dressing rooms, a wardrobe building and a film editing chamber with film vaults. The outdoor sets will include a western street, Mexican village, small midwestern town, and a New England village. A motel-type structure with 60 units will be built to accommodate incoming crews and casts.

Plans call for the overall project to be completed in a year. The studios will be for rental only. The builders will not operate a producing company, Leonard said.

70 mm For Detroit House

DETROIT—Woodrow R. Praught, president of United Detroit Theatres Corporation, has announced that 70mm equipment will be installed at the Madison, with target date for completion of installation set for May 15.

Procured from National Theatre Supply Company, the order specifies Bauer-NTS Universal U-2 35/70 Projector, Simplex 2-Projector Sound, Ashcraft Super Cinex Arc Lamps, Walker Hi-Gain Screen and Mulone adjustable curved steel screen frame.

On completion the equipment will be demonstrated for film people in Detroit and out-of-town affiliates of American Broadcasting-Paramount Theatres, Inc.

UA Gross, Net Reach Eighth Straight New High

NEW YORK—For the eighth consecutive year, United Artists increased its annual gross revenues and net earnings, establishing a new record high in each category, it was announced last week by Robert S. Benjamin, chairman, and Arthur B. Krim, president.

Net earnings for 1958 climbed to \$3,701,963 after provision for taxes, as compared to \$3,262,466 in 1957, an increase of 13.47 per cent, while gross revenues reached \$84,072,467 compared to \$70,008,242 in 1957.

The 1958 earnings per share on total capital stock of 1,367,485 shares outstanding at year end were \$2.71. The comparative earnings per share for 1957, adjusted to the number of shares outstanding at the close of 1958, were \$2.39.

During 1958 the amount of six per cent convertible debentures was reduced through conversions from \$8,365,100 to \$6,343,000.



LONDON Observations

by Jock MacGregor

AN UNUSUAL production-distribution group has come into being. Sir Michael Balcon, so long associated with Ealing Films, which in turn have been distributed by United Artists, Rank, MGM, and, most recently, AB Pathe, has rallied around him a number of independent British producers. Under the managing directorship of Maxwell Setton they will make and sell their own films.

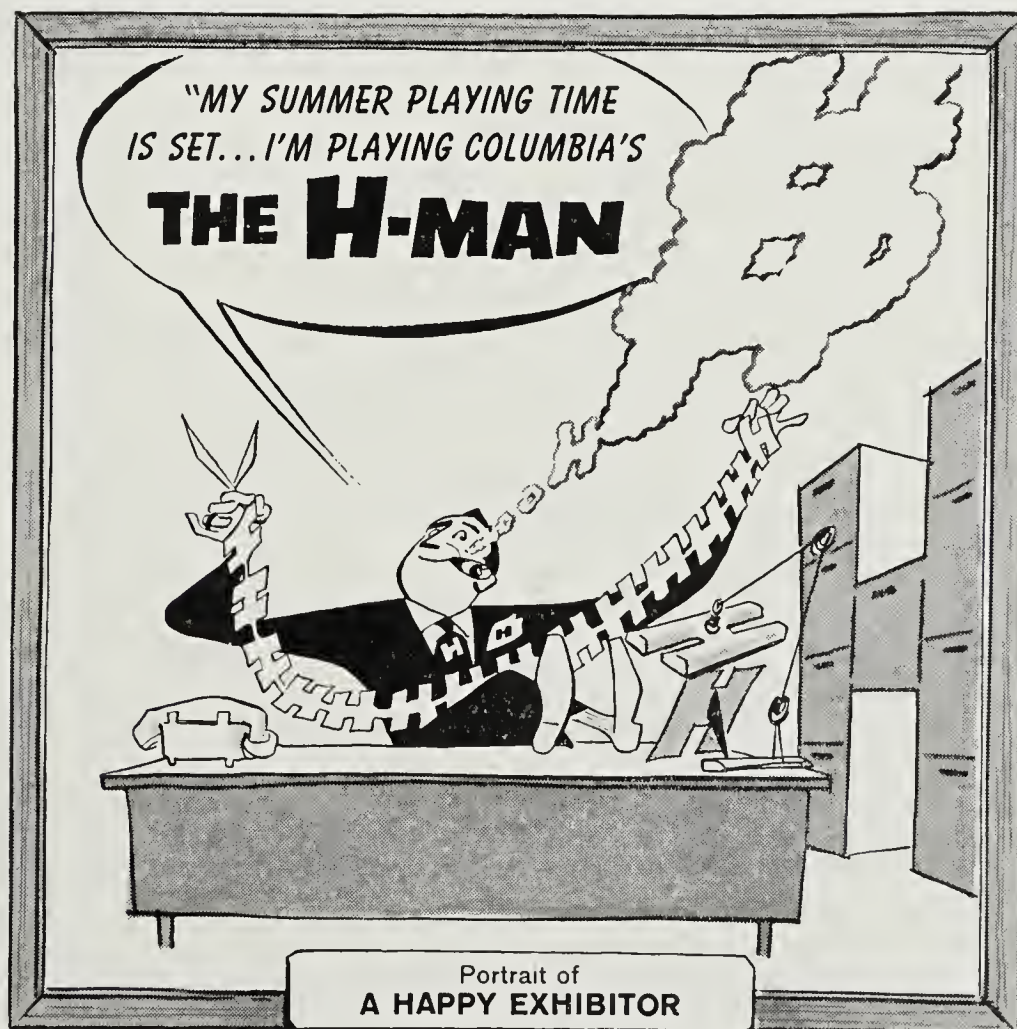
Each team will invest in the venture. Further financial support comes from Kenneth and Gerald Shipman, with Alliance Film Studios, British Lion Films, Rank's Denham Laboratories, and Lloyd's Bank bringing the total capital available up to \$2,800,000.

"This," Sir Michael said, "is our revolt against the accountants—the non-creative moguls who decide whether our creative ideas are good enough." Noble sentiments—but with the greatest respect one must add that several of the production teams involved in the plan to make about six features a year and who will sit in judgment on the subjects have no enviable record of commercial successes. No titles are yet available.

The films will be made at the Shepperton, Twickenham, and Beaconsfield studios and distributed physically through British Lion in the UK and Lion International world wide. It is intriguing to see that Rank's Denham Laboratories are involved. The deal will ensure work for the processing plant.

Meanwhile, the Associated British studios have hit peak production with an all time record of seven production ventures currently underway, thanks to the dividing of one of the big stages into two. Four features ("Tommy the Toreador," "The Scent of Danger," "School for Scoundrels," and "Naked Fury," a Butchers release) and three TV series are before the cameras.

TWENTIETH-FOX claimed the greatest gathering of legal talent for a social occasion ever at the premiere of "Compulsion." The legal fraternity apparently regard the Leopold-Loeb trial as a law court classic and the response from the Lord Chief Justice downwards and politicians was so great that there was not a seat left for starlets. . . . AB Pathe have now moved into the former RKO Radio Block. . . . The biggest surprise news of the week is the departure of Harry Norris from the Rank Organization in which he held the position of joint assistant managing director. Since he joined the group as a coordinating accountant in 1950, he has had a meteoric rise to fame. Kenneth Winckles will now be sole assistant managing director. Colan MacCarthy, who has done such a good job in South America, will head the overseas company, and general manager Fred L. Thomas will supervise domestic distribution.



ATLANTA

Pat Welch has been appointed secretary to Bob Moscow, general manager, Rialto Theatre Co. . . . Mrs. Warren Lathe, sister of Mrs. Lenord Allen, who husband is publicity agent for Paramount Pictures, was killed in a automobile accident in Charlotte, N. C., recently. . . . Mr. and Mrs. R. D. Word, Jr., owners of the Word Theatre circuit, Ala., have announced the birth of a son. . . . Tom Lucy, Exhibitor Service, was back after visiting their accounts in Tennessee. . . . Betsy Henn, daughter of Mr. and Mrs. P. J. Henn, theatre owner in Georgia and North Carolina, is convalescing at home following a stay in the Murphy, N. C., hospital.

BOSTON

L. Gordon has resigned as New England representative for Continental Distribution Company to set up his own distributing company, Ellis L. Gordon Films Co. He is remaining at his present quarters to handle foreign and exploitation pictures for the six New England states. His position as New England representative for Continental has been taken over by Stanton Davis, former branch manager for Rank Films. . . . It is expected that entertainment will be exempt from taxation under the limited 3% sales tax bill proposed by Governor Furcolo, now under consideration in the legislature. All food items are exempt under a blanket ruling so that exhibitors need not worry about sales of candy and popcorn or of food concessions in drive-in theatres. Bottled soft drinks are also free from taxation but cup drinks and those from dispensers are taxable. The public hearings are now under way on this mammoth sales tax structure which will last until mid-April when the bill will be sent to the House for approval or rejection. If passed, the bill will not be-



Ira Meinhardt, chief barker, New York Tent Variety Club, is seen being presented with the "Heart Award" citation for sponsorship of the Allied Institute of Biology for cancer research at the recent Las Vegas convention of Variety Clubs International. Making the presentation is Elizabeth Taylor.

come law until June 1, at the earliest. . . . A nine-month contest for all managers in the Lockwood & Gordon theatres in five New England states was started, recently. The contest is based on the best methods of advertising, promotion exploitation and economy of operation. First prize is a two week vacation for two in Miami Beach, or \$1,000 in cash.

NEW HAMPSHIRE NEWS—Palace, Manchester, will have wrestling shows twice a month. . . . Owner Ed King, Park, Jaffrey, is experimenting with a Housewives' Matinee. Shows start at 1 P.M., so mothers can get home before the children are out of school. . . . Rep. Chester E. Merrow had inserted in the Congressional Record the New Hampshire Legislature's resolution opposing Russian films being shown in this country's theatres.

Film Exchange and Dealer Listing for the PORTLAND FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals.

• Film Distributors

COLUMBIA, 1927 N.W. Kearney St.—Capitol 3-3101

Br. Mgr.: James Beale. Sales: C. N. Birchard, Morris Sherman. Booker: Edith McDonald. Field Exp.: Sammy Siegel. Emerg. Phone: McDonald Mitchell 4-5371.

METRO-GOLDWYN-MAYER, 1963 N.W. Kearney St.—Capitol 7-2521

Br. Mgr.: Lou Amacher. Sales: Larry Moran. Booker: Frank Staeger. Emerg. Phone: Staeger, Atlantic 4-3493

PARAMOUNT, 909 N. W. 19th Ave.—Capitol 7-3477

Sales: Frank Doty. Shipping: Herb Krisch. Emerg. Phone: Krisch, BU 9-3675.

20TH CENTURY-FOX, 1932 N.W. Lovejoy St.—Capitol 3-6129

Br. Mgr.: C. F. Powers. Office Mgr. and Booker: Carl Handsaker. Sales: Ken Septka. Cashier: Alice Coburn. Field Exp.: Eddie Yarbrough. Emerg. Phone: Handsaker, Atlantic 1-7116; Jerry Patrick, BU 5-2894.

UNITED ARTISTS, 1816 N.W. Kearney St.—Capitol 8-9405

Sales: Morris Segel, Jack O'Bryan. Emerg. Phone: Segel, Capitol 2-3965.

UNIVERSAL-INTERNATIONAL, 1953 N.W. Kearney St.—Capitol 7-1231

Br. Mgr.: R. H. "Dick" Colbert. Office Mgr. and Booker: Ed Bramwell. Sales: Archie Holt. Field Exp.: Jack Matlack. Emerg. Phone: Bramwell, Cherry 4-9783.

WARNER BROS., 935 N.W. 19th Ave.—Capitol 7-5624

Br. Mgr.: Albert Oxtoby. Office Mgr. and Booker: Tom Sherlock. Sales: M. F. Keller. Emerg. Phone: Sherlock, CA 8-7806.

• Supply Dealers

MODERN THEATRE SUPPLY, INC., 815 N.W. 19th Ave.—Capitol 2-6437

Emerg. Phone: Mr. Bell, BE 5-5972

B. F. SHEARER CO., 1947 N.W. Kearney—Capitol 8-7543 Emerg. Phone: BE 4-1406

• Screen Trailers

NATIONAL SCREEN SERVICE, 1816 N.W. Kearney St.—Capitol 3-3741

Sales: Herb Cass. Emerg. Phone: Cherry 4-9865.

• Signs, Advertising and Printing

ALEXANDER FILM CO., 412 Scott Bldg.—CA 7-5809

NATIONAL SCREEN SERVICE, 1816 N.W. Kearney St.—Capitol 3-3741

PACIFIC POSTER CO., 1923 N.W. Kearney St.—Capitol 2-6428

Br. Mgr.: Howard Bell. Emerg. Phone: Belmont 5-4087.

• Film Delivery Service

PORTLAND NATIONAL FILM SERVICE, 915 N.W. 19th Ave.—Capitol 7-7590

Mgr.: Al Williams. Emerg. Phone: Belmont 6-8526.

• Service Companies

ALTEC SERVICE CO., 1020 S.W. Taylor St.—Capitol 8-5972 Emerg. Phone: ME 9-1675

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BUFFALO

Eddie Meade, with an assist from Col. Billy Shirley, put over a swell tie-up on "Some Like It Hot" with the Sattler big east side department store with the theme "Some Like It Hot . . . and what's Hotter than Bargains from Sattler's Giant Market." The store used the top of a page ad on the tie-up. Meade, Shea general manager, opened the Monroe opus campaign with a special midnight performance Saturday evening for which tickets were sold in advance . . . Rochester Public Library's "Films Sandwiched In" series came to the end of its experimental six-week run with "City Of Gold" and "Letter From Alaska." Marian Simmons is the library's public relations handler. . . . Menno H. Dykstra, owner, Glen Theatre, Williamsville, for the past 28 years, has retired. He has leased his house to Miracle Films Inc. . . . Lester Pollock, manager of Loew's, Rochester, who has lined up the talent for the Rochester annual Police Ball, has announced Abbe Lane and Xavier Cugat as the headliners for the 1959 event, Friday, Apr. 17 in the Kodak Town War Memorial.

CHARLOTTE

Theatre ushers are exempt from provisions of a bill establishing a 75-cents-an-hour minimum wage in North Carolina, but the House of Representatives of the N. C. Legislature, meeting in Raleigh, Apr. 10, defeated an amendment which would have exempted all other motion picture and drive-in theatre employees. . . . The Henderson Drive-In, Henderson, N.C., reopened Apr. 1, after being closed since Dec. 15. During the closed season it underwent complete renovation. Joe J. Davis is manager. . . . The only house at Pittsboro, N. C., reopened last year by J.O.A. Kelly, is going out of business. Kelly has announced that the building will be sold after Apr. 25 to "out-of-town parties who will use the building for purposes other than a theatre."

CHICAGO

Drive-in owners are discussing combined large newspaper advertising space, patterned after the Milwaukee Outdoor owners' successful use of the idea. . . . Mike Chiaventone, Peru manager, La Salle, Ill., completely refurbished his house. He was manager of the Alger Theatre, Spring Valley, Ill. for 20 years. . . . A new marquee at the Crocker Theatre, Elgin, Ill. adds brilliant light to the downtown district area. . . . Morris Kahn, of the Alliance Amusement Co. staff, was appointed manager of the Westgate, Racine, Wisc. . . . Films submitted to the Police Censor Board are ruled on by a board of six women, five of whom are grandmothers. The group is appointed by Police Commissioner O'Connor. . . . Harry Jones, of Lawrenceville, Ill., has taken over two drive-ins, the local Fairfield and the Sunset drive-in, McLeansboro, Ill.

Watch for them!

NEXT!

New Haven Territory

Issue of April 29

Des Moines Territory

Issue of May 6

Save them!

... The Schoenstadt Circuit was granted permission by Palatine, Ill., officials to build a drive-in on the outskirts of the town. ... The National Biscuit Co. is featuring "The Shaggy Dog" in a nation-wide contest, with prizes amounting to \$83,000, as an advertising stunt for its dog food. ... Elmer and Harry Balaban, of the H and E Circuit, went to the west coast for conferences. ... Ben Katz, Universal Exchange publicity director, gave a talk before the 10th annual Career Conference, at the Illinois Institute of Technology, recently. ... Federal Judge John P. Barnes, 78, who had presided over many theatre anti-trust cases during his 26 years on the bench, died after a brief illness, recently. Funeral services and burial in Oakridge cemetery were private, according to his wish. Federal Judge William J. Campbell is arranging for memorial services to be held in the courtroom where Judge Barnes resided. Survivors are his wife, a son and two daughters. Two other sons were killed in combat during World War II. ... Leonard O. Hewitt was named manager of the Main, Dunkirk, Ind. ... Condolences are extended to Seymour Jacobs, screen department manager, Radiant Manufacturing Company, upon the death of his father in Houston, Tex. ... A pipe organ, one of the largest in the country, installed in the B & K Marbro in 1927, and used infrequently since, was sold to a St. Paul resident, who is said to be building a new home around it.

CINCINNATI

Cinerama screenings set an attendance record for the Capitol with the 2½ millionth patron, Mar. 20. Mrs. William Altmiller, Lyden, Ky., was congratulated by William Rush, managing director. ... Jay Goldberg and Selma Blachschleger, Realart co-managers, attended the annual meeting of American International in Las Vegas.

COLUMBUS, O., NEWS—Robert Gates, manager, Neth neighborhood theatres for seven years, has been named manager of RKO Grand. ... Charles Sugarman, who formerly operated the art World, has purchased two drive-ins at Parkersburg, W. Va. He has resigned as treasurer of the Independent Theatre Owners of Ohio. Milton Yassenoff, general manager of the Academy-Neth circuit, was chosen by the ITO board of directors to serve as treasurer for the balance of the year.

Ken Prickett, executive secretary of the Independent Theatre Owners of Ohio, has announced the signing of the following new members: Leatherwood drive-in, Barnesville, owned by Bernard Sarchet, and the Whitehouse, Whitehouse, O., owned by Mr. and Mrs. Carroll Harris, of Swanton, Ohio.

CLEVELAND

Herbert Horstemeir has announced that he is ready to start construction of a new 650-car drive-in on route 18, west of Medina, estimated to cost \$100,000. ... Construction of another area drive-in was announced by exhibitors Ted Vermes and Roy Gross. Their project will be a 1500-car showplace located at the intersection of route 42 and Grafton rd., occupying 48 acres. Cost of this enterprise is estimated at \$500,000. ... In Paulding, Lester Hubbard acquired the Paulding Theatre from Mrs. Virginia O'Connell, and in Whitehouse, Wayne Kutzner, Toledo, took over the Whitehouse Theatre from Mr. and Mrs. Carroll Harris. ... The board of directors, Independent Theatre Owners of Ohio, plan a 4-state convention in September, probably in Indianapolis. Representatives from Ohio, Indiana, Kentucky and West Virginia are expected to attend.



United Artists' "The Horse's Mouth" had a Royal Film Performance at the Empire, Leicester Square, London, in honor of The Queen Mother.

DALLAS

The first check from the pension plan put over by the Film Exchange Unions in 1956, went to Mrs. Callie Dohman, a member of B-53, who went to work here in 1918. The presentation was made by Louis Rasmussen, of B-53 and IATSE vice president, and Bill Williams, manager of 20th Century-Fox exchange. ... Arlie Crites has resigned from his Frontier Theatres Post Inc., after 27 years with this and other H. J. Griffith interests. He plans to devote his time to Movie Pools, Inc., his swimming pool business.

Phil Isley, head of the theatre circuit bearing his name; Harold Novy, head of Trans-Texas Theatres Circuit; and Dowlin Russell, with Lone Star Theatres, have all been voted three year terms as directors of the Texas Drive In Theatre Owners Association. ... Proposed legislation to tax syrups and soft drinks is before the state legislators at Austin, Tex. Such a tax, if it should become effective, would cost each drive-in theatre owner up to \$300 per theatre over and above his present expenditures. ... Retired Marine Corps Col. Gregory (Pappy) Boyington will fly into Dallas, Apr. 17, as part of his 9,000 mile tour of 30 cities to talk about the Columbia filming of his autobiography, "Baa Baa Black Sheep."

DES MOINES

The Vogue Theatre, Remsen, Ia., owned by S. R. Nothem has been reopened after being closed for nearly a year. ... Errol and Tony Clavareli have leased the Lido Theatre, Manly, Ia., from H. S. Twedt and reopened the house. ... Mr. and Mrs. E. J. Kramer, Burlington, Ia., have reopened the Cozy Theatre, Morning Sun, Ia, after it had been closed for 13 months. ... A press luncheon was held at Des Moines for the official announcement by the Des Moines Variety Club of the Cystic Fibrosis charity project.

DETROIT

The Rex, Seville and Whittier have been darkened by the Sterling Circuit. ... Fire started in the Jewel in Mt. Clemens from defective wiring. With the fire station practically next store, 27 fireman left apparatus and came running. The blaze was extinguished without alarming the audience.

"Some Like It Hot" almost became more than the film now showing at the Michigan on its opening day when a rubbish receptacle in the rear of the house burst into flames.

... Raymond Schreiber quotes the Midwest circuit to begin actual ground-breaking in Livonia for their first Drive-In in the early part of April. ... General Theatre Service here to handle booking and buying for the Stadium Drive-In in Grand Rapids.

The Nederlanders have acquired the building housing the Carmen in Dearborn from Oscar Gorelik. Buying and booking for the house is being handled by Lou Mitchell. The Nederlander family operates the Shubert (legit) and the Riviera with policy of alternating legitimate and pictures, as well as the Erlanger in Chicago. ... Mrs. Gladys Pike, president, Film Truck Service Inc., was invited to, and did appear on a WXYZ-TV show, which is a reenactment of actual juvenile delinquency cases, ad lib. ... Hy Bloom, supervisor of the United Motion Theatre Company Circuit has been hospitalized for a minor neck operation, in Mt. Sinai.

The retirement of Joseph J. Lee, branch manager for 20th Century-Fox has been announced. He will be succeeded by Robert C. McNabb, presently branch manager in Cincinnati. It is understood that Lee, who has been with 20th for 34 years, will remain for some time in an advisory capacity.

JACKSONVILLE

Gov. LeRoy Collins recommended the introduction of Daylight Saving Time into Florida in his opening address to the State Legislature. Mark Chartrand, TOA representative for the Motion Picture Exhibitors of Florida, countered with an urgent letter to all MPEOF members, asking them to telephone lawmakers from their districts in protest against the proposal. His letter outlined 18 reasons why DST would be detrimental to motion picture interests and asked exhibitors to throw their support behind LaMar Sarra, MPEOF legislative chairman, in his effort to stop passage of the bill. ... Jon Rogers, formerly of the FST accessories department and later a booker at the U-I branch office, is now a free-lance professional cartoonist here. ... The local Roy Smith Co., theatre suppliers, has branched out into the handling of Kneisley Electric Co. products, Eprad drive-in speakers and Hobart generators. ... Many holdover dates were chalked up by local theatres. The Oceanway and Wesconnett drive-ins, in opposite ends of the county, which normally have three program changes weekly, went into a second week with a sex exploitation double bill. ... Carl Carter's Airbase and Ribault outdoorers were playing the same bill of "Adam and Eve," and the Town and Country went into its third big week with "The Journey." ... In the week following the presentation of Academy

SHOWMEN'S CHOICE FOR THIS and EVERY YEAR

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Theatre Installations and Maintenance

Awards, five of the local indoor houses operated by Florida State Theatres blossomed out with motion pictures possessing the prize plums, including "Gigi" at the downtown Imperial. . . . Cecil Cohen's Murray Hill Theatre suffered little damage when a Sunday morning (Apr. 12) fire in a trash room at the rear of the theatre was quickly extinguished by city firemen. . . . Tent 44, Variety Club, has relinquished its clubroom at the Hotel Roosevelt in favor of a new policy of holding Variety social gatherings at many available spots in the downtown area.

HOUSTON

George Lee Marks, owner of the Avalon, local art theatre, has returned to duty after a recent illness. Marks will take over the Galena Park and the Venus, Galena Park, a suburb of Houston, from the OK Theatres Circuit. . . . United Artists, in connection with the new Marilyn Monroe picture, "Some Like It Hot," is conducting a contest to find a local double for Miss Monroe. . . . The Houston Chronicle is conducting a "shaggy dog" story contest for its readers. First prize will be a live "shaggy dog." For the runners-up there will be 25 pairs of tickets to the Metropolitan to see the new Fred MacMurray comedy, "The Shaggy Dog." . . . The recent Houston Press-Loew's State essay contest on whether Yule Brynner is sexier bald or with hair was won by a vote of three to one to keep Brynner bald.

NEW ORLEANS

H. A. Greenlin, New Orleans, Dallas and San Antonio theatre owner, has converted the Garden, New Orleans, to a Latin America theatre. The newly decorated showcase opened with a new policy of all Spanish attraction. . . . Max Connett, M. A. Connett Theatres, Newton, Miss., has taken over the operation of the Ritz and Royal, Laurel, Miss., from owner "Preacher" Crossley, who continues to operate his drive-in there. . . . The WOMPI's second rummage sale will be held Saturday, Apr. 18, at Galvez and Gravier Sts. Chairmen are Rolande Guma and Regina Lambeau. . . . WOMPI will honor the bosses at a mid-May luncheon according to Carmen Smith, chairman of arrangements. . . . Floyd Harvey, Jr., head of Buena Vista exchange, attended the 40th annual convention of the Independent Theatre Owners of Arkansas, in Little Rock, Ark., recently. . . . Joy's Theatres closed the Joy, Gueydan, La. . . . The Hawkins, Newellton, will be closed from 40 to 60 days according to owner W. W. Hawkins. . . . Starting with post Easter week, the Rex, Jackson, La., reduced the weekly changes of programs to two because of gradual diminishing attendance during the past few years. . . . C. H. Martin has shuttered the Raleigh, Raleigh, Miss., until further notice. . . . Jimmy Clanton, star of the Rock and Roll screen fare "Go, Johnny, Go," and his trio are to make personal appearances at each of six Paramount-Gulf flagship theatres in the territory in conjunction with the opening of the picture. The group will be in the Hart, Baton Rouge, La., May 7; the Strand or Saenger, Shreveport, La., May 8; Paramount, Alexandria, May 9; Saenger, Pensacola, Fla., May 14; Saenger, Mobile, Ala., May 15, and Paramount, Jackson, Miss., May 16. F. F. Goodrow, territory representative for D.C.A., is handling the film. . . . J. G. Broggi booking offices acquired the Desoto Drive-In, Mansfield, La., account with the purchase of the Underskyer, by Frank Patterson, who also owns the Mansfield theatre, which the Broggi offices also service. Broggi have also taken over the buying and booking of the Gloster, Gloster, Miss., which Cecil



Frankie Laine dropped in to congratulate Herbert Allen, president, Theatre Holding Corporation, center, as he accepted "the Heart Award" of Variety Club Tent 28, Toronto, Canada, from Dan Krendel, left, chief barker at a recent dinner.

Roberstson leased from owner Stan Taylor. . . . The reconstructed Lane, Breau Bridge, La., opened Easter Sunday. Hector J. Naquin, Cecilia, La., is the owner. . . . Mr. and Mrs. Joy N. Houck attended the Variety International Convention in Las Vegas. . . . Don Kay Enterprises has acquired the distribution of the 10 minute short, "The Rebel Castro," for this and the Memphis territory.

PHILADELPHIA

The Motion Picture Associates is sponsoring the Pennsylvania premiere of 20th-Fox's "The Diary Of Anne Frank", Midtown, May 13. Proceeds will go to the organization's welfare fund and tickets can be purchased from any member. . . . Jack Cleek, former NBA staffer, has joined the AB-PT organization as assistant manager of the Nixon. . . . Paul Klieman took over the former SW house, the Liberty, Columbia Avenue, last week. . . . John Golder, recently hospitalized, was around once again. . . . The Roxy, Ashland, Pa., is now being serviced by Milgram Buying and Booking Service. . . . The Palace, McAdoo, Pa., is also now a Milgram Buying and Booking Service account. . . . MGM is holding a bookers' testimonial drive until the end of June. The boys would appreciate those dates. . . . Columbia held a sneak preview of "It Happened To Jane" at the Viking last fortnight. . . . Ferd Fortunato is no longer a booker for U.S. Films. . . . It was V. C. Smith, the drive-in operator, who took over the Hamid Theatres, Atlantic City, N.J., with the exception of Steel Pier and the Warren, and not Ellis Theatres. Florin Booking Agency, New York City, will do the booking. . . . Marty Annisman, former SW theatre manager, is now with Ellis Theatres as a division manager. . . . Gene Gantz, last with American-International, is now connected with Melvin Fox Theatres. . . . Many independent neighborhood houses have dropped admissions to new lows, some offering three features for 20 cents. . . . Andy Schectman, manager, SW Strand, resigned to go into another business. . . . Much to the delight of the Columbia exchange, a "Three Stooges" comedy is now a part of nearly every Saturday matinee kiddies' show. . . . The battle of the gimmicks is due in two downtown first-runs within a few doors of each other when "Emergo" hits the SW Stanton and "Psycho-rama" hits the Studio.

ST. LOUIS

Don Danze has subleased the Pevely Drive-in, Pevely, Mo., from William Collins, of DeSoto, Mo., who has operated it the past couple of seasons. The Drive-in was opened May 11, 1952. The Pevely Amusement Company, Inc., headed by Collins leased the drive-in, Feb. 15, 1958. Danze, who reopened

the drive-in on a full time basis Apr. 10, constructed the Hilltop Drive-in Theatre, on State Route No. 25 between Perryville and St. Mary's, Mo., and in 1954 sold it to A. C. Mercier, Perryville. Andy Dietz, Cooperative Theatres, St. Louis, will book and buy films for the Pevely Drive-in while it is being operated by Danze. . . . The Olney Drive-in, Olney, Ill., purchased by the Frisina Amusement Company, Springfield, Ill., last month, has reopened for the 1959 season. Earl Cleveland is resident manager, Mike Stephens is manager. . . . The St. Louis Review, official weekly publication for the St. Louis Archdiocese and the Springfield-Cape Girardeau diocese of the Catholic Church, in its issue of Friday, Apr. 10, reveals that three of the nine first run theatres in the St. Louis area have shown only Legion of Decency "A" pictures since Jan. 1, believed to be something of a record. The three theatres are the Esquire, St. Louis and Pageant. Observers agreed that the programs of the three theatres represented one of the longest periods in the history of first-run houses in this area to go without showing a "B" or "C" movie. The survey did not include a new 'art' theatre, recently opened in this area, the Roxy, which appears to be scheduling pictures condemned by the Legion of Decency almost as a matter of policy, the Review story said. . . . The Capitol Theatre, Benton, Ill., was taken over Apr. 15 by Robert Strauss, of Benton, in a deal closed with Fox Midwest Theatres, Inc., Kansas City, Mo. Strauss also owns and operates the Midway Drive-in, just south of the city limits.

SALT LAKE CITY

A 36-horse merry-go-round has been added to Erick C. Peterson's Motor-Vu Drive-in. The two-acre theatre now includes a miniature train, Shetland ponies, miniature airplanes and octopus and boat rides. Other new features of the 14-year old drive-in operation, which was one of the first to open in the United States, are Todd-AO projection equipment and stereophonic sound. The stereo effect is accomplished with speakers on both sides of the car. . . . Doyle Soderquist is now acting house manager, Studio theatre, and also relief manager, Intermountain Theatres, under general manager John Krier.

SAN ANTONIO

Pepsi Cola is sponsoring a series of theatre showings for youngsters at the Texas featuring a full length film plus four color cartoons. Admission is by six Pepsi bottle caps. There will be similar shows the first Saturday of each month. . . . Eunice McDaniel, UA representative, presented an album from the sound track of "Some Like It Hot," to the audio visual department of the San Antonio Public Library where it will be on loan.

SEATTLE

Art Shaw, Army Booking Office, San Francisco, visited Northwest installations. . . . John Fletcher was in from Kodiak, Alaska, where he has taken over the Kodiak and several other theatres from Chris Polsen and Schock.

WASHINGTON, D.C.

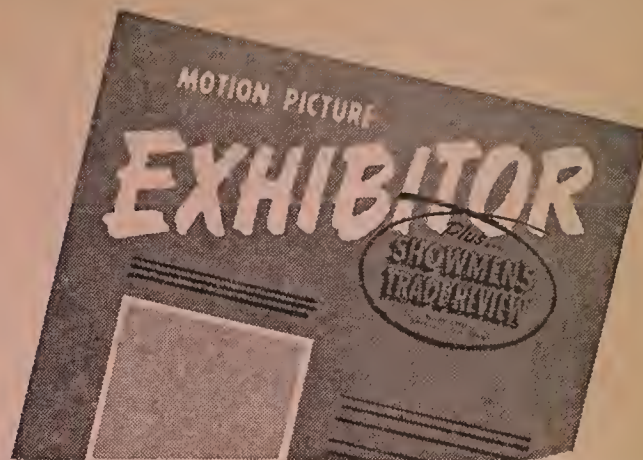
The Edgemere, Edgemere, Md., closed. . . . The Community, Schuyler, Va., reopened. . . . The Diamond, Selbyville, Del., reopened. . . . The Dentonia, Denton, Md., closed. . . . The York, West Point, Va., closed. . . . The following drive-ins reopened: Tri-State, Hancock, Md.; Clarksville, Clarksville, Va.; Oak, South Hill, Va.; and Governor Ritchie Open Air, Glenburnie, Md.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVICEINDEX indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
Vol. 61 No. 24

APRIL 22, 1959

AMERICAN-INT.

Horrors Of The Black Museum

MELODRAMA
95M

America International
(CinemaScope)
(Eastman Color)
(English-made)

ESTIMATE: Well-made horror entry.

CAST: Michael Gough, June Cunningham, Graham Curnow, Shirley Ann Field, Geoffrey Keen, Gerald Anderson, John Warwick, Beatrice Varley, Austin Trevor. Produced by Herman Cohen; directed by Arthur Crabtree.

STORY: Psychiatrist and hypnotist Emile Franchel in a prologue discusses the pros and cons of hypnotism prior to the actual story presentation, and he asks the audience to participate in several tests to help soften them for the horrors to come. The story concerns itself with London terrorized by a series of horrible murders which have Scotland Yard baffled. The police are needed by crime writer Michael Gough, who is actually behind the crimes, committing some and delegating others to his assistant, Graham Curnow, under the influence of hypnosis. The two men maintain a private horror museum with a display of murder and torture devices rivaling that of Scotland Yard. June Cunningham, secret girl friend of Gough, has a fight with him and is beheaded. Beatrice Varley, proprietress of an antique shop where Gough has bought many of his weapons, guesses that Gough is behind the killings and tries to blackmail him. He kills her as well. When his physician guesses that there must be a connection between the crimes and Gough, he, too, is murdered and his flesh is decomposed in a vat of acid. Curnow has been carrying on a secret romance with Shirley Ann Field, and when Gough catches him showing her the museum, he orders Curnow to kill her at a carnival. When he does, the crowd and police pursue him, cornering him atop the ferris wheel. He ties Gough in with the murders before being felled by a police bullet. He lands with his knife atop Gough, killing him as well. The reign of terror is now over.

X-RAY: This entry presents horror on a grand scale after a bit of hocus pocus about hypnotism which serves as an introduction to the actual yarn. Some of it is a bit too gruesome for the young or the tenderhearted, but for others who like their screen offerings bloody and sensational, this is it. Its effectiveness is heightened all the more by the use of color, which adds considerably to the horror. The story is well presented, with interest well maintained. Direction and production are good. It should go well as either part of the show, exploitation or otherwise. The screenplay is by Aben Kandel and Herman Cohen.

AD LINES: "A New Thrill In A New Screen Dimension"; "A Shocker That Will Long Be Remembered."

COLUMBIA

Gilda

DRAMA
110M

Columbia
(Reissue)

ESTIMATE: Well-made drama with music should get the business.

CAST: Rita Hayworth, Glenn Ford, George Macready, Joseph Calleia, Steven Geray, Joe Sawyer, Gerald Mohr, Robert Scott, Ludwig Donath, Don Douglas, Lionel Royce, S. Z. Martel, George J. Lewis, Rosa Rey. Produced by Virginia Van Upp; directed by Charles Vidor.

For complete review please refer to page 1905, March 20, 1946.

Hey Boy! Hey Girl!

MUSICAL
81M.

Columbia

ESTIMATE: Enjoyable romp for pop music fans.

CAST: Louis Prima, Keely Smith, James Gregory, Henry Slate, Kim Charney, Barbara Heller, Asa Maynor, Sam Butera and the Witnesses. Produced by Harry Romm; directed by David Lowell Rich.

STORY: Keely Smith and Priest James Gregory convince Louis Prima to play a benefit for their church to send kids off to summer camp. Prima is attracted to Smith and meets her young brother, Kim Charney. Smith joins his band as vocalist and is an immediate success. She and Prima are in love, but Charney is terribly jealous, missing his sister's attention. Prima, assisted by the members of his band, wins the youngster's approval by accompanying him on gruelling hikes and taking an interest in natural history. Prima undertakes to raise money to provide the underprivileged kids with a permanent camp and is successful. He and Smith are wed.

X-RAY: The story serves simply as a convenient peg on which to hang a string of enjoyable musical numbers. Prima and Smith are far removed from rock 'n' roll as we know it, and the difference is a fortunate one. Among the hottest night club personalities in the land, they put their musical talents to work with equal appeal on the screen. The musical numbers are well-staged and well-performed, and the Prima-Smith duo should prove an attraction with appeal to a larger segment of the population than the usual low-budget offering aimed at the teen market. The tunes have been published as sheet music and are available on long-playing records to provide another valuable promotional assist. Exhibitors should tie up with music stores and local disc jockeys, winning wide play for the listenable score. Written by Raphael Hayes and James West.

TIP ON BIDDING: Fair program rates.

AD LINES: "Applaud The Nation's Top Song-And-Fun Team In The Screen's Top Musical Delight"; "Louis And Keely In Their First Starring Roles . . . A Musical Treat For All The Family."

It Happened to Jane

COMEDY
98M.

Columbia
(Eastman Color)

ESTIMATE: Highly entertaining comedy.

CAST: Doris Day, Jack Lemmon, Ernie Kovacs, Steve Forrest, Teddy Rooney, Russ Brown, Walter Greaza, Parker Fennelly, Mary Wickes, Philip Coolidge, Casey Adams, John Cecil Holm, Gina Gillespie, Dick Crockett. Executive producer, Martin Melcher; produced and directed by Richard Quine.

STORY: Pretty widow Doris Day supports her two children by gathering and selling lobsters. The negligence of the railroad owned by hard-boiled Ernie Kovacs causes a shipment to die. Determined to fight for her rights, Day sues and wins. Kovacs, angered, appeals to higher courts whereupon Day "attaches" the train that runs through her town. She is lionized by the press and becomes a national hero. She appears on TV shows and receives a proposal from handsome reporter Steve Forrest, much to the chagrin of long-time admirer, faithful but unexciting Jack Lemmon. Kovacs, switching tactics, makes her a present of the train but cuts off all service to her town, turning the townspeople against Day. She and Lemmon decide to use the train to make a lobster shipment. Vindictive Kovacs, forced to give them a routing, sends the old train on the most roundabout way possible. Public resentment grows against Kovacs and even his aides begin to desert. Realizing the value of public relations, Kovacs switches character and helps them deliver the lobster. Day realizes Lemmon is the guy for her and all ends happily.

X-RAY: This is a highly entertaining family comedy that should delight customers in all age groups. Kovacs, playing the meanest man in the world is an absolute delight, and Day and Lemmon supply their usual skillfully lighthearted portrayals. The story is treated much in the nature of a fairy tale with one happily improbable scene following another. Even the lobsters have personality. Those groups crying for more family-type entertainment should find this a perfect answer. Aided by good name draw and a seeming return of public acceptance to comedy, this should find a happy audience. There are a couple of songs. The screenplay is by Norman Katkov.

TIP ON BIDDING: Better rates.

AD LINES: "The Happiest Gal In The World Vs. The Meanest Man In The World"; "A Battle Guaranteed To Be The Year's Top Laugh Riot".

The Young Land

WESTERN
89M.

Columbia
(Technicolor)

ESTIMATE: New faces spark western.

CAST: Pat Wayne, Yvonne Craig, Dennis Hopper, Dan O'Herlihy, Roberto de la Madrid, Cliff Ketchum, Ken Curtis, Pedro Gonzalez Gonzales, Edward Sweeney, Miguel Camacho. A C. V. Whitney Presentation; produced by Patrick Ford; directed by Ted Tetzlaff.

STORY: In 1848, California, recently acquired by the U.S. from Mexico, is a haven for dan-

gerous criminals from other parts of the U.S. Gunman Dennis Hopper murders a wealthy young Mexican and is arrested by young sheriff Pat Wayne. The trial under Judge Dan O'Herlihy stirs considerable excitement. Never before has an American been tried for killing a Mexican. No matter which way the verdict goes, one side will be against it. Wayne is in love with Yvonne Craig, daughter of wealthy Mexican Roberto de la Madrid. Hopper is found guilty and sentenced to 25 years in jail. O'Herlihy tells him the sentence will be suspended if he promises never to touch firearms again. Hopper grabs a gun and flees the court room. Wayne goes out alone to capture him. Hopper is killed in a showdown battle. American justice has been tested and is proven fair. The Mexicans are satisfied with their new citizenship.

X-RAY: A host of new faces, many of them second generation personalities, add interest to this piece of Americana. The story holds interest fairly well with enough action to satisfy western fans. Performances, production, and direction are adequate, and exhibitors should strive for the younger audience by concentrating on the new faces provided. Another selling feature is a song by teen-age favorite Randy Sparks, "Strange Are The Ways of Love." The story treats an interesting segment of history and follows Whitney's plan to show Americana via the screen. Screenplay is by Norman Shannon Hall.

TIP ON BIDDING: Fair program rates.

AD LINES: "They Counted Their Age By Kisses . . . Or The Notches On Their Guns"; "The Troublemaker . . . The Lawmaker . . . Both Not Old Enough To Vote—Except With A Gun."

MGM

Watusi (918)

MELODRAMA
85M

MGM
Technicolor

ESTIMATE: Okay programmer.

CAST: George Montgomery, Taina Elg, David Farrar, Rex Ingraham, Dan Seymour, Robert Goodwin, Anthony M. Davis, Paul Thompson, Harold Dyrenforth. Produced by Al Zimbalist. Directed by Kurt Neumann.

STORY: George Montgomery, son of a famous white hunter, arrives in Africa from England after World War I to retrace his father's steps to the diamond mines of King Solomon. At his father's old home, he finds friend David Farrar, who reluctantly agrees to accompany him. A few days out, they come across a missionary settlement under attack by natives and they rescue Taina Elg, daughter of the dead missionary. Montgomery's hate of Germans is revealed both before the trip gets under way and at Elg's rescue when he learns that she is also German. They are forced to take her along. Eventually a guide is sent out by the Watusi tribe to help them find the village. There both men realize that they are in love with Elg and Farrar even proposes, but gets no definite answer. They find that the regular entrance to the mine has been sealed and they are forced to go in by a hazardous route. They reach the jewel cache and take a small amount barely getting out before the way is destroyed. Montgomery and Elg decide to marry and remain with the Watusi for a while appreciating the peace and quiet, while Farrar returns to civilization.

X-RAY: Of average interest is this entry for the program which also contains adequate performances, okay direction and good production values. The footage has been cleverly integrated with film that was previously exposed in Africa and it is colorfully presented. There are enough thrills and action to satisfy the majority of viewers. The screenplay is by James Clavell based on the novel "King Solomon's Mines" by H. Rider Haggard.

TIPS ON BIDDING: Program rates.

AD LINES: "High Adventure In Darkest Africa"; "The Thrilling Sequel To 'King Solomon's Mines.'"

PARAMOUNT

The Hangman (5818)

WESTERN
86M

Paramount

ESTIMATE: Western has angles.

CAST: Robert Taylor, Fess Parker, Tina Louise, Jack Lord, Shirley Harmer, Mickey Shaughnessy, Gene Evans. Produced by Frank Freeman, Jr. Directed by Michael Curtiz.

STORY: Deputy U.S. Marshal Robert Taylor arrives at a Cavalry fort seeking someone who can accompany him and identify the last remaining member of a gang that held up a Wells Fargo stage and killed some of its occupants. He is directed to widow Tina Louise, who works in the laundry and who was friendly with the ex-soldier. He offers her money to follow him to a town where the suspect is employed and to point him out. In town, he introduces himself to sheriff Fess Parker who promises him assistance if needed. When Taylor spots a teamster, Jack Lord, answering the general description of the wanted man, he has a feeling about him but he needs proof before making the arrest. He is impatient since time is working against him with the only witness who could testify against the wanted man due to hang shortly. Taylor also finds that the entire town is Lord's friend which makes it all the tougher. When Louise arrives, she does recognize Lord but refuses to betray him. When they meet, he tells her he was unknowingly involved in the hold-up to the extent of minding horses for several men. Lord and his pregnant wife Shirley Harner try to get away but are caught and Lord is jailed which sets the town against Taylor. Friend Mickey Shaughnessy breaks him out and though Taylor has the fleeing man in his sights he purposely misses having been impressed with Lord's story and the faith in him of those around him. Taylor resigns his job and heads for California accompanied by Louise.

X-RAY: This tale of a U.S. Marshal with a reputation on the trail of a lawbreaker is fairly interesting with the best selling points being the substantial cast that is offered headed by Robert Taylor. The acting is suitable and the direction and production are adequate. There is a sufficiency of action and intrigue to spark the interest of most viewers and the entry should do alright as part of the show. The screenplay is by Dudley Nichols based on a story by Luke Short.

TIPS ON BIDDING: Program rates.

AD LINES: "He Was Ordered To Get His Man And No One Dared Stand In His Way"; "She Wouldn't Turn Him In No Matter What The Price."

The Last Train From Gun Hill (5821)

WESTERN
94M.

Paramount
(Technicolor)
(VistaVision)

ESTIMATE: Suspenseful, big scale western.

CAST: Kirk Douglas, Anthony Quinn, Carolyn Jones, Earl Holliman, Brad Dexter, Brian Hutton, Ziva Rodann. Produced by Hal B. Wallis; directed by John Sturges.

STORY: Pawley, Okla., marshal Kirk Douglas journeys to Gun Hill to find the attacker and slayer of his Indian wife, Ziva Rodann. He learns the man he is looking for is Earl Holliman, son of a former close friend, Anthony Quinn, now a tough and wealthy cattleman whom he hasn't seen in years. Douglas, despite the efforts of Quinn and his men, captures Holliman and holes up in a hotel room with him to wait for the last train out of town. Quinn's men surround the hotel, but in a showdown gun duel Douglas kills Quinn. Holliman is killed by the bullet of a friend who gave his own life trying to liberate him.

X-RAY: This is a sustained study in suspense with Douglas and Quinn, along with others, turning in top performances. The film has been given a sumptuous production for a

western, and the color and VistaVision enhance things considerably. The first several reels concerned with the attack on Rodann are particularly effective and have been photographed beautifully. Carolyn Jones makes her moments count and delivers a fine performance in a difficult role. There is no romance to speak of. This has a screenplay by James Poe from a story by Les Crutchfield. There are several touches which make this adult film fare.

TIP ON BIDDING: Better rates.

AD LINES: "Nothing—But Nothing Could Stop This Lawman From Getting His Man!"; "Greatest Gun Duel The Screen Has Ever Seen."

UNITED ARTISTS

The Man In The Net

MELODRAMA
96M.

United Artists
(Mirisch-Jaguar)

ESTIMATE: Sell the Ladd name.

CAST: Alan Ladd, Carolyn Jones, Diane Brewster, John Lupton, Tom Helmore, Charles McGraw, others. A Walter Mirisch production; directed by Michael Curtiz.

STORY: Artist Alan Ladd moves to an old farm in a rural country-club community with his sophisticated wife, Carolyn Jones. He has a two-sided purpose — to cure his wife of alcoholism and tendencies of nymphomania, and to paint rural scenes. The Ladd's wealthy neighbors are hardly understanding of the artist in their midst, but accept them. Ladd makes friends with all the children. When he is framed and accused of Jones' murder, it is the children who rally to his help. Half-thinking they are playing games, they are instrumental in his hiding from a lynch mob in a cave and later, in clearing himself with the aid of a tape recording which incriminates the unsuspected murderer, the socialite father of weakling John Lupton, and his aide, local sheriff Charles McGraw.

X-RAY: This meller dealing with unpleasant subject matter offers a new angle in the mixing of innocent children who side with and assist a framed adult pal accused of a most sordid murder, the ramifications and motive for which they could not possibly comprehend at their ages no matter how precocious and sophisticated they might be. The components do not jell. Carolyn Jones turns in a realistic, albeit unpleasant and unsympathetic performance as the alcoholic, nymphomaniac wife; Ladd is a subdued, frightened "hero" for the most part, with the most action engaged in by him being a chase through the woods a hop, skip, and a jump ahead of a lynch mob; most of the children are pretty artificial. Production is satisfactory, but direction seems contrived. The rural settings are beautiful and the authentic atmosphere of a country gentleman country has been well preserved. The peculiar story is by Patrick Quentin and screenplay by Reginald Rose, and it is suspenseful in spots, sordid in others, but hardly thrilling or convincing. This is program fare with stressing the Ladd name the sales angle. Do not mistake the presence of the children in the film as a reason for trying to sell it to the kiddies. It is definitely not their type of movie.

TIP ON BIDDING: Program Rates.

AD LINES: "Your Something Different In Murder Mysteries"; "Angels In The Field Rescue Their Artist Pal From A Lynch Mob."

Riot In Juvenile Prison

MELODRAMA
71M

UA
(Vogue)

ESTIMATE: For the lower half.

CAST: Jerome Thor, Marcia Henderson, Scott Marlowe, John Hoyt, Dick Tyler, Virginia Aldridge, Dorothy Provine. Produced by Robert E. Kent. Directed by Edward L. Cahn.

STORY: When several youngsters are shot attempting a breakout out of a juvenile prison, the public demands changes despite the dead youngsters being armed. The governor places psychiatrist Jerome Thor in charge of the institution over old warden John Hoyt. Thor makes the place co-ed by bringing in delinquent girls, which arouses opposition especially from matron Marcia Henderson. Scott Marlow, leading troublemaker, resists the efforts of Thor to help him. Most of the others are falling in with the program and things are going fairly smoothly until Marlowe's enemy Dick Tyler attacks his girl friend Virginia Aldridge. The furor causes the governor to remove Thor despite his being right, and Hoyt is once again placed in charge with his tough methods and brutal guards. Marlowe organizes a riot and holds hostages. The governor appeals to Thor for help and he returns with even Marlowe cooperative once again.

X-RAY: There is some action, intrigue as well as some different twists in what could have been a strictly standard prison story. The acting is fair as is the direction and production. The title could lend itself to exploitation in some situations but on the whole this is for the lower half. The screenplay is by Orville H. Hampton.

AD LINES: "They Thought They Were Tough Until The Right Man Came Along"; "Mix The Sexes Together In A Juvenile Prison And You've Got The Makings of Trouble."

UNIVERSAL

Floods Of Fear

MELODRAMA
82M.

U-I
(English-made)

ESTIMATE: Interesting, suspenseful programmer.

CAST: Howard Keel, Anne Heywood, Cyril Cusack, Harry H. Corbett, John Crawford, Edie Nyrne, John Phillips, Mark Baker. Produced by Sydney Box; directed by Charles Crichton.

STORY: Rain storms and melting snows bring about flood devastation in the mid-west. A prison gang is pressed to help pile sand bags, but the rising waters destroy the barricade. In the confusion, a number of convicts escape. Among them are Howard Keel, imprisoned for a murder he claims he never committed, and vicious Cyril Cusack. Keel rescues Anne Heywood, as well as Cusack and a guard, Harry H. Corbett. Heywood is attracted to Keel, and the latter prevents Cusack from molesting her or killing Corbett. Corbett escapes when the opportunity presents itself. Keel tries to get the girl to high ground, telling her that he wasn't guilty of murder and that he intends to get the man who framed him, his ex-business partner, John Crawford. Heywood tries to prevent his doing real murder. Keel and Crawford have it out, but Keel can't kill him when he gets the chance. Keel is absolved of the murder and the future looks bright for him and Heywood.

X-RAY: A great deal of attention has been paid to casting, dialogue, and scenic surroundings, all of which when integrated with background library footage on real floods makes for a realistic film that might well have been shot in America instead of in England. Howard Keel, of course, is well known to audiences, and while the others are relatively unknown, they perform well and convincingly. The direction is good, and the production values are high in quality. The story holds interest on high throughout, and it should do okay as part of the program. The screenplay is by Charles Crichton based on a novel by John and Ward Hawkins.

TIP ON BIDDING: Program Price.

AD LINE: "They Defied Death Every Minute"; "High Adventure On The Crest Of A Flood."

This Earth Is Mine

U-I
(CinemaScope)
(Technicolor)

ESTIMATE: Name-packed, interesting drama.

CAST: Rock Hudson, Jean Simmons, Dorothy McGuire, Claude Rains, Kent Smith, Anna Lee, Ken Scott, Cindy Robbins, Augusta Merighi, Francis Bethencourt, Stacy Graham, Peter Chong. Executive producer, Edward Muhl; produced by Casey Robinson and Claude Heilman; directed by Henry King.

STORY: Grandfather Claude Rains owns one of the largest vineyards in California near the end of the prohibition era. A grand-daughter, Jean Simmons, arrives from England, and as is his custom, Rains arranges an engagement between her and Francis Bethencourt, owner of a large vineyard. It turns out that she is the victim of an unhappy love affair on the continent. She is acquainted with her situation by Rock Hudson, family rebel, and illegitimate son of Kent Smith, who is married to Rains' eldest daughter, Dorothy McGuire. The latter runs the place and is bitter about Hudson not being her son. His mother is crippled Anna Lee. Rains has refused to sell his grapes to gangsters, and his fortune is shrinking all the time. Hudson decides to make a deal with the gangsters, and before he leaves for the east, he hears Simmons admit that she loves him. Gangsters force reluctant growers to fall in with Hudson's scheme. Meanwhile, Cindy Robbins and her father inform Rains that she is pregnant because of Hudson. They pay them some money to keep it quiet while McGuire arranges a marriage between her and her boy friend, Ken Scott. Hudson returns considerably richer only to find that Simmons has turned against him because of the baby incident, which he denies. He and Scott have a fight and a bullet and auto accident paralyze Hudson. Rains dies as prohibition is repealed, and his will breaks the empire, leaving little to McGuire. Hudson gets a vineyard as does Simmons. Though still crippled, he works his land and is joined by Simmons, who brings him cuttings from the valley vineyards.

X-RAY: Interesting for the most part is this tale of people who helped settle and develop a part of America. Their lives, their emotional highs and lows, their romances, and their methods of living are exposed and evaluated. What emerges is a story with many variations in theme and plot. Lengthy in the telling, it might have been improved with a bit of judicious editing. However, there's a bit of everything for everyone, including action, excitement, drama, and even a look-see into the making of wine and the growing of grapes. A competent, name-studded cast brings the characters to life, while good direction and production also add lustre. The cast has sufficient "lure value" to arouse the interest of potential viewers, and a solid campaign should help bring them in. The screenplay is by Casey Robinson based on the novel, "The Cup And The Sword," by Alice Tisdale Hobart. There is a title song sung by Don Cornell.

TIPS ON BIDDING: Higher rates in many situations.

AD LINES: "Torrid Romance Amid The Vineyards of California"; "An Unusual Story About Unusual People."

WARNERS

Island of Lost Women (817)

DRAMA
71M

Warners

ESTIMATE: For the supporting slot.

CAST: Jeff Richards, Venetia Stevenson, John Smith, Diane Jergens, June Blair, George Brand. Produced by Albert J. Cohen. Directed by Frank W. Tuttle.

STORY: Newspaperman Jeff Richards and his plane pilot John Smith, enroute to Australia are forced down near an uncharted

DRAMA
125M.

South Pacific island inhabited by atomic scientist Alan Napier and his three lovely daughters, Venetia Stevenson, June Blair and Diane Jergens. Napier has forsaken the world which he thought headed for destruction to live out his days on the island. The girls are pleased to see the men while Napier is displeased. Stevenson falls in love with Richards while Blair falls for Smith. When the men refuse to give Napier their word that they will not reveal his whereabouts, he destroys their plane. They plan on building a raft and the girls pitch in to help. An accident in Napier's labs sets off an explosion similar to an atom bomb with the six safe behind huge boulders. The blast is recorded and a rescue plane arrives from Australia. Civilization doesn't look so bad to all of them.

X-RAY: A bit of a different story is to be found here and, perhaps, with more action and greater development of the yarn, it could have turned out slightly better. As it is, the plot is slowed with a maximum of conversation. The acting, direction and production are okay. It will fit on the lower half of the program. The screenplay is by Ray Buffum based on a story by Prescott Chaplin.

AD LINES: "Romance And Atomic Adventure In The South Seas"; "A Most Unusual And Atomic Thriller."

FOREIGN

The Sins Of Rose Bernd

DRAMA

President Films
(German-made)
(English titles)
(Agfacolor)

ESTIMATE: Okay entry for foreign spots.

CAST: Maria Schell, Raf Vallone, Kathe Gold, Leopold Biberti, Hannes Messemer, Arthur Wiesner, Christa Keller, Siegfried Lowitz. Produced by Hans Abich, directed by Wolfgang Staudte.

STORY: Maria Schell works on the manor farm of Leopold Biberti and is liked by all, proving almost indispensable to his paralyzed wife, Kathe Gold. Schell is desired by Raf Vallone, a muscular machine operator. She is also wanted by Biberti, to whom she surrenders one night. Another who desires Schell is a timid printer, Hannes Messemer, whom her father, Arthur Wiesner, favors. Complications arise when Schell discovers she is to have Biberti's child. Meanwhile, Vallone has seen the pair together and demands she submit to him as well. She tries to offer him money to no avail, and he eventually assaults her. She decides to marry Messemer to give the child a name. Vallone makes insinuations about her conduct, and when Messemer goes to her defense, Vallone causes the loss of an eye. The father files a slander suit against Vallone, and Schell perjures herself. The truth will out, and she is summoned to court. Enroute on the train, her labor pains commence, and she leaves to have the child alone in a culvert. The baby dies. Only one hope remains, that Messemer will accept her for what she is and start life all over again.

X-RAY: Maria Schell is irritatingly real in this drama of a simple girl who has an attraction for a number of men, each of whom has a different reason for desiring her. The story is on the heavy side, presenting the full dramatic treatment and milking the situations for all they're worth. The cast is good, as are the direction and production. Naturally, its reception is limited to the art spots or where German language films are readily accepted. The color is effective. The screenplay is by Walter Ulbricht, based on the play by Gerhart Hauptmann.

AD LINES: "Everyone Wanted Her But No One Wanted Her Troubles"; "A Romantic Drama Full Of Sin And Sorrow."

THE SERVICESECTION is the only service of its kind giving a full coverage listing, and reviews of all features and shorts in the domestic market.

ALPHABETICAL GUIDE TO 280 Features Reviewed

This index covers features reviewed thus far during the 1958-59 season in addition to features of the 1957-58 season, reviewed after the issue of Sept. 4, 1958.—Ed.

A
Accursed, The—78m.—AA4533
Affairs of Julie, The—90m.—For4543
Alaska Passage—72m.—Fox4558
Al Capone—104m.—AA4561
Alias Jesse James—92m.—UA4570
Anna Lucasta—97m.—UA4535
Appointment With A Shadow—73m.—U-I4507
Apache Territory—75m.—Col.4513
Arson For Hire—68m.—AA4561
As Young As We Are—76m.—Par.4513
Auntie Mame—143m.—WB4543

B
Bad Girl—100m.—For4574
Bandit of Zhoobie, The—80m.—Col.4565
Barbarian And The Golscha, The—105m.—Fox4517
Bell, Book and Candle—103m.—Col.4526
Bend Of The River—91m.—U-I—RE.4507
Big Barrier, The—87m.—For4510
Black Orchid, The—96m.—Par.4553
Blob, The—85m.—Par.4513
Blood of Bataan—76m.—For4537
Blood Of The Vampire—87m.—U-I4522
Born Reckless—79m.—WB4574
Brain Eaters, The—60m.—A-I4541
Buccaneer, The—121m.—Par.4546
Buchanan Rides Alone—78m.—Col.4505

C
Caine Mutiny, The—125m.—RE.—Col.4573
Camp On Blood Island, The—81m.—Col.4505
Captain From Kopenick, The—93m.—For4523
Cat On A Hot Tin Roof—108m.—MGM4506
Circle, The—92m.—For4571
Circus Of Love—93m.—DCA4515
City Of Fear—81m.—Col.4549
Contraband Spain—80m.—For4510
Cool And The Crazy—76m.—A-I4521
Compulsion—103m.—Fox4558
Cosmic Man, The—72m.—AA4553
Cosmic Monsters, The—75m.—For4559
Count Your Blessings—102m.—MGM4573
Crawling Eye, The—85m.—For4559
Cry From The Streets, A—99m.—For4566
Curse Of The Demons—83m.—Col.4505
Curse Of The Faceless Man—66m.—UA4507

D
Damn Yankees—110m.—WB4515
Dangerous Exile—90m.—For4519
Date With Death, A—81m.—Misc.4575
Deadly Decision—103m.—For4511
Decks Ran Red, The—83m.—MGM4517
Diary of Anne Frank, The—170m.—Fox4569
Doctor's Dilemma, The—98m.—MGM4546
Dragstrip Riot—67m.—A-I4521
Dreaming Lips—86m.—For4537
Dunkirk—113m.—MGM4506

E
Enchanted Island—94m.—WB4530
Escort West—75m.—UA4555

F
Fearmakers, The—83m.—UA4518
Fiend Who Walked The West, The—100m.—Fox4506
Fire Under Her Skin—90m.—For4523
First Man Into Space—77m.—MGM4557
Floods Of Fear—82m.—U-I4579
Forbidden Fruit—97m.—For4575
Forbidden Island—66m.—Col.4557
Forbidden Paradise—67m.—For4516
Foxiest Girl In Paris—100m.—For4523
Frankenstein—1970—83m.—AA4525
Frankenstein's Daughter—85m.—Misc.4543
From The Earth To The Moon—100m.—WB4531
Frontier Gun—70m.—Fox4530

G
Geisha Boy, The—98m.—Par.4534
Ghost Of The China Sea—79m.—Col.4505
Giant Behemoth, The—79m.—AA4573
Gideon of Scotland Yard—91m.—Col.4553
Gidget—95m.—Col.4569
Gilda—110m.—Col.—RE4577
Girl In The Bikini, The—76m.—For4550
Girl With An Itch—78m.—Misc.4531
Good Day For A Hanging—85m.—Col.4545
Great St. Louis Bank Robbery, The—86m.—UA4558
Green Mansions—101m.—MGM4569
Gri Gri—62m.—For4571
Guitars of Love—90m.—For4537
Gunman's Walk—97m.—Col.4506
Gunmen From Laredo—89m.—Col.4561
Gun Runners, The—83m.—UA4514
Guns, Girls And Gangsters—70m.—UA4547
Gypsy And The Gentleman, The—89m.—For4550

H
Hanging Tree, The—106m.—WB4555
Hangman, The—86m.—Par.4578
Happy Is The Bride—84m.—For4550
Harry Black And The Tiger—107m.—Fox4514
Helen Of Troy—114m.—RE.—WB4562
Hell Squad—64m.—A-I4517
Heroes and Sinners—101m.—For4571
Hey Boy! Hey Girl!—81m.—Col.4577
High School Hellcats—70m.—A-I4525
Hong Kong Confidential—67m.—UA4518
Home Before Dark—136m.—WB4523
Horrors Of The Black Museum—95m.—A-I4577
Horse's Mouth, The—96m.—UA4530
Hot Angel, The—73m.—Par.4542
Hot Rod Gang—72m.—A-I4525
Houseboat—112m.—Par.4514
House On Haunted Hill—75m.—AA4545
How To Make A Monster—75m.—A-I4541

I
I'll Give My Life—78m.—Misc.4575
I Married A Monster From Outer Space—78m.—Par.4522
I Mobster—80m.—Fox4549
Imitation of Life—124m.—U-I4558
In Love and War—111m.—Fox4527
In-Between Age—78m.—AA4505
Inn Of The Sixth Happiness, The—153m.—Fox4534
Inspector Maigret—110m.—For4519
Intent To Kill—89m.—Fox4542
Island Of Lost Women—71m.—WB4579
It Happened To Jane—98m.—Col.4577
It—The Terror From Beyond Space—68m.—UA4507
I Want to Live—120m.—UA4527
I Was Monty's Double—100m.—For4562

J
Johnny Rocco—84m.—AA4541
Journey, The—125m.—MGM4557
Joy Ride—64½m.—AA4533
Juke Box Rhythm—81m.—Col.4569

K
Key, The—125m.—Col.4506
Kill Her Gently—73m.—Col.4517

L
Land Of The Pharaohs—106m.—RE.—WB4562
Last Blitzkrieg, The—84m.—Col.4545
Last Hurrah, The—121m.—Col.4521
Last Mile, The—81m.—UA4549
Last Train From Gun Hill, The—94m.—Par.4578
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Legion Of The Doomed—75m.—AA4533
Liane, Jungle Goddess—85m.—For4531
Life Begins At 17—75m.—Col.4506
Light Touch, The—85m.—U-I4562
Littlest Hobo, The—77m.—AA4513
Little Savage—69m.—Fox4570
Lone Texan—76m.—Fox4554
Lonelyhearts—108m.—UA4542

Lost, Lonely, And Vicious—73m.—Misc.4538
Lost Missile, The—70m.—UA4535
Love Story, A—94m.—For4551
Lovers And Thieves—81m.—For4511
Lovers Of Paris—115m.—For4563
Lucky Jim—95m.—For4519

M
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Mad Little Island—94m.—For4551
Man Inside, The—89m.—Col.4529
Man In The Net, The—96m.—UA4578
Man In The Raincoat, The—97m.—For4516
Man Of The West—100m.—UA4515
Mardi Gras—107m.—Fox4535
Mark Of Zorro, The—93m.—Fox—RE4530
Mating Game, The—96m.—MGM4561
Me And The Colonel—109m.—Col.4506
Menace In The Night—78m.—UA4518
Milkmaid, The—70m.—For4563
Miracle Of Saint Therese—97m.—For4563
Missile To The Moon—78m.—Misc.4543
Mississippi Gambler, The—98½m.—U-I—RE4510
Mistress, The—102m.—For4563
Money, Women and Guns—80m.—U-I4528
Monster On The Campus—76m.—U-I4522
Mugger, The—74m.—UA4522
Murder By Contract—81m.—Col.4542
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Mustang—73m.—UA4570
My Name Is Toxie—80m.—For4547
My Uncle—110m.—For4537
My World Dies Screaming—81m.—Misc.4538

N
Naked Maja, The—111m.—UA4570
Never Steal Anything Small—94m.—U-I4555
Nice Little Bank That Should Be Robbed, A—87m.—Fox4547
Night Heaven Fell, The—80m.—For4511
Night Of The Blood Beast—65m.—A-I4533
Night Of The Quarter Moon—96m.—MGM4558
Night To Remember, A—123m.—For4547
Nine Lives—85m.—For4575
No Name on the Bullet—77m.—U-I4555
No Place To Land—78m.—Misc.4539
Nowhere To Go—89m.—MGM4565

O
Old Man And The Sea, The—86m.—WB4518
Onionhead—110m.—WB4518
On The Waterfront—108m.—RE.—Col.4573

P
Paratroop Command—83m.—A-I4565
Pather Panchall—112m.—For4548
Party Crashers, The—78m.—Par.4514
Perfect Furlough, The—93m.—U-I4522
Party Girl—99m.—MGM4526
Place In The Sun, A—122m.—RE.—Par.4562
Plan 9 From Outer Space—76m.—Misc.4531
Premier May—89m.—For4566

Q
Queen Of Outer Space—79½m.—AA4513
Question Of Adultery, A—84m.—For4560

R
Rally 'Round The Flag Boys—106m.—Fox4549
Reaching For The Stars—102m.—For4516
Remarkable Mr. Pennypacker, The—88m.—Fox4554
Restless Years, The—86m.—U-I4528
Revenge Of Frankenstein—90m.—Col.4506
Revolt In The Big House—79m.—AA4529
Ride Lonesome—73m.—Col.4557
Rio Bravo—141m.—WB4559
Riot In Juvenile Prison—71m.—UA4578
Room At The Top—117m.—For4575
Roots, The—96m.—For4519
Roots of Heaven, The—124m.—Fox4527

S
Sad Horse, The—78m.—Fox4570
Saga Of Hemp Brown, The—80m.—U-I4510
Screaming Skull, The—70m.—A-I4545
Senechal, The Magnificent—78m.—For4538
Senior Prom—82m.—Col.4546
Separate Tables—98m.—UA4543
Seventh Voyage Of Sinbad, The—89m.—Col.4534
Shaggy Dog, The—104m.—Misc.4567
Shameless Sex, The—73m.—For4531
Shane—117m.—RE.—Par.4574
She Gods Of Shark Reef—63m.—A-I4534
She Played With Fire—95m.—Col.4506
Sheriff Of Fractured Jaw—103m.—Fox4535
Silent Enemy, The—82m.—U-I4530
Sins Of Rose Bernd, The—85m.—For4579
Sleeping Beauty—75m.—Misc.4556
Smiley Gets A Gun—89m.—Fox4554
Snorkel, The—74m.—Col.4506
Some Came Running—127m.—MGM4546
Some Like It Hot—120m.—UA4562
Sound And The Fury, The—115m.—Fox4566
Spider, The—72m.—A-I4525
Spy In The Sky—74m.—AA4505
Stalag 17—120m.—RE.—Par.4562
Star Is Born, A—154m.—RE.—WB4574
Step Down To Terror—75m.—U-I4514
Stranger In My Arms—88m.—U-I4550
Streetcar Named Desire, A—122m.—Fox—RE4518
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T
Tale Of Two Cities, A—117m.—For4511
Tank Battalion—80m.—A-I4517
Tank Force—86m.—Col.4506
Tarawa Beachhead—77m.—Col.4529
Teenage Caveman—65m.—A-I4541
Tempest—125m.—Par.4553
Ten Days To Tulsa—77m.—UA4527
Terror From The Year 5,000—74m.—A-I4541
Terror In A Texas Town—80m.—UA4507
These Thousand Hills—96m.—Fox4554
Third Sex, The—85m.—For4566
This Earth Is Mine—125m.—U-I4579
Three Strange Loves—84m.—For4567
Thunder In The Sun—81m.—Par.4574
Tia Juana After Midnight—58m.—Misc.4551
Tokyo After Dark—80m.—Par.4547
Tom Thumb—98m.—MGM4534
Tonka—97m.—Misc.4548
Torpedo Run—98m.—MGM4526
Tosca—105m.—For4567
Trap, The—84m.—Par.4554
Truth About Women, The—100m.—For4563
Tunnel Of Love, The—98m.—MGM4521
Two-Headed Spy, The—93m.—Col.4546

U
Uncle Tom's Cabin—93m.—RE.—Misc.4539
Unwed Mother—74m.—AA4533
Up Front—91m.—U-I—RE4510
Up Periscope—111m.—WB4559
Up The Creek—83m.—For4538

V
Verboten—87m.—Misc.4571
Villa—72m.—Fox4514

W
Warlock—121m.—Fox4574
Watusi—85m.—MGM4578
Westbound—72m.—WB4571
When Hell Broke Loose—78m.—Par.4524
What Price Murder—105m.—For4538
Whole Truth, The—84m.—Col.4506
Wild And The Innocent, The—84m.—U-I4566
Wind Across The Everglades—93m.—WB4510
Windom's Way—108m.—For45243
Witches of Salem—140m.—For4555
Wolf Larsen—83m.—AA4529
World In His Arms, The—104m.—U-I—RE4510
World, The Flesh And The Devil, The—95m.—MGM4573

Y
Young Captives, The—61m.—Par.4558
Young Land, The—89m.—Col.4577
Your Past Is Showing—87m.—For4511

The Shorts Parade

ONE REEL

COLOR CARTOONS

THE ANIMAL FAIR. Paramount Noveltoon. 6m. The animals visit the fair and take in the sights. They attend a long hair concert that is turned into a rip-roaring jam session through the mischievous machinations of a jivey little mouse. FAIR. (P18-3).

FELINEOUS ASSAULT. Paramount Herman and Katnip Cartoon. 6m. Katnip tries to teach Kitnip, a cute little kitten, the facts of feline life, including how to catch mice. Kitnip's first encounter, however, is with Herman, who saves his life and they become fast friends. When Katnip learns of this he takes off after Herman himself, but Kitnip sabotages him all the way. The old cat is finally tricked into promising he'll never chase mice again, a promise he regrets. GOOD. (H18-2).

DOING WHAT'S FRIGHT. Paramount Casper Cartoons. 6m. Casper runs into misbehaving fellow-ghost Spooky and is his April Fool victim. Casper tries to get Spooky to stop bothering people; and finally decides that Spooky has to be taught a lesson, which he does. FAIR. (V18-1).

TOMCAT COMBAT. U-I Walter Lantz Color Cartunes. 6m. Woody engages in combat with a big tomcat. He chases him into a dog-catcher's wagon full of mutts; and finally shoots him off in a giant rocket into outer space. FAIR. (3915).



APRIL 22, 1959

SECTION THREE
Vol. 61 No. 24

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1958 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the preceding 12 months. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

B. KIDS' MATINEES

NUMBER 29

Children's Safety Program

THEATRE: O'Brien

ADDRESS: Renfrew, Ontario, Canada

MANAGER: D. J. Fevreau

In our 660 seat house in this town of 8,500 population we have found a little fella called "Elmer, The Safety Elephant" to be a wonderful booster for our children's matinees.

"Elmer" is a symbol of child safety who was dreamed up by Bas Mason of the Toronto Telegram 12 years ago. This happy little pachyderm is extremely popular in Ontario and elsewhere, and we decided he was needed in our town.

I approached the local Junior Chamber of Commerce Traffic Safety Committee and asked if they would take on "Elmer" as one of their projects. Their response was so enthusiastic that other projects were temporarily put aside so that 100% of their attention could be focused on "Elmer". The Jaycees brought up a speaker from the Ontario Safety League to address a gathering at a banquet given for the official kick-off on the campaign. All leading dignitaries, police, school and religious authorities were present and gave wholehearted support to the project. The Jaycees and myself then visited all the schools in town, explaining all about "Elmer". Each school was given an "Elmer" flag and one and all were advised of the forthcoming "Elmer Theatre Parties." The date for the start of the parties was set and the Jaycees once again visited the schools announcing the opening date. We received full co-operation from both our weekly newspapers in the form of "Elmer" editorials, photos and write-ups.

The theatre parties are a series of 10 matinees held on consecutive Saturday mornings at 10 a.m. At every matinee each child receives some item of candy free all donated for the advertising benefits received by the different candy companies. At the first matinee the child receives a membership card to the "Elmer" Club. Every time the child attends, he has his card punched to keep track of the number of times he has attended. After attending six times, he gets an "Elmer" crest, given by the Jaycees. A child with perfect attendance is allowed to put his card into a drum for a drawing of the grand prize. At each matinee, a member of the Jaycees and a representative of the police department give a talk on safety and a contest is held amongst the children. We've had a pie-eating contest, doll contest, model contest, balloon-blowing contest, and others. This helps to keep the children's enthusiasm at a peak. A prize is given every week by the Jaycees to the contest winner; but before the child can accept the prize, he must recite the six "Elmer" safety rules letter-perfect from memory. On the 10th Saturday, all the cards with perfect attendance are put into a drum and six names are drawn. The first five receive prizes donated by the Jaycees and the sixth name drawn is the winner of a bicycle donated



D. J. Fevreau, manager, O'Brien, Renfrew, Ontario, Canada, is seen left, presenting an "Elmer, The Safety Elephant" flag to several local school children as part of a child safety Saturday morning program he worked out with the cooperation of the Junior Chamber of Commerce.

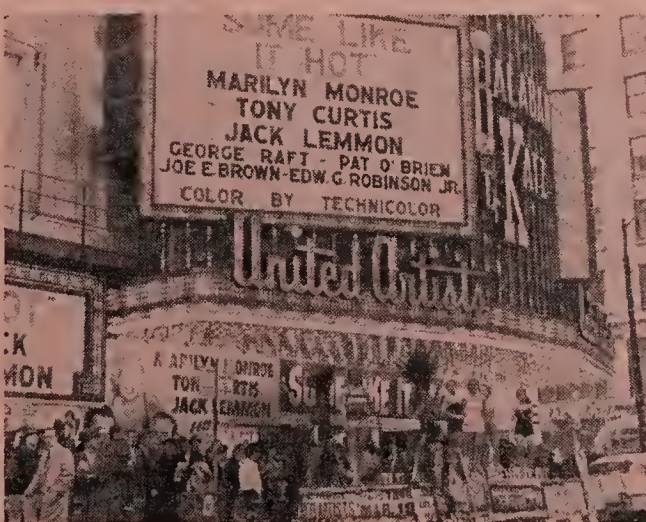
by the theatre. All must recite the safety rules.

We have just finished with a complete series of these Children's Theatre Parties and the response has been so good that the Jaycees now plan to run another series in the fall with the hopes of making it a twice yearly effort continually.

The only cost to the theatre was the bicycle and signs, plus some effort.

"Elmer" is copyrighted, so permission must be received from The Toronto Telegram or the Ontario Safety League to use him, but for a sure-fire way to boost kid matinee business, promote good-will and save children's lives, "Elmer" is the boy!

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.



In Chicago, UA's "Some Like It Hot" was ballyed by a 'living' float featuring finalists in the Marilyn Monroe Doubles Contest. The float, shown, left, in front of United Artists Theatre, drew plenty of attention as it toured around the Loop. On the right is seen James Moore on State Street as he made his way to the theatre with a life-size cut-out of Miss Monroe. Moore, a long time MM fan, hoped to get the cut-out autographed by the star, who made a personal appearance at the premiere.

C. MASS MEDIA

NUMBER 8

Newspaper Cooperation Always Helps

THEATRE: Dakota

ADDRESS: Sturgis, S. D.

MANAGER: Mert Martin

As the result of a recent long talk between myself and Morris G. Hallock, publisher, Sturgis Tribune, I obtained the following editorial in the newspaper:

CREDIT TO COMMUNITY

As relative newcomers to the community, we have been impressed with the fine theatre located in Sturgis. It is one of the best in the entire state and it is a distinct credit to the community.

The Dakota Theatre has a good product—movies that are getting better than ever as the film industry faces up to the challenge of television—and a good physical plant. It provides wholesome entertainment with a wide variety of films for movie-goers of all ages, and it attracts many visitors into town from throughout the trade territory.

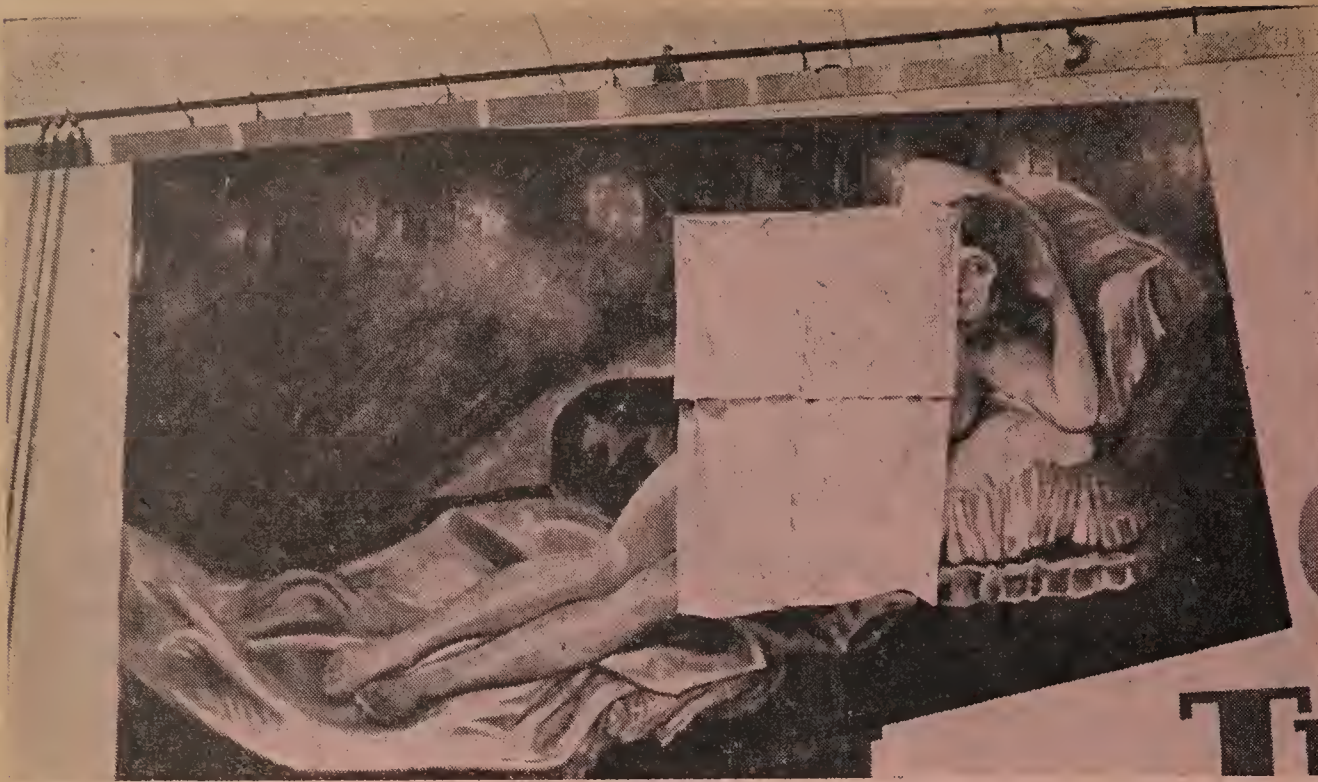
Movies tend to keep youngsters off the streets at night and out of trouble. They are an effective curb to juvenile delinquency as few parents have to worry about their children while they are at the movies. Nobody would like every movie, but the schedule of films at the Dakota Theatre includes something for every member of the family.

Frankly, we don't know of anything that is more enjoyable than a night at the movies with the family. It is nice to get away from the house once in a while, and the Dakota Theatre is a good place to spend that evening out.

I explained our position as the only theatre in town; and what it would mean to the town if we were forced to close.

This is a good example of the extent to





History repeated itself recently when the world's largest reproduction of Goya's "The Naked Maja" was draped on the block long spectacular over the Astor and Victoria, Times Square, New York City. Word has reached United Artists, creators of the sign plugging the film, that the vast nude was too startling, even for blase New Yorkers. It was over 150 years ago that Goya first ran into difficulties over his world-famed nude.

which some newspapers will go to keep a town from losing their theatre.

D. | MERCHANTS

NUMBER 56

Local Gal Makes Good Angle

THEATRE: SW De Witt

ADDRESS: Bayonne, N. J.

MANAGER: Nyman Kessler

Since community pride means so much in practically every city and town, I commercial-

ized on that fact as Bayonne-Born Sandra Dee had a starring role in U-I's "The Restless Years"; and I am still enthused over the wonderful cooperation I received from 14 local merchants and the local newspaper, The Bayonne Times.

The publicity department of U-I also co-operated with me in giving us 1,000 stills 5x7 of Miss Dee, which we distributed two weeks before playing the picture.

In conjunction with our showing of this picture we held a contest which was city-wide and wherein we offered three gorgeous ward-robos for the three best essays of about 200 words on "The Challenge Of Being A Teen-ager Today." The two local high schools were most cooperative in announcing this to their pupils. The English Departments of these schools also acted as judges in selecting the three best essays submitted as well as the 10 runners-up.

Since practically everyone in Bayonne knew or heard of Sandra Dee being born here with many residents knowing her family before they left for Hollywood, all the merchants were happy to offer gifts as prizes. I had ballot boxes put in every one of the 14 cooperating merchants' stores where each teen-ager deposited her essay and received a free photograph of Miss Dee. In that way, the merchants had people coming in to their stores. The merchants were flooded with requests from many of their customers for photos. That, of course, helped publicize her and her picture until "The Restless Years" was a by-word of conversation everywhere one went. It snowballed in popularity each day.

The local newspaper went all out due to the

local angle; and on two different days gave us big full column stories and reminders of the essay contest.

The publicity department of Universal also got me various scene and star stills of Sandra Dee, which I had enlarged for a display in our front lobby two weeks before play dates. On this enlargement I had stories by Louella Parsons about Bayonne's Sandra Dee, plus other newspaper stories about her. I also had another 40x60 display listing the various names of the 14 merchants donating the prizes and also reminding teen-agers to enter the contest.

The Bayonne Times liked the idea of this contest so much as it tied in with their weekly page on the doings here by the various schools and community groups dealing with the youth of this city that they gave us hundreds of lines of free publicity.

Naturally, the teen-agers in school knew about the contest as well as their parents, who no doubt cooperated with them, because we got some very excellent essays. Public spirit, cooperation and teamwork made an ordinary program picture into a terrific hit at our box-office.

The first prize winner received five beautiful gifts, a new spring suit, a pair of shoes, a new spring hat, a leather handbag, plus a Kodak star-flash camera kit. The second winner also received five gifts, a dress, a monogrammed tycora sweater, a pair of slacks, two long playing albums of their choice, plus a Chantilly set of perfume. The third prize winner got four prizes, a coordinate skirt and blouse outfit, a lounging pajama outfit, a mohair wool cardigan, and candy.

The parents of the winners came in to see me and thank me for the wonderful prizes their daughters won. We made lots of friends for the theatre with this outstanding essay contest tied in with the local angle on a home town girl making good.

NUMBER 57

A Birthday Cake Tieup

THEATRE: Strand

ADDRESS: Scranton, Pa.

MANAGER: John G. Corbett

We recently effected a most successful tieup with the largest bakery in town, on a birthday cake give-away.

In each store are large signs listing our current attractions. With each birthday cake order received the clerk gives a birthday card including a pass to our theatre. The cards read: "Baked up this tasty birthday wish . . . Please accept this guest ticket to the Strand Theatre as our way of expressing sincere wishes for a Happy Birthday. Seckary's Bakery."

At the end of the week, for all passes received from this medium we are reimbursed at the afternoon admission price.

To start the activity off with a bang the store ran a three-column ad in the local newspaper explaining the birthday cake deal.

F. | ARMED SERVICE

NUMBER 12

A Perfect Furlough Stunt

THEATRE: Granada

ADDRESS: Reno, Nevada

MANAGER: Val Dage

One of the finest promotions we have ever had was on U-I's "The Perfect Furlough" which had its Nevada premiere at our theatre.

In cooperation with local business men and the U.S. Army Recruiting Service, Sacramento, Cal., this was designated as in honor of S.F.C. Frank Hinojosa, who won the contest for being the outstanding Army recruiter for Nevada and California.

Opening night was to a packed house. We had a 30 minute live broadcast over radio station KATO from in front of the theatre with the Stewart Indian School band from Stewart, Nevada; over 60 of the top Army officials in the area; plus representatives from the vari-

THE NEW 1959 "Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

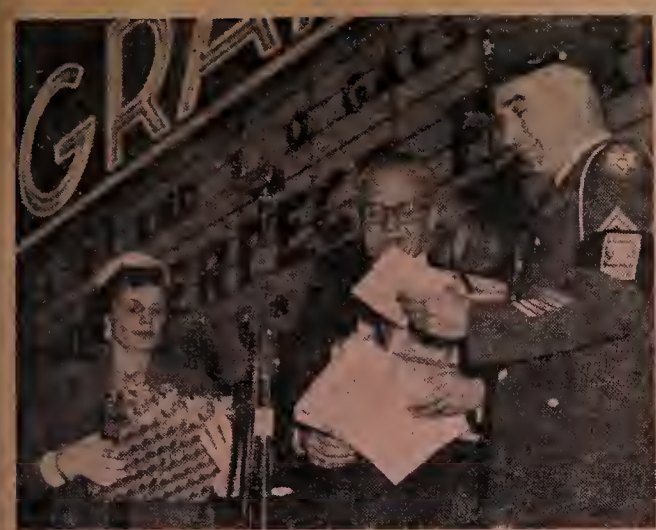
At each year's end, all such published achievements will be submitted to the "COMMITTEE OF 100" theatre circuit executives for their individual study and their personal choice of the BEST FIVE. A minimum of

**\$1000000
IN PRIZES**

will be awarded to the five "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 246-48 N. Clarion Street, Philadelphia 7, Penna.



High school editors had a field day recently in New York when Kim Novak was the target for questions and cameras at a special press conference in the Columbia home office.



Val Dage, manager, Granada, Reno, Nevada, recently arranged a "perfect furlough" for S. F. C. Frank Hinojosa, who won a contest for being the outstanding Army recruiter for Nevada and California, in connection with his opening of U-I's "The Perfect Furlough." Seen, left to right, are Mrs. Hinojosa, Dage, and Sergeant Hinojosa at the premiere.

ous businesses, who made the presentation of gifts to Sergeant Hinojosa and his wife. Mayor Len Harris, of Reno, presented the Sergeant with the gold key to our city.

"The Perfect Furlough" was assured by at least 14 merchants including hotels and Western Air Lines, who flew the Sergeant and his wife in. They were met at the airport by Army officials and myself. They were shown a grand time including hotel accommodations, a cocktail party, fishing gear, dinners, presents, etc.

The fact was that the entire promotion cost the theatre less than \$10, as the expenses were taken care of by the merchants. A very tight schedule was maintained, including a visit to Virginia City, home of the Comstock Lode.

Perhaps, with the proper tieups, this promotion might be emulated by other theatre managers and used to good advantage.

I. INSTITUTIONAL

NUMBER 40

A Theatre Comes of Age

THEATRE: Ritz
ADDRESS: Keighley, Yorks, England
MANAGER: Peter H. Gaston

It is literally only once in a lifetime that a theatre reaches its coming of age, and it afforded us the ideal opportunity to go all out in a local effort of public relations and goodwill.

Our effort commenced some four weeks prior to the event with teaser stickers placed in prominent positions around the theatre all featuring the figure "21" prominently. Public address announcements were made during intervals and recordings from MGM's "Tom Thumb", the feature film for anniversary week, played as background music.

(Continued on next page)

New Trailer Strips Available From Filmack

NEW YORK—In response to exhibitors' complaints that the old trailer strips reading "Also," "Plus," and "And" are outmoded, Filmack Trailer Company has produced a new group of second feature and short subject trailer strips.

The new strips are attractively illustrated, available either in color or black and white, and may be obtained in a complete set of five or separately.

Each strip is headed "And on the same program," and the separate strips read: "A Rollicking Cartoon Hit"; "A Thrilling Mystery Hit"; "A Picture The Whole Family Will Enjoy"; "A Thrilling Epic Of The Old West", etc.

I'm the Happiest Man in Town!

Fox Midwest Theatres had considerable success with their "Happiest Men In Town" campaign. The above is a reproduction of one of the newspaper ads that helped put it over. It could be adapted for practically all situations on either similar or smaller scale.

Fox Midwest Theatre's recent "Happiest Man In Town" campaign proved quite successful.

Here is how to set the stage for a similar campaign:

FIRST is the personal attitude of you, the manager. Be optimistic and enthusiastic about the great new pictures coming to your theatre. Let your happiness be contagious—spread it wherever you go.

SECOND is the physical aspect of your theatre. Give your theatre a thorough house-cleaning—make it inviting, immaculate looking, sparkling clean, refreshing. Make your patrons feel comfortable and relaxed. Remember you are competing with lovely homes

—make your theatre just as nice from the standpoint of comfort, coziness, and cleanliness.

THIRD is your theatre personnel. A courteous, friendly staff of ushers, doormen and cashiers are important. Imbue in every employee the same enthusiasm, the same optimism and the same spirit that you have generated because of all the great things coming to your theatre. An enthused, pepped-up bunch of employees can start a word-of-mouth campaign that's bound to result in a gratifying reaction at the boxoffice. Remember, you are catering to the most important persons in the world—your patrons!

FOURTH is civic contact. Enlist the co-operation of the newspapers; the radio; the television. Tell them what you're planning; the additional space and time and sundry other things designed to excite interest in your theatre, etc. Tell the Chamber of Commerce all about it, particularly the Retail Trade Committee. The calibre of big shows you will be playing brings big crowds to town. Merchants benefit, too. Remember, retail stores make their plans early—so take your plans to them early! Give them press releases. Arrange lobby displays on coming hits. Tie in with the merchants, etc.

TRAILERS with appropriate background that ties in with your ads and other materials are bound to get results. A sample six frame trailer might read:

- #1 I'M THE HAPPIEST MAN IN TOWN!
 - #2 Because I'm going to make YOU HAPPY . . .
 - #3 With all these Great Motion Picture Productions That are part of our Coming Hit Parade
 - 4 (insert trailerettes)
 - #5 THEY'RE ALL COMING HERE REAL SOON!
 - #6 REMEMBER . . . Any Day's A Holiday When You Take The Family OUT To A Theatre.
- And you remember, An Exhibitor SHOWS motion pictures; a Showman SELLS motion pictures!

SAVE . . . these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useable exploitation stunts.

A standard 10 1/2" x 12 3/4" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for \$1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR
BOOK SHOP

246-48 N. Clarion Street
Philadelphia 7, Penna.

COMPANY ASSISTS

WARNERS has set a transcontinental star parade which will take a group of Hollywood personalities through the heart of America by Greyhound Motor Bus to Philadelphia to attend the world premier of "The Young Philadelphians" May 19 at a Stanley Warner theatre there. The 3,475-mile "glamour parade" will cover 34 major cities and more than 200 important towns, with overnight stops scheduled in 12 key population centers. A continuing round of events will be featured. The scheduled route calls for overnight stops in Phoenix, El Paso, Abilene, Dallas, Tulsa, Kansas City, St. Louis, Chicago, Detroit, Cleveland and Baltimore. Important intermediate stops include Indio, Cal.; Tucson, Ariz.; Lordsburg, N.M.; Pecos, Big Springs and Fort Worth, Texas; Ardmore and Oklahoma City, Okla.; Fort Scott, Kansas; Columbia, Mo.; Springfield and Bloomington, Ill.; South Bend and Elkhart, Ind.; Toledo, Akron and Canton, Ohio; and Harrisburg, Pa. It is expected that over 50 million people along the route will be introduced to the players through press, TV, radio, and personal appearances.

UNIVERSAL-INTERNATIONAL is continuing to maintain its promotional barrage in support of "Imitation Of Life" through the use of personalities in support of new openings. Douglas Sirk, the director of the film, and Robert Alda, who has one of the featured roles, are the latest personalities to join in the campaign. Authoress Fannie Hurst, Susan Kohner and Dan O'Herlihy are others who figured importantly in the promotional activity.

20TH CENTURY-FOX likewise joined the policy of sending star performers throughout the country to aid exhibitors in pre-selling films and sent Dolores Michaels, feminine star of "Warlock", to make the most extensive single-area tour in the history of the company. She visited more than 50 cities throughout the Kansas City area, where she met the press, radio and TV representatives, attended various functions held in her honor, and aided in pre-selling the picture throughout the area. Born and raised in Kansas City, Miss Michaels' familiarity with the area and with opinion makers was expected to prove an invaluable aid to the promotion.

COLUMBIA has planned a diversified promotional program to sell "It Happened To Jane" to the public. Of special interest to exhibitors, is a seven-trailer package, the most complete ever offered to theatres. Among the more important promotions is a personal appearance tour by Doris Day; a cross-promotion with Columbia Records; a giant radio campaign; a special 16mm featurette for television; and national merchandising tie-ins.

MGM, in addition to magazine, newspaper, radio and television campaigns on "Green Mansions" has set tieups with Bantam Books on their current edition of the story; and with MGM Records which has just issued a Leroy Holmes single of the "Song Of Green Mansions" with copies being rushed to disc jockeys.

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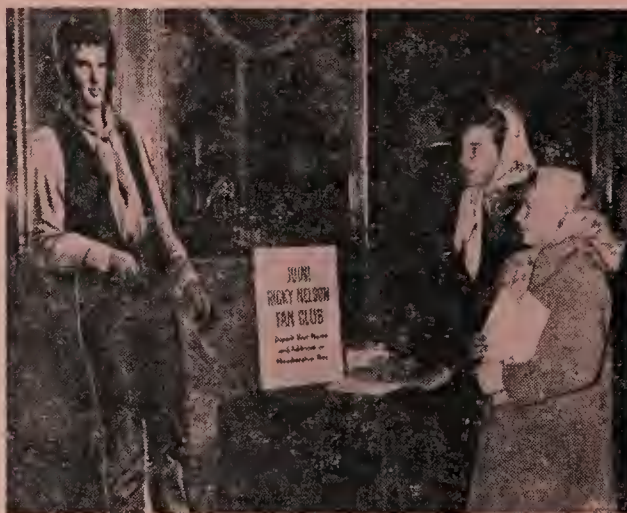
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A THEATRE COMES OF AGE

(Continued from preceding page)

The week prior to playdate saw the exhibition of the theatre birthday cake, a massive piece 2 feet 2 inches x one foot 8 inches, in the theatre foyer. Surrounded by a glitter-dust display piece this was a real eye catcher. As a piece de resistance we offered our patrons a chance to win a holiday for two at Morecambe, a popular seaside holiday resort, simply by guessing the weight of the cake, which, as a matter of interest, weighed 35



Even the big city houses know the value of fan clubs. Here is shown how the Roxy, New York City, encouraged Ricky Nelson fans to register for his club in the lobby during the engagement of Warners' "Rio Bravo," his first starring film.

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pounds, eight and one half ounces. It was furnished by a cooperating baker.

Each night of the anniversary week patrons who had received "Lucky 21st keys" were invited to participate in a stage presentation in which they were given a chance to win a selection of over 300 items which had been promoted locally and nationally at absolutely no cost to the theatre.

On the Saturday night we had guests of honor including the Mayor and Mayoress of the community. The Mayor himself opened the sealed envelope containing the correct weight of the cake and we announced the name of the winner.

To commemorate our anniversary we put out a 24 page plus cover souvenir program. This was crammed full of merchant ads, institutional anniversary copy, greetings from the Mayor and other prominent citizens, data on the anniversary film attraction, a "meet the staff" feature cleverly and briefly introducing the house staff from "housekeepers" to projectionists, coming attractions, etc. We published 1500 of the attractive booklets at absolutely no cost to the theatre. Not only that, but when the accounts were finalized we were able to donate a small check to charity, this being the residue from the advertising receipts.

Another timely feature of our celebration was the "firing" of 21 rockets from the theatre roof at a specified time. Attached to each was a special "Tom Thumb" emblem which entitled the person returning it a special prize.

Press support for the event was excellent, and we know we attracted a lot of good will to the theatre which is bound to resound to our benefit in the days to come.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders, and replies to box numbers should be addressed to: Motion Picture Exhibitor, 246 North Clarion St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

ADVERTISING ACCESSORIES

PAPER BANNERS! Star, Title, Date, etc. 28" x 7". 15¢ running foot. Minimum order, \$3.00 PP. RITZ THEATRE, Centreville, Alabama.

BUMPER SIGNS

BUMPER SIGNS — In Brilliant Fluorescent Colors! New low rates and free literature entitled "A Great New Advertising Medium that rides for you FREE". PEREL PROCESS PRINT CO., Dept. EX 8, 1831 N. 77th St., Phila. 31, Pa.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO. \$3.50 per M. PREMIUM PRODUCTS, 346 West 44th St., New York 36, N. Y.

COMIC AND SPACE BOOKS, TOYS, FREE CATALOG. New Address: HECHT MFG., 184W Merrick Road, Merrick, N. Y.

BUILD ATTENDANCE with real Hawaiian orchids. Few cents each. Write FLOWERS OF HAWAII, 670 S. Lafayette Park Place, Los Angeles 57, Calif.

DRIVE-INS

DRIVE-IN EQUIPMENT, Available on Time, E-7 Projectors, LL-1 Pedestals, 18" Magazines, Simplex Soundheads, coated Series II Lenses, Magnarc Lamphouses, 80/160A Generator, rebuilt with new amplification all for \$3495.00. Dept bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

NEW EQUIPMENT

ABOUT all makes Popcorn, Snow Cone, Food Equipment — Supplies — Catalog. CONCESION SUPPLY, Toledo 13.

EVERYBODY'S BUYING 'EM! MASONITE MARQUEE Letters, fits Wagner, Adler, Bevelite Signs 4"-40¢; 8"-60¢; 10"-75¢; 12"-\$1.00; 14"-\$1.50; 16"-\$1.75; 17"-\$2.00; 24"-\$3.00 (10% discount 100 letters or over \$60 list). Dept bc —S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

SENSATIONAL SEATING SAVINGS! American, Heywood, Ideal chairs from \$3.50. Send for Chair Bulletin. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

NEW ATTRACTION BOARD LETTERS. Lacquered Weatherproofed. Fits all tracks. Four colors, all sizes. 10"—69¢; 16"—\$1.50. MIDWEST CONSTRUCTION COMPANY, 4392 Verne Avenue, Cincinnati 9, Ohio.

LIQUIDATING rather complete stock Strong —Simplex—Motiograph—parts. State needs. Save money. TOLEDO THEATRE SUPPLY, Toledo 13.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 160 Hermitage Avenue, Nashville, Tennessee.

THEATRES FOR SALE

OPERATING—In Northern Ontario, Canada —Doing Exceptionally good business—CinemaScope—air cooled—perfect equipment—has three room apartment in theatre. Write JOHN LAMBOVITCH, Garson Theatre, Box 131 Capreol, Garson, Ontario, Canada.

TWO EXCELLENT Neighborhood Theatres, Rochester, New York. Completely equipped with cinemascope and stereophonic sound, stores and offices. Priced for quick sale. BOX 202, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

KELLY THEATRE Brick Building 486 Seats, good equipment, CinemaScope wide screen. County seat. Population 3,000 on new Federal Hiway 70 four lane. Oil and Hiway Construction. WaKEENEY, KANSAS.

400 CAR DRIVE-IN THEATRE, in central New York State. Operating at good profit. Selling to dissolve partnership. BOX 203, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

USED EQUIPMENT

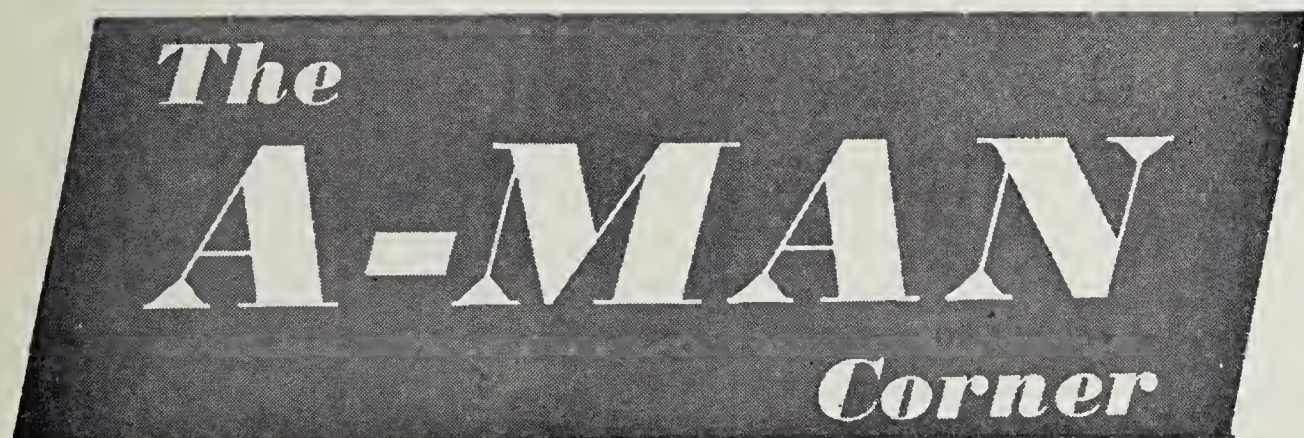
SIMPLEX E7 HEAD. Just overhauled. Perfect spare. \$175.00. SAVARESE, Woodcliff Lake, N. J.

WEEKLY TAPE SERVICE

ATTENTION DRIVE-INS! Sell more concessions—Increase patronage! Try our personalized Hi-Fidelity Pre-Show, Intermission Tapes. Satisfaction guaranteed, Assured delivery, Postage Paid, Reasonable. 30 days FREE trial programming on request . . . JACK'S RECORDING SERVICE, Box 702, St. Petersburg 31, Florida.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS. 100—14 x 22—\$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

PROJECTIONIST: 6 years experience, desires permanent employment. Age 30. Single, reliable, sober and dependable. Can furnish good references. Contact: RICHARD F. NELSON, 2328 Winchester Ave., Ashland, Kentucky. (48)

FULLY EXPERIENCED, young manager, immediately available to responsible exhibitor. Accustomed to 3-figure salary and complete control. Large drive-in(s) or conventional(s). Excellent references. Air-mail-Special to: Box A48, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

POSITION WANTED: Managing or projection or combination manager and projectionist. Over 18 years experience. Will consider anything worthwhile. References can be furnished. C. B. RUTHERFORD, Box 311, St. Charles, Va. (422)

LICENSED PROJECTIONIST, wants a job anywhere in Florida or South. 10 years experience. Married, sober, reliable, excellent references. No good offer refused. Now working in New York. BOX A422, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

MANAGER or ASSISTANT. We prefer energetic young man with faith in the industry. There is room at the top for the right man willing to start at the bottom. If interested apply in own handwriting outlining background, experience, draft status, etc. Write BOX A415, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

HIGH CALIBER MANAGER available. Worker, gentleman, AA Showman, splendid background and references. Highly experienced deluxe operation. Will relocate. BOX B415, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

THEATRE PUBLICITY by mail! Ideas that bring customers. Profits, results. Professional advice. Old reliable. Don't pass this up. Enclose some stamps. CLARKE HAHN, LaCygne, Kansas. (48)

GIVE A YOUNG MAN a chance! Asst. Manager—Manager trainee. Single, able to travel. Large or small towns. \$75.00 a week. Best references. Not afraid of long hours. R. MICHALEK, 13702 Thornhurst, Cleveland, Ohio. (48)

Address all
correspondence to—

The A-MAN Corner

{ Motion Picture Exhibitor
246 North Clarion St., Phila. 7, Pa.

Yes . . . I want my own
personal copy of

MOTION PICTURE EXHIBITOR

every week!

☐ \$2.00 FOR ONE YEAR

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Name

Occupation

Street



VERBOTEN!
TERRIFIC 2-WEEK GROSS FOX, DETROIT!
VERBOTEN!
SOLD WITH SHOCK-PRIMED ADS,
SENSATION-POWERED TV
TRAILERS, STARTLE-PACKED
RADIO SPOTS!
VERBOTEN!
ONE OF THE YEAR'S
BIG SHOWMAN
SPECIALS!
CALL
Columbia
NOW!

SAMUEL FULLER'S
VERBOTEN!

Starring JAMES BEST • SUSAN CUMMINGS featuring TOM PITTMAN • DICK KALLMAN
Written, Produced and Directed by SAMUEL FULLER • A GLOBE ENTERPRISES PRODUCTION for RKO RADIO PICTURES • Released by COLUMBIA PICTURES

MOTION PICTURE

EXHIBITOR

APRIL 29, 1959

Volume 61

Number 25

IN TWO SECTIONS • THIS IS SECTION ONE

Plus...
**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS



Adams To Remain As Allied Prexy

(See Page 6)

UA, Post Office Still Swinging

(See Page 10)

San Francisco hailed the recent reopening of the United Artists, remodeled by North Coast Theatres Corporation to the tune of \$250,000. Albert E. Schlessinger, left, president, Downtown Association, and Mayor George Christopher, center, present a Citation of Achievement to circuit president Sherrill C. Corwin.

editorial: Distribution Benefits Of Sliding Scale .

See Page 3

The flight time shown in the dash line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

A GREAT COMEDY O MISTRESS MINE WILL BE DEBORAH KERR'S NEXT PICTURE

WESTERN UNION
TELEGRAM

WESTERN UNION
TELEGRAM

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WESTERN UNION
TELEGRAM

FOR OUR COMPANY.

THE FAMOUS PLAYWRIGHT CLIFFORD ODETS HAS WRITTEN THE STORY ON PAGE ONE, A TREMENDOUS MELODRAMA STARRING SUSAN HAYWARD.

FOR NEARLY A YEAR THE KING MUST DIE HAS BEEN ON BEST-SELLER LISTS EVERYWHERE. SAM ENGEL WILL PRODUCE THE MOTION PICTURE VERSION OF THIS EXCITING STORY. ALSO ON SAM ENGEL'S PRODUCTION SCHEDULE TO START SHOOTING SHORTLY IS THE GREAT BIBLICAL DRAMA TITLED THE SONG OF RUTH.

COLE PORTER'S CAN-CAN WILL GO BEFORE THE CAMERAS IN TODD-AO. TWO IMPORTANT BEST-SELLERS WILL ALSO GO BEFORE THE CAMERAS THIS SUMMER- JOHN O'HARA'S CONTROVERSIAL BEST SELLER, FROM THE TERRACE, TO BE PRODUCED AND DIRECTED BY MARK ROBSON AND SHEILAH GRAHAM'S GREAT LOVE STORY BELOVED INFIDEL TO BE PRODUCED BY JERRY WALD.

FURTHERMORE THE AUTHOR OF SOUTH PACIFIC, JAMES MICHENER, HAS GIVEN US THE JUNGLE, WHICH IS ALSO SCHEDULED FOR PRODUCTION THIS FALL.

NORMAN KRASNA, FAMOUS FOR SCREEN COMEDIES, HAS WRITTEN THE BILLIONAIRE, A HILARIOUS STORY TO BE PRODUCED BY JERRY WALD.

AND TO TOP IT OFF THE AUTHOR OF BELVEDERE HAS WRITTEN BACHELOR'S BABY. DICK POWELL WILL DIRECT AND PRODUCE THIS SUMMER STARRING BING CROSBY

ONE OF THE GREAT CLASSICS OF ALL TIME IS SONS AND LOVERS, A TITLE THAT WILL EXCITE MILLIONS. THIS PICTURE IS SCHEDULED FOR PRODUCTION THIS SUMMER.

TO BE PRODUCED BY JOHN BRABOURNE IS SINK THE BISMARCK, AN EXCITING SEA STORY THAT CHANGED HISTORY.

FOR FALL PRODUCTION WILL BE DARRYL F. ZANUCK'S REQUIEM FOR A NUN, A SHOCKER IN THE ZANUCK TRADITION.

I PREDICT THAT THE TITLE BIG RIVER, BIG MAN WILL BE AS WELL KNOWN TO YOU NEXT FALL WHEN THE BOOK IS PUBLISHED AS ANY OF THE TITLES I HAVE JUST MENTIONED. BY THAT TIME IT WILL BE IN PRODUCTION AS A MOTION PICTURE TO CAPITALIZE ON THE SUCCESS OF THE BOOK.

I COULD STOP HERE AND STATE UNEQUIVOCALLY THAT NO COMPANY CAN BOAST THIS NUMBER OF SUBJECTS TO BE PRODUCED WITHIN THE NEXT TWELVE MONTHS. THIS COMPANY BELIEVES IN TOMORROW HOWEVER. WE ARE PLANNING FAR BEYOND THE NEXT TWELVE MONTHS AND ON A BLOCKBUSTER BASIS. FOR EXAMPLE I HAVE ALREADY BEGUN PREPARATION TO PRODUCE PERSONALLY THE GREATEST CLASSIC OF THE CIVIL WAR, STEPHEN VINCENT BENET'S JOHN BROWN'S BODY. AS YOU KNOW THE CIVIL WAR WILL HAVE A TREMENDOUS REVIVAL IN PUBLIC INTEREST THROUGHOUT THE WORLD NEXT YEAR ON THE OCCASION OF ITS 100TH ANNIVERSARY.

FINALLY, WHAT COULD BE MORE EXCITING THAN GEORGE STEVENS' PRODUCTION OF THE GREATEST STORY EVER TOLD, IN TODD AO, WHICH MIGHT WELL BECOME THE GREATEST PICTURE EVER MADE AND ON WHICH MR. STEVENS WILL COMMENCE PREPARATION IMMEDIATELY.

YOU HAVE HEARD A LINEUP WHICH SOUNDS MORE LIKE A DREAM THAN A REALITY BUT I ASSURE YOU IT IS MORE A REALITY THAN A DREAM. INTO THESE PRODUCTIONS WE ARE POURING ALL OUR RESOURCES--MATERIAL, PHYSICAL AND CREATIVE.

THIS MIGHT BE THE APPROPRIATE TIME, SPYROS, TO LET THE BOYS IN THE FIELD KNOW THE WONDERFUL JOB THE STUDIO IS DOING IN INTRODUCING NEW PERSONALITIES. TO ME THIS IS ONE OF THE MOST IMPORTANT OBJECTIVES OUR COMPANY HAS, AND WAYS AND MEANS SHOULD BE FOUND TO SEE THAT ALL OUR EXCHANGES AND PERSONNEL ARE CONSCIOUS OF THESE NEW PERSONALITIES.

I WANT TO THANK ALL MY ASSOCIATES IN THE SALES ORGANIZATION AND THE EXHIBITORS OF THE WORLD. AND TO YOU, SPYROS, I PLEDGE, ON BEHALF OF THE STUDIO TEAM, CONTINUED DEDICATION TO THE TASK OF CREATING GREAT BOXOFFICE ATTRACTIONS.

MY VERY BEST

BUDDY

41 Years of Service to the Theatre Industry

Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York field office: 8 East 52nd Street, New York 22. West Coast field office: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Calif. London Bureau: Jock MacGregar, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associate editor; George Frees Nonamaker, feature editor; Mel Kanecaff, New York editor; William Haddack, Physical Theatre and Extra Profits departmental editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: \$2 per year (50 issues); and outside of the United States, Canada, and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.



VOLUME 61 • NO. 25

APRIL 29, 1959

SOME DISTRIBUTION BENEFITS IN SLIDING SCALE

A CIRCUIT FRIEND, from down Texas way, has sent in a rather interesting observation on SLIDING SCALE selling that hadn't occurred to us when the April 15 survey was being prepared. It is his feeling that the producer-distributor benefits, through the establishment of a larger and more consistent group of regular accounts, who will play everything—good, bad, and indifferent—in order to justify and to maintain their SLIDING SCALE formula.

But, we'll let him tell it!

"In non-bidding situations, and most particularly in the small town and neighborhood spots where a lot of product is used, it is much easier to put a picture in 'on scale' than to bicker and haggle about whether the 'flat' should be \$75 or \$100, or whether the percentage should be 30 per cent or 35 per cent. Besides that, there are few theatremen who wouldn't be willing to pay what a picture earns, rather than to try to outguess some exchangeman on what it may do a couple of weeks hence. Any sucker must realize that the exchangeman has better performance records on his pictures than the theatremen will ever get.

"So, with 10 dates to book, and with five pictures available 'on scale,' those five are going to be booked first and may even get the best playing time. Then the others will be haggled over, and at least some will be passed up.

"With two pictures of the same general type, cast strength and story value, the one sold 'on scale' is pretty certain to play several thousand more theatres than the one on which they ask a higher percentage than it is worth. Laziness, or an

unwillingness to bicker and haggle, works for the 'on scale' picture. Because SLIDING SCALE lets each picture set its own selling price, there is a lot less sales effort, and a much smaller sales force and sales expense can move a lot more pictures. Selling becomes a matter of getting dates. The pattern of the sale, from one picture to another, is already set for the year in advance. It's a wonder friend Spyros, and other distributors with a volume policy, don't see that!"

We hadn't seen it, either. Possibly because we were too occupied with the theatre side of SLIDING SCALE.

But, we just wonder what would happen if a Fox, or a United Artists, or a Columbia, or a Metro, all of whom have a sizeable number of pictures coming, were to say to their customers: "Submit to a Price-Waterhouse audit, and come to us with clean hands, and our product will be available to you 'on scale.' Don't submit to an audit of your overhead, and don't furnish us with the reliable knowledge that is necessary to 'scale', and you force us to limit you to straight percentages. We'll even pay for the annual overhead audit. It's as simple as that!"

We would like to predict that the fellows with the "kited" overheads, who have been bluffing their way through, in some cases for years, won't like it. But, if enough of the honest men who have been getting hurt should sign up for "scale," even the bluffers will capitulate. Nobody will shoot craps with straight percentages, when he knows that competitive theatres are on 'scale'.

And we do mean *nobody!*

CENSORSHIP IN CHICAGO. . . AT \$119,000 PER YEAR

"SIX MIDDLE-AGED WOMEN—five of them grandmothers—pass judgment on every motion picture shown in Chicago. If they don't like it, you don't see it." This was the start of a two-part survey by staff-writer Robert Gruenberg in the Chicago Daily News of April 7 and 8. And from this start, Mr. Gruenberg developed as enlightening a piece on the political implications of modern police censorship as we have ever read.

Some of the facts he cites are as follows: All six are widows of minor Chicago politicians of past years. All six receive a tidy \$4,380 a year. In addition to the six there are 16 other political jobs, from policewomen, policemen, civilian investigators, to projectionists, regularly charged against the censoring operation. There are also offices and a little theatre at 320 N. Clark Street, and the customary yeasty politician's annual budget, that grew from \$50,000 four years ago, to \$70,000 two years ago, and to \$119,000 for the current 1959.

How, or where, they got them we don't know, but it seems that in 1958 they viewed 858 pictures, including 263 foreign ones, and collected \$52,290 in permit fees.

Further studying the "six middle-aged women," Mr. Gruen-

berg developed that the oldest is 67, the youngest-by-far is 43, and the average age is 56. The nearest to a college degree, or any special training in literature or in the arts, was one who "attended Chicago Normal College for 15 months."

These are the people, and these are their qualifications to decide what the inhabitants of the second largest city in the U.S.A. can, or can not, see in the moviehouses of their choice. And for such people, and for their decisions, Chicago has appropriated \$119,000 during the current year. Space does not permit the intimate details of the place at "the public trough" that had been occupied by the dead husbands and the alderman brothers. Nor does it permit the reprinting of the naive and often "little girl" speeches of the "six." But it is all there in Mr. Gruenberg's survey.

Alert theatremen should add the data in this survey to their permanent files. And the next time someone threatens local censorship they should trot it out. It is pretty much a blueprint of what police or political censorship will become—even though it may start out with the best of intentions.

Censorship benefits more than morals!

HIT OR MISS

COMMENTING on the "feast-or-famine" film selling of today, Herbert Kohn of the Malco Theatre Circuit, on a recent visit from Memphis, described film salesmen as coming in "either

with a sledge hammer or with their hat in their hands."

The only trouble is, even the "hat" costs 50 percent nowadays!

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From MOBILE, ALA.

We would appreciate your sending us another copy of your separate form No. 23, Vol. 61, Section Three and dated April 15, 1959. It was titled "THE SLIDING SCALE METHOD of arriving at A FAIR FILM PRICING FORMULA."

W. E. LIMMROTH
Giddens and Rester Theatres

From BROOKLYN, N.Y.

Will you please send us a copy of "THE SLIDING SCALE METHOD of arriving at A FAIR FILM PRICING FORMULA" as published in your issue of April 15.

R. ABRAMS, Asst. Comptroller
Randforce Amusement Corp.

EDITOR'S NOTE: Many of the letters of comment that were received and are still arriving contained similar requests for additional copies. We will oblige while the supply lasts.

From CULVER CITY, CAL.

This I am sure will surprise my friends at MOTION PICTURE EXHIBITOR.

Jack and Mary Greenberg stopped off in L.A. on their way home from the Variety Club convention in Las Vegas. That's like going from Philadelphia to Wildwood via Asbury Park. In any event they visited with Steve Stiefel, an old-time Philadelphia exhibitor who happens to be a neighbor of mine, and you can imagine how surprised I was to see them.

As you probably know, I am here on the MGM lot, so it gave me an opportunity to show them around and to have lunch with them. In visiting the sets, the attached photo was taken where another Philadelphian, Al

look

**at the
yellow SERVICESEC-
TION of this Issue**

**You'll find about 570
Features . . . listed by
DISTRIBUTOR SOURCES
. . . as compared to 300
to 400 in other papers.**

SEE FOR YOURSELF!

Zimbalist, is producing "TARZAN, THE APE MAN." The little guy in the middle is Dennis (Denny) Miller, the former UCLA basketball star who is Metro's new Tarzan. It sure was like "Old Home Week"!

E. O. WILSCHKE, Business Manager
Commercial & Industrial Dept.-MGM-TV

EDITOR'S NOTE: Mr. Wilschke will be best remembered for his long tenure as an executive of Altec Service Company.

Tarzan and Friends.



Again From Virginia

We see from the April 23 Bulletin issued by the Virginia Motion Picture Theatre Association the following reference:

"We were very glad to see the April 15 issue of MOTION PICTURE EXHIBITOR carried a re-edited reprint of their series THE 'SLIDING SCALE METHOD of arriving at A FAIR FILM PRICING FORMULA.' If you do not have this, and wish to read it, please let me know, because we believe it will come up for discussion at the Convention in July."

Thanks for the approval, boys! From our mail bag it would seem that it is coming up in a lot of places. And some of them pretty important ones, too!

From PHILADELPHIA, PA.

We certainly think that your April 22 Editorial ("I AM YOUR MOVIE PATRON") should be reprinted and brought to the attention of every theatre owner in the world. While I know that everybody reads your trade paper, perhaps there are some who are too busy with other things to read your editorials. They shouldn't miss it! If reprints are available we would like a quantity to pass on to our theatre customers.

WILLIAM J. HUTCHINS, Manager
National Theatre Supply

EDITOR'S NOTE: We never plan on reprints, but every now and then the demand is too great to ignore. Should this happen, we'll oblige. But don't worry about theatremen reading our Editorial Page. From the hundreds of helpful letters and phone calls we receive, we believe it is not only the most theatre-wise, but is the best-read page in the entire trade press.

From PERU, Ill.

In your "editor's note," following the letter from the manager in Cleveland, Ohio, as published in your April 8 issue, you told him that the past five seasons of REVIEWS were available to subscriber purchase. I want to buy them. So will you please forward these five seasons and bill us for same.

CHARLES H. BABB, Manager
Kerasotes' Peru Theatre

EDITOR'S NOTE: Sorry, but in the interim we ran out of the 1954-55 season. We are shipping the 1955-56, the 1956-57, the 1957-58, and the 1958-59 season to date. Any two of these seasons can be accommodated in a standard 3-ring binder. And a season, by the way, is from the first issue of each September to the last issue of the following August.

From MADEIRA, MINN.

It's that time of the year, so here's our renewal. And also send a pad of booking sheets. We can't get along without them. And keep up the good work. You're doin' fine!

MR. and MRS. B. L. ARKIN, Owners
Madelia Theatre

EDITOR'S NOTE: Renewals are the way to tell a trade paper whether or not it is being read. They're like ballots on Election Day. And in the U.S.A., you'll find that MOTION PICTURE EXHIBITOR polled 11,097 at the last count.

NEWS CAPSULES

Lewis Lauds "Oscar" Impact

NEW YORK — Roger H. Lewis, United Artists national director of advertising, publicity and exploitation, described the recent Academy Awards telecast as a major success in terms of its impact on the movie-going public. Lewis made this point as a member of a panel discussing the subject, "The Academy Awards, an Analysis," on radio station WBIA-FM, New York.

The United Artists executive underscored the vast audience reached by the telecast and the invaluable amount of institutional publicity and movie interest created by the "Oscar" presentation ceremonies. "As a rallying point for the entire industry," he declared, "the program was a huge success. More than 80,000,000 potential movie-goers were tuned in to the show, not to mention the millions more who were exposed through world-wide rebroadcasts."

Lewis pointed out that the enormous front-page newspaper and magazine coverage given the Awards presentation was immeasurable in terms of orienting the public toward a greater awareness of outstanding motion pictures being offered.



BROADWAY GROSSES

Holdovers Keep Pace

NEW YORK—With Radio City Music Hall, the Roxy and Loew's State leading the way, business was generally good in the Broadway first-runs last weekend, except for films winding up long runs.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR the break-down was as follows:

"**THE SOUND AND THE FURY**" (20th-Fox). Paramount (\$39,435)* — Paramount claimed \$19,000 for the fifth and last week.

"**COUNT YOUR BLESSINGS**" (MGM). Radio City Music Hall (\$147,610)—Thursday through Sunday accounted for \$105,000, with the opening session sure to top \$165,000. Stage show.

"**IMITATION OF LIFE**" (U-I). Roxy (\$55,405)—Friday through Sunday claimed at \$54,000, with the second week bound to exceed \$79,000. Stage show.

"**TEMPEST**" (Paramount). Capitol (\$33,350)—Fifth and last week heading toward \$14,000.

"**AL CAPONE**" (Allied Artists). Victoria (\$22,900)—Fifth week expected to tally \$23,000.

"**SEPARATE TABLES**" (UA). Astor (\$25,631)—Nineteenth week estimated at \$15,000.

"**THE SHAGGY DOG**" (Buena Vista). Odeon stated that the sixth week would reach \$14,000.

"**SLEEPING BEAUTY**" (Disney-Buena Vista). Criterion reported that the 10th week would hit \$19,000.

"**SOME LIKE IT HOT**" (UA). Loew's State announced that the fourth week was \$55,436, with the fifth Sunday doing \$10,933.

"**THE DIARY OF ANNE FRANK**" (20th-Fox). RKO Palace in its sixth week claimed a brisk pace, although seats were available on the reserved seat basis.

*Figures in parentheses reveal 1958 averages as compiled by MOTION PICTURE EXHIBITOR.

A Quick Summary of All Important Industry News Condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., APRIL 27

New Penna. Group Fights For Sundays

HARRISBURG, PA. — An independent group to be tentatively known as the Pennsylvania Motion Picture Association has been formed by John C. Broumas, Takoma Park, Md., operator, Transamerica Theatres, several of which are in Pennsylvania, to fight against the state "blue laws" and seek means of voiding bans on Sunday showings.

Broumas estimated that about 100 exhibitors are affected by the Sunday ban and said that all would be contacted and invited to enroll in the association. "We want to stay in business," he said. "We want to stay alive, and this is the only way we can survive."

Broumas, who acted as chairman at the organization meeting, said it took close to four years to organize. John W. Keller, Waynesboro attorney, was retained as legal counsel and John D. Nagy, Jr., Rural Valley, Pa., is serving as treasurer.

Among exhibitors in attendance were Dave and Lee Raybuck, Tremont; John D. Nagy, Sr., Rural Valley; George C. Wilson, Tyrone; Alex Smith, Souderton; James G. Bell, Grove City; Dan Katlin, Lansdale; Chester DeMarch, Grove City; Harold Kagan, Chambersburg; Harold Cohen, Lewistown; and H. S. Rothernel, Lewistown.

Another meeting of the new group will be held within a fortnight for a discussion on strategy to repeal the state law prohibiting exhibition of motion pictures in theatres on Sundays.

High Court Hears "Chatterley"

WASHINGTON—The Supreme Court last week held a limited argument on the appeal of Kingsley International Pictures from a New York State ban on the showing of "Lady Chatterley's Lover," with discussion confined to points made in briefs already before the High Court. The Justices withheld decision.



Lacy W. Kastner, president, Columbia International, is seen in his New York home office following his return from a round-the-world tour of Columbia offices. He said the company's foreign business for the fiscal year ending May 31, 1959, would show an 11 per cent increase over the previous year.



FILM FAMILY ALBUM

Arrivals

Mr. and Mrs. Jack Drucker became the parents of a bouncing baby boy last week. Drucker is first assistant chief barker Variety Club Tent 13, Philadelphia. He is coordinator for Old Newsboys' Day, and says he had a boy so he could cover another corner, even though his wife wanted a girl! Anything for Variety!

Don Wollins, of United Artists sales administration department, and wife welcomed a boy on April 21 in Doctors Hospital, New York. The infant, Jonathan Scott, is the Wollins' third son.

Sick Call

O. B. Bridges, Loew's State, Houston, is recuperating from a heart attack.

Mrs. Jimmy Paulerson, owner, Bartow Drive-In, Bartow, Fla., is recovering from a broken hip.

Debbs Reynolds, of the Reynolds Booking Service, underwent surgery in Baylor Hospital, Dallas, recently.

Obituaries

Joseph C. Colburn, 71, projectionist, member of IATSE and MPMO, Local 396, who worked at the Cameo, Binghamton, N. Y., and for the Comerford Circuit, died at Lourdes Hospital. He is survived by his wife, two sons, three daughters, and eight grandchildren.

Edward Fisher, 63, chief projectionist, Fabian's Palace, Albany, for the past 29 years, died in the Veteran's Administration Hospital, recently. He was a past president of the Motion Picture Projectionists Local 324, IATSE. He is survived by his wife, a daughter, a brother and a sister.

Samuel P. Gorrel, 56, a veteran of more than 35 years in the film industry, died in Cleveland recently. Services were held Apr. 16. He was salesman for Monogram Pictures for 20 years and, later, Cleveland branch manager for Republic Pictures. About fifteen years ago he and Leonard Mishkind formed the General Theatres Circuit. He is survived by his wife, a sister and two brothers.

Edward S. Mangelsdorf, Sr., 74, died in his home, Webster Groves, Mo., March 25. He was chairman of the board for the Edward F. Mangelsdorf and Brothers, Inc., an affiliate of the Embro Popcorn Co., St. Louis, Mo. In 1941 he was president of the American Seed Trade Association. He is survived by his wife, two sons, and his brother.

John E. Petroski, 46, with Stanley Warner Theatres and Warner Brothers for 20 years, died Apr. 15, in Hartford. His most recent assignment was as manager of the S. W. Garde, New London, Conn.

Henry Reeve, veteran exhibitor and former member of the TOA Board of directors, died at Menard, Texas, of a heart attack. His Mission theatre will be operated by his son-in-law, John Winslow.

Louis Schleifer, 57, Philadelphia theatrical booking agent, died suddenly last fortnight. He was a member of Motion Picture Associates and formerly was in the distribution and premium end of the industry.

Adams To Remain As Allied President

Board Hails Summit Meet Despite Disappointment At Five Month Delay In Getting ACE Off Ground

WASHINGTON—Horace Adams yielded to the urgent, unanimous request of the national officers and directors of Allied States Association of Motion Picture Exhibitors at their board meeting here last fortnight and will retain the presidency until the expiration of his present term, although he will be relieved of many of the burdens of his office.

Adams' alternates on the executive committee of American Congress of Exhibitors are Jack Kirsch and Irving Dollinger, and he will be represented by one or both at the May 12 meeting.

The Allied board went on record as being "gratified" that Spyros Skouras had called a summit round-table conference of ACE to deal with vital problems of the industry, although voicing "disappointment" in the five months' delay in putting ACE into operation.

The board, by unanimous vote, approved the Allied White Paper campaign and reminded that measures essential to the preservation of thousands of independent subsequent run and small town theatres are contained in the decrees in the Paramount case, including, among others, relief against exclusive runs; unreasonable clearances and delayed availabilities; discrimination in terms; fixed admission prices; and encroachment by the divorced circuits, which relief can be made effective by the performance by the Department of Justice of its duty to enforce the decrees.

The board reviewed, territory by territory, the campaign to secure enforcement through Congressional action as described in the White Paper.

United Artists' abrupt change in sales policy was rapped, as was William J. Heineman's "statement of clarification" of the policy. Hope was expressed that the UA vice-president in charge of distribution would issue a more explicit statement.

The situation in Pittsburgh that has arisen in the wake of the Basle Case was considered by the board, with Morris M. Finkel, the director from western Pennsylvania, assured that National Allied sympathizes fully with the Pittsburgh exhibitors in their difficulty and will support and assist them in every feasible and proper way.

Ben Marcus, a member of the managing committee of COMPO, reported on the work being done and to be done by that organization. He was of the opinion that the business building project money contributed by exhibitors should now be returned to them, less necessary expenses, with the recommendation that the funds be pooled locally for promotional endeavor.

National Screen Service was criticized for a reported price increase "at this time."

Marcus recommended that the interim convention to be held prior to the regular 1960 combined convention be held in Miami Beach, Fla., on Dec. 6-7-8; and the board authorized him as general convention chairman to proceed with plans for such a meeting.

The regular spring board meeting scheduled to be held in Boston on May 11-12 was canceled, and the holding of a summer meeting was left to the discretion of the president and the chairman of the board.

New UA Phila. Policy Reduces Blanket Playoffs

PHILADELPHIA—United Artists local exchange last fortnight made a move to reduce the simultaneous number of showings of any given picture in the neighborhoods and key situations by altering its release policy in the territory.

Under the new policy, theatres in the area will be placed in 13 groups, nine for conventional house and four for drive-ins. The houses in each category will be allowed to bid for a new clearance which will make a picture available 14 days after its first-run in midtown Philadelphia. Only a single bid in each group will be accepted by the film company.

The availability under which the houses in each group are now operating will not be altered, and it was said that theatres enjoying availability of 28 days will continue to do so regardless of whether they bid for the new run.

"S. P." Meetings Set

NEW YORK—Joseph M. Sugar, vice-president and general sales manager of Magna Theatre Corporation, and Martin J. Sweeny, Jr., in charge of distribution of "South Pacific" in Todd-AO, attended a meeting last week with 20th-Fox branch managers from Atlanta, Charlotte, Jacksonville, and Memphis. From New Orleans, they were to go to Dallas for another meeting with branch managers from Oklahoma City, Kansas City, St. Louis, Minneapolis, Omaha, and Des Moines.

Levine, Top Industry Exploiteer, To Distribute Five Pix Per Year

By MEL KONECOFF

NEW YORK—Joseph Levine, man of many talents and also president of Embassy Pictures, has made his mark in industry records via prime promoting and exploiting, which boosted films into top grossing categories. Last week, he entered the ranks of regular distributors, if present plans for the future are carried out.

At a trade press luncheon at the "21" Club, Levine reported that his company will release approximately five features per year. These will be backed by hard-hitting and suitable campaigns before they play theatres so that exhibitors as well as his company can realize the utmost in returns. He and his associates intend to take as much time as is needed to get across a proper "hard sell" campaign.

His company has acquired seven pictures which are bought and paid for as well as completed, and they are presently being prepared for marketing. They are "Jack The Ripper," "Aphrodite, Goddess of Love," "White Nights," "The Law," "Destruction of the World" (temporary title), "The Circus" (temporary title), and a sequel to the unplayed "Hercules," known as "Hercules and the Gods." The latter, said he, is playing in Rome to even greater crowds than did its predecessor. Each of the aforementioned has been selected for its exploitation pos-

TOA, Heineman Meet To Clarify UA Policy

NEW YORK—George G. Kerasotes, president, and Albert N. Pickus, executive committee chairman, representing the Theatre Owners of America, conferred last fortnight with William J. Heineman, vice-president for distribution of United Artists, to clarify the new sales policy of United Artists.

Kerasotes, Pickus, and Heineman later issued the following joint announcement:

1. United Artists intends to sell pictures at realistic terms, based on the merits of individual pictures, and treat TOA exhibitors fairly and equitably as to terms.

2. Heineman would grant relief to exhibitors who have paid contract terms, within a reasonable time after receipt of payment, if the exhibitor can prove to United Artists' satisfaction that the results did not warrant the contracted terms, but Heineman made it clear United Artists must obtain the producer's approval, which he would then seek.

3. Heineman pledged that any TOA exhibitor who is unreasonably hurt by contract terms would be given a thorough review of his complaint.

Schaefer Joins Carlyle

ISHPEMING, MICH.—While on location here last fortnight directing "Anatomy Of A Murder," Otto Preminger announced that George J. Schaefer, veteran distribution executive, had joined Carlyle Productions as vice-president in charge of sales, effective immediately.

sibilities.

The eight pictures, including "Hercules," will take care of the next 18 months, said Levine. His company will not be a stereotyped distribution organization: Before these films were selected, over 100 features were screened and evaluated. He claimed several millions of dollars will have been invested before the films are ready for market.

Levine doubted that the pictures will go through any major company. Embassy will probably do its own selling and merchandising or operate through state righters. He expects Embassy to go into production with negotiations on with two unnamed companies. Levine is not adverse to producing films in America, but he thought production costs here were too high.

He reported that Jack Warner, after looking at "Hercules," estimated that the film could not have been made here for less than five millions. This film will go into release on July 1, being distributed by Warners but controlled by Levine as to contracts, advertising, and promotion. August will see "Jack The Ripper" released, as well as "The Law." "Destruction of the World" will go later in the fall. Most of the films will get the "Levine treatment," which means large scale radio and TV usage, large-sized newspaper ads, etc., as well as saturation playoffs in given areas.

BUDDY ADLER *files*

A REPORT

20th Century-Fox Studio Exec Reports to President Skouras and Assembled Sales Department on Next 31 Feature Releases.

A LONG WITH the announcement last week from the desks of Spyros Skouras and Buddy Adler of 24 productions slated to go before the cameras at 20th Century-Fox in the next six months, came the news that the film company has more than a half-dozen blockbusters either ready for release or in final production stages.

Once again, the production people at 20th-Fox have a varied and exciting lineup for the exhibitor—entertainment packages, stories with shocking themes, adventure dramas, and romantic comedies.

Slated for release in the next few months are these 20th attractions:

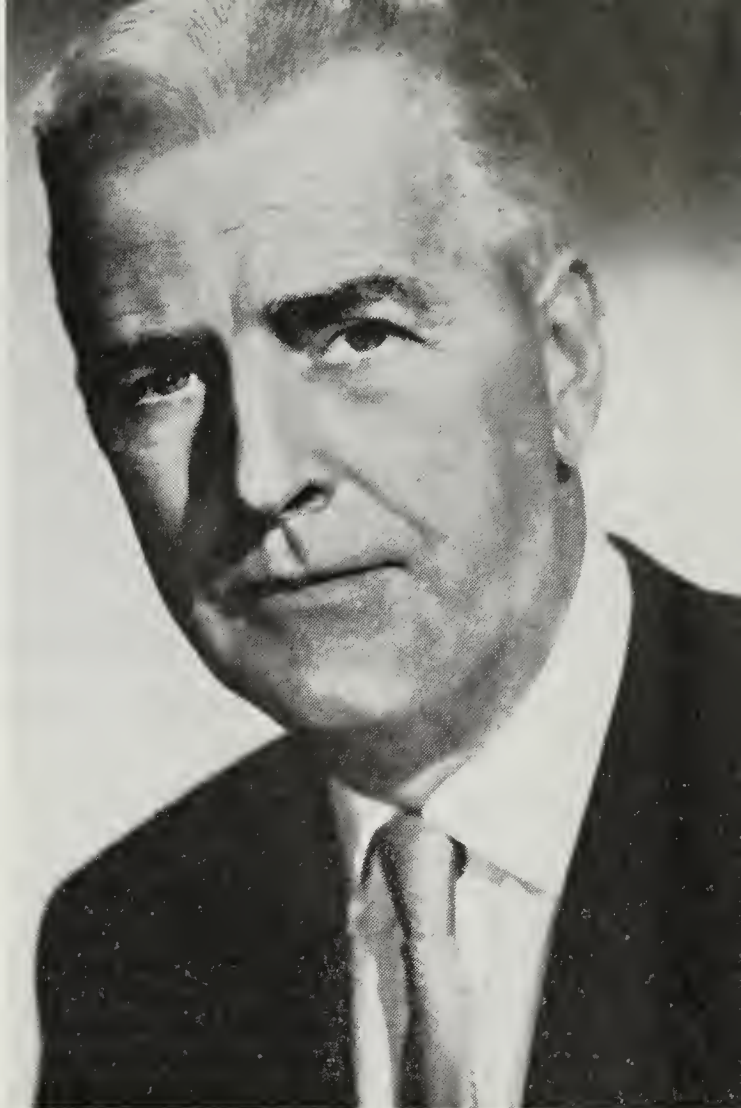
Frank Tashlin's "Say One For Me," starring Bing Crosby, Debbie Reynolds, and Robert Wagner in a romantic comedy with music. The story deals with a New York priest (Crosby) whose parish is Broadway and who takes an interest in the career of a young entertainer (Reynolds), who has fallen for a heel (Wagner). Combining many of the elements that made "Going My Way" such a boxoffice favorite, "Say One For Me" is being backed, according to an announcement by 20th-Fox vice-president Charles Einfeld, with a campaign over and above the one given "The Robe."

"Warlock," a brilliant outdoor adventure in CinemaScope and color by De Luxe, starring Richard Widmark, Henry Fonda, Anthony Quinn, Dorothy Malone, and newcomer Dolores Michaels. Produced and directed by Edward Dmytryk, who gave motion picture theatres "The Young Lions," "Warlock" is a star-studded action-filled drama of a lawless town into which a brave man comes to find there are braver men in the world. An explosive cast and a dynamic story mark "Warlock" as a top grosser.

"A Woman Obsessed" is a film company's dream picture. To have Susan Hayward, fresh from Academy Award recognition, in a new and different kind of role, is exactly

A MOTION PICTURE EXHIBITOR SPOTLIGHT SURVEY

what 20th-Fox wanted. And it's exactly what they got. Sydney Boehm produced and Henry Hathaway directed the story of a widow in the Canadian forests, forced to marry a man she doesn't love, only to find her love for him growing amid great danger. Stephen Boyd stars with Miss Hayward.



Again, CinemaScope and color by De Luxe.

Nunnally Johnson has made an enchanting romantic comedy from Romain Gary's best-seller "Colors of the Day." "The Man Who Understood Women" stars Henry Fonda and that "Gigi" girl, Leslie Caron. A big-time love story, set against the exciting backgrounds of Hollywood, Paris, and the Riviera, "The Man Who Understood Women" is a sure-fire gem and a natural for the audience which revels in high-powered entertainment.

"Holiday For Lovers" could be 20th-Fox's blockbuster surprise for the summer. A pure entertainment package is this David Weisbart production, directed by Henry Levin. Starring Clifton Webb, Jane Wyman, and new

SAY ONE FOR ME • Bing Crosby, Debbie Reynolds, Robert Wagner, Ray Walston (romantic comedy-music)





THE MAN WHO UNDERSTOOD WOMEN • Henry Fonda, Leslie Caron (romantic comedy)

stars Gary Crosby, Jill St. John, and Carol Lynley, "Holiday" takes an American family on a riotous and romantic tour of South America. Based on Ron Alexander's hit Broadway play, "Holiday" is a natural for summer playdates.

In "Blue Denim" and "A Private's Affair," currently before the cameras in Hollywood, 20th-Fox has a pair of up-to-the-minute hits.

"Blue Denim" is based on the sensational Broadway play, dealing with the most explosive theme ever presented on the motion picture screen. Young people figure in "Blue Denim" under the direction of Philip Dunne and producer Charles Brackett. Brandon De Wilde, Carol Lynley, and Warren Berlinger

are the youths importantly cast.

In addition to this teen-age "natural" is "A Private's Affair," an hilarious service comedy starring favorites Sal Mineo, Gary Crosby, and Barry Coe, along with young lovelies Christine Carere and Barbara Eden. Produced by David Weisbart, the CinemaScope film is being directed by Raoul Walsh.

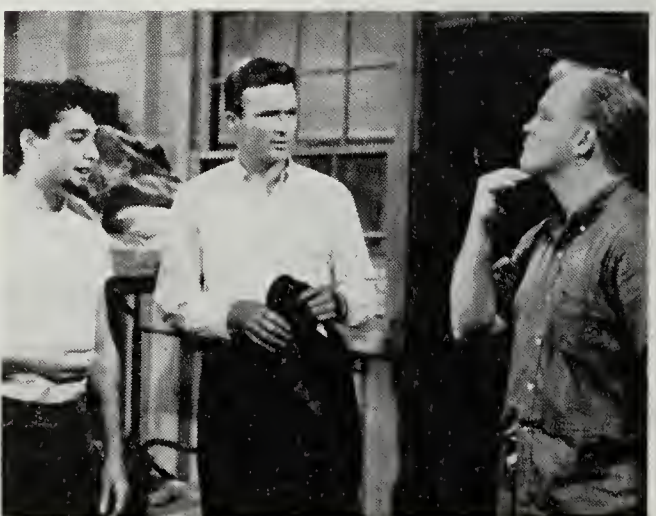
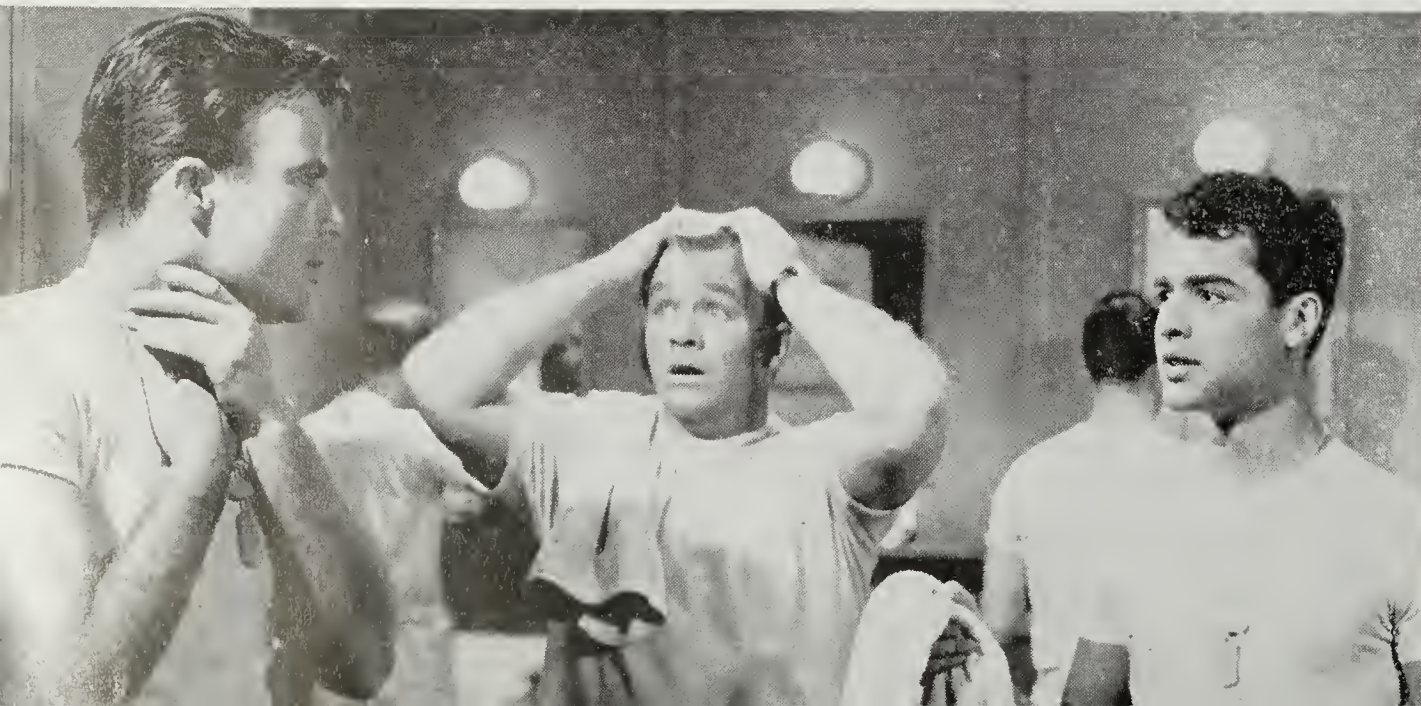
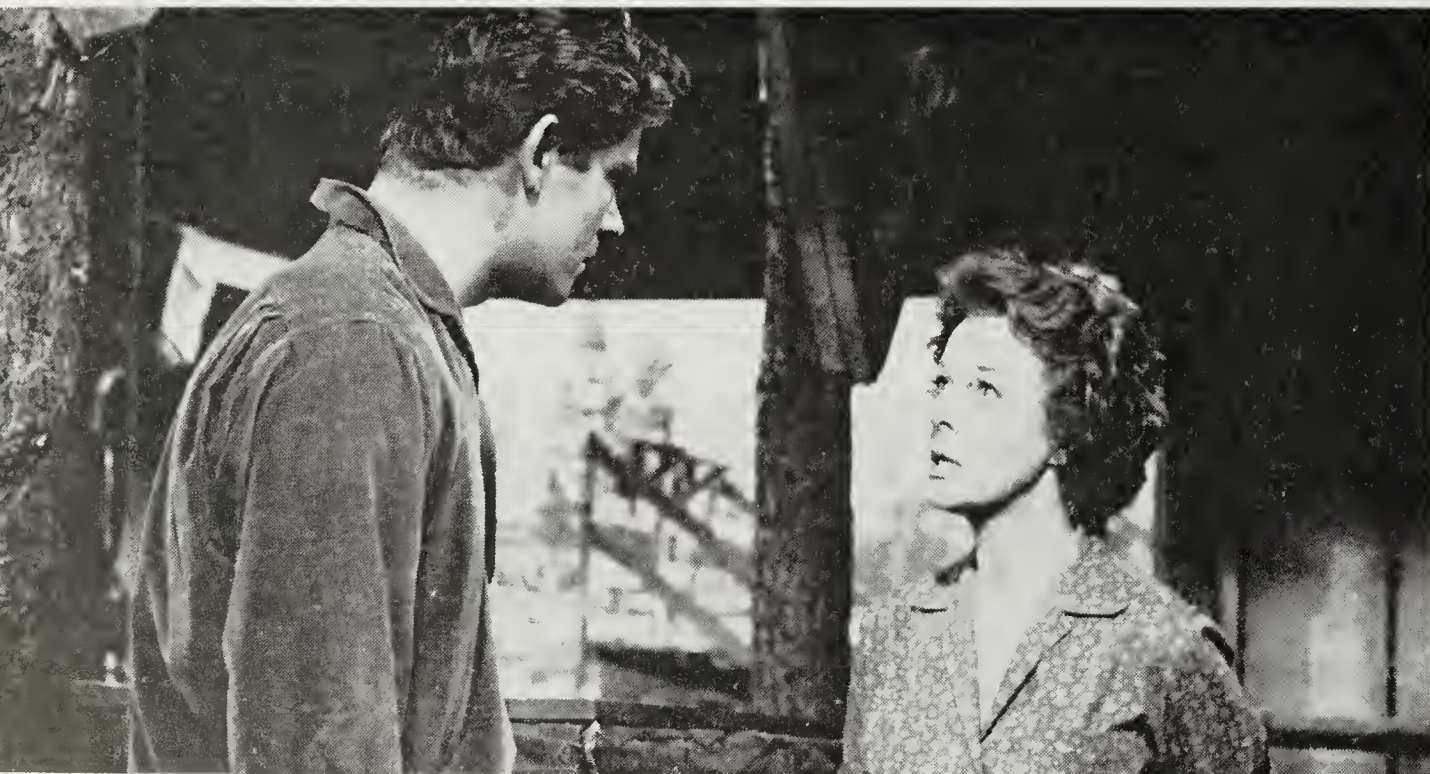
Elsewhere in this issue is a reproduction of the multi-paged wire from Adler that was read by Skouras to sales personnel at the company's recent national sales convention. Decisions on the 24 CinemaScope productions were finalized at meetings at the home office between the two company toppers and other executives.

The production schedule, of record proportions, reaffirms the faith of 20th-Fox in the future of the industry and in exhibition in particular and is another indication that this company, at least, has no intention at the moment of silencing or muting its big production guns.

The schedule, varied enough to please any cinematic taste, blends established stars with bright new faces, a casting technique that has proven successful at the boxoffice for 20th-Fox in the past. With the majority of moviegoers in the younger age bracket, inclusion of talented youngsters in shows starring better known names of proven boxoffice power provides insurance for youthful cus-

WOMAN OBSESSED • Susan Hayward, Stephen Boyd (romantic outdoor drama)

A PRIVATE'S AFFAIR • Sal Mineo, Gary Crosby, Barry Coe, Christine Carere, Barbara Eden (comedy)





HOLIDAY FOR LOVERS • Clifton Webb, Jane Wyman, Carol Lynley, Jill St. John, Gary Crosby (comedy)

tomers and a sound foundation on which to build the industry's future.

The 24 productions announced to go before the CinemaScope cameras include:

APRIL—Elia Kazan's production of "Time and Tide"; David O. Selznick's production of F. Scott Fitzgerald's "Tender is the Night"; Charles Brackett's production of Terence Ratigan's "O Mistress Mine"; John Wayne in "The Alaskans"; and Jack Cummings' "Stage Door," featuring an all-star cast of young performers, directed by Frank Tashlin.

MAY—Jerry Wald's production of Rona Jaffe's best-seller, "The Best of Everything"; Walter Wanger's production of "Cleopatra"; Charles Brackett's spectacle, "Salambo";

Samuel Engel's "The Story of Ruth"; "Sink the Bismarck," based on the classic sea story; and Dick Powell's production of "Bachelor's Baby," starring Bing Crosby.

JUNE—Darryl F. Zanuck's "De Luxe Tour"; Charles Brackett's production of Jules Verne's "Journey to the Center of the Earth," starring Pat Boone; and Jerry Wald's production of Sheila Graham's best-seller, "Beloved Infidel."

JULY—Samuel Engel's production of "The King Must Die," directed by Henry Koster; Mark Robson's production of the current runaway best seller by John O'Hara, "From the Terrace," and Jerry Wald's production of the D. H. Lawrence classic, "Sons and Lovers."

AUGUST—Jack Cummings' production of the Cole Porter stage hit, "Can-Can," and Jerry Wald's production of Clifford Odets' "The Story on Page One."

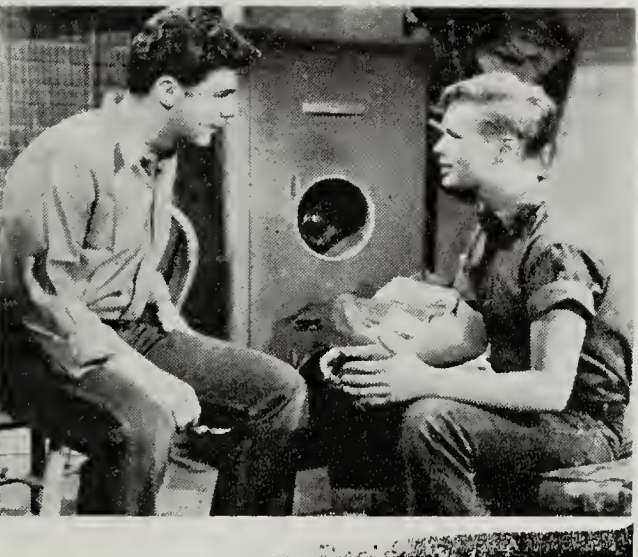
SEPTEMBER—Jerry Wald's production of a Grace Metalious original story, "Tight White Collar," and James Michener's "The Jungle."

OCTOBER—Jerry Wald's sequel to the top boxoffice production, "Return to Peyton Place"; "John Brown's Body"; and Darryl F. Zanuck Productions' adaptation of William Faulkner's "Requiem for a Nun."

Seen on these pages are scenes from the seven productions now ready for release or in late stages of shooting and editing. All are in CinemaScope.

WARLOCK • Richard Widmark, Henry Fonda, Anthony Quinn, Dorothy Malone, Dolores Michaels (western)

BLUE DENIM • Brandon DeWilde, Warren Berlinger, Carol Lynley (drama)



Does Addition Of Film Advertising Turn "Maja" From Art To Obscenity?

NEW YORK—The seesaw legal battle between United Artists, and the United States Post Office will reach its climax on or before May 1, when hearing commissioner William A. Duval renders his decision as to whether 2,268 postcard reproductions of Francisco Goya's "The Naked Maja" should be withheld from the mails as "obscene."

The decision, which will have sweeping Constitutional implications whichever way it is rendered, will be based on testimony given at a critical hearing held in the General Post Office on April 20 following the Post Office seizure of the postcards in New York on April 2 on the grounds they were "obscene, lascivious or filthy and therefore nonmailable."

Attorneys for both sides were acutely conscious of the fact that the Post Office seizure raised a series of important legal questions largely centered on the problem of whether the addition of advertising material to a given work of art renders it obscene within the Constitutional definition of the word. In the classic "Roth Case," the Supreme Court held that only materials that "arouse a prurient interest in the average man" could be declared obscene, and therefore not protected by the First Amendment of the Constitution.

Attorney Robert M. Ague, Jr., counsel for the Post Office, after conceding that the original painting was not obscene, contended that "... whether any material is obscene is dependent upon what use is made of it," and added, "... to the average person on the street, this is just another picture of a nude woman ... advertising a motion picture. You don't have to hit him over the head with a baseball bat. He gets the message. The picture is going to be sexy."

In answer, Eugene M. Kline, counsel for United Artists, presented a battery of expert witnesses to prove that 1) the painting, both original and as reproduced, was not obscene, and 2) the addition of advertising matter did not change the impact of the work of art on an "average man." The star witness was Dr. Theodore Reik, longtime associate of Sigmund Freud and one of the world's foremost psychoanalysts. Dr. Reik's testimony, however, was declared inadmissible on the grounds that he would be invading "the province of the hearing commissioner" in determining the degree of obscenity in the postcard reproduction. Post Office counsel Ague also objected to the Reik testimony on the grounds that the Doctor "... was not qualified as an expert on average, normal people."

In his affidavit, which was allowed by the hearing officer to accompany the transcript as an "offer of proof," Dr. Reik stated clearly that the painting was not obscene and further volunteered that the "fact that this noted painting is part of an advertising campaign nowise injects an overtone of prurience in the attitudes the average person would bring to the postcard."

Further expert testimony was offered by Dr. Horst Janson, chairman of the department of fine arts of New York University, who testified as to the significance of both Goya and "The Naked Maja" in the field of art. Dr. Janson introduced a vast number of art books, magazines and other publications to show that reproductions of "The Naked Maja" are widely accessible to the "average man." Also appearing before the hearing was Seymour M. Peyser, United Artists vice-president and general counsel, who explained the choice of

"Porgy" To Bow June 24 At Refurbished Warner

NEW YORK—Cinerama's "South Seas Adventure" will end a 40-week run at the Warner on May 17, when the theatre will be closed to be refurbished for the opening on June 24 of Samuel Goldwyn's "Porgy and Bess," it was learned last fortnight.

The Cinerama installation of three booths will be retained with the center booth enlarged for Todd-AO projectors.

Grainger, Bogeaus Set Production-Distrib Firm

HOLLYWOOD—J. R. Grainger, former president of RKO Radio Pictures, Inc., during the time Howard Hughes owned control of the company, has set up, in association with producer Benedict E. Bogeaus, a new motion picture distributing and producing organizations. The companies are Inter-Continent Releasing Organization, Inc., and Inter-Continent Films, Inc. Grainger serves as president of the former, with Bogeaus being president of the latter.

In addition to headquarters at Paramount-Sunset Studios in Hollywood, sales offices will be maintained in several key centers of the United States, including New York, Boston, Chicago, Dallas, Atlanta, Philadelphia, and Los Angeles. European headquarters will be in Paris with Jack Lamont in charge of sales. Latin American distribution will be handled out of Mexico City with Laurence Speirman in charge of sales.

The first motion picture to be distributed by Inter-Continent Releasing Organization, and produced by its counterpart company, will be "Jet Over the Atlantic," starring Guy Madison.

Arizona House To Open

SEDONA, ARIZ.—V. A. Tyler is opening the new 250-seat Sedona on or about April 24. Exhibitors Service, Inc., Los Angeles, is doing the buying and booking for the theatre.

the painting as part of the advertising campaign of the motion picture, "The Naked Maja." Peyser, under cross-examination, stated that it was entirely "natural" that the painting would be used for advertising purposes inasmuch as the film is directly concerned with the period of Goya's life when the painting was completed and tells the story of its conception.

In summary, Clifford Forester, representing the American Civil Liberties Union, described the Constitutional challenge that the current case represented and concluded with a stinging indictment of the Post Office and their "capricious" censorship. Forester quoted Judge Thurmond Arnold who said, "... perhaps it would be better if the Post Office Department laid aside questions of what is censorable or not, and just simply go about its business of delivering the mail."

Briefs on the case were scheduled to be submitted on April 27, and a decision will be reached on or before May 1. If the decision upholds the Post Office seizure, United Artists has promised to go into the Federal Courts for relief.

SW And Subsidiaries Report Record Profit

NEW YORK—S. H. Fabian, president, announced that for both the quarter ended Feb. 28, 1959, and the six months ended the same date, Stanley Warner Corporation and its subsidiaries report the largest profit since Stanley Warner was organized in 1953.

The profit for the quarter was 70 per cent larger than the profit for the corresponding quarter one year ago; the profit for the six months ended that date shows an increase of 56 per cent over the same period last year.

For the six months, the net income before federal and foreign income taxes was \$4,503,700, after deducting depreciation charges of \$2,483,900. The net income before federal and foreign income taxes for the corresponding period last year was \$3,073,500, when depreciation charges were \$2,658,500. The net profit for the six months after all charges, including federal and foreign income taxes, was \$2,253,700.

The profit for the six months is equivalent to \$1.11 per share of common stock outstanding, which compares with 69 cents per share earned one year ago.

During the six months, unusual property dispositions have resulted in losses of \$930,500. As a result of such losses there will be a saving of \$500,000 in the payment of federal income taxes.

For the six months, theatre admission, merchandise sales, and other income amounted to \$61,881,500, which is an increase of six per cent over similar income of \$58,275,500 for the corresponding six months one year ago.

The net profit for the quarter ended Feb. 28, after all charges including federal and foreign income taxes, was \$1,074,000 as compared with a net profit of \$632,000 for the same quarter last year. The net profit for the February 1959 quarter is equivalent to 53 cents per share of common stock; one year ago the net profit was equivalent to 30 cents per share.

Tenn. Exhibs Convene

NASHVILLE, TENN. — The Tennessee Theatre Owners Association convened last fortnight in the Hermitage Hotel here. The principal address was made by George Roscoe, director of exhibitor relations, Theatre Owners of America, who outlined TOA's achievements during the past year, and gave an optimistic picture of what the American Congress of Exhibitors is accomplishing.

He urged all-out support for ACE and made a plea for better theatre operation. He told the convention of the efforts of TOA "to try and salvage the business-building campaign which never got going, to make it into a complete package, and offer it at cost to any exhibitor who wants to put on a campaign of his own or join with other exhibitors in a state or a region for a broader campaign."

Roscoe also urged the theatre men to buy stock in the film companies so that exhibition might be able to exert an influence on distribution.

Young Stars On "Phila." Tour

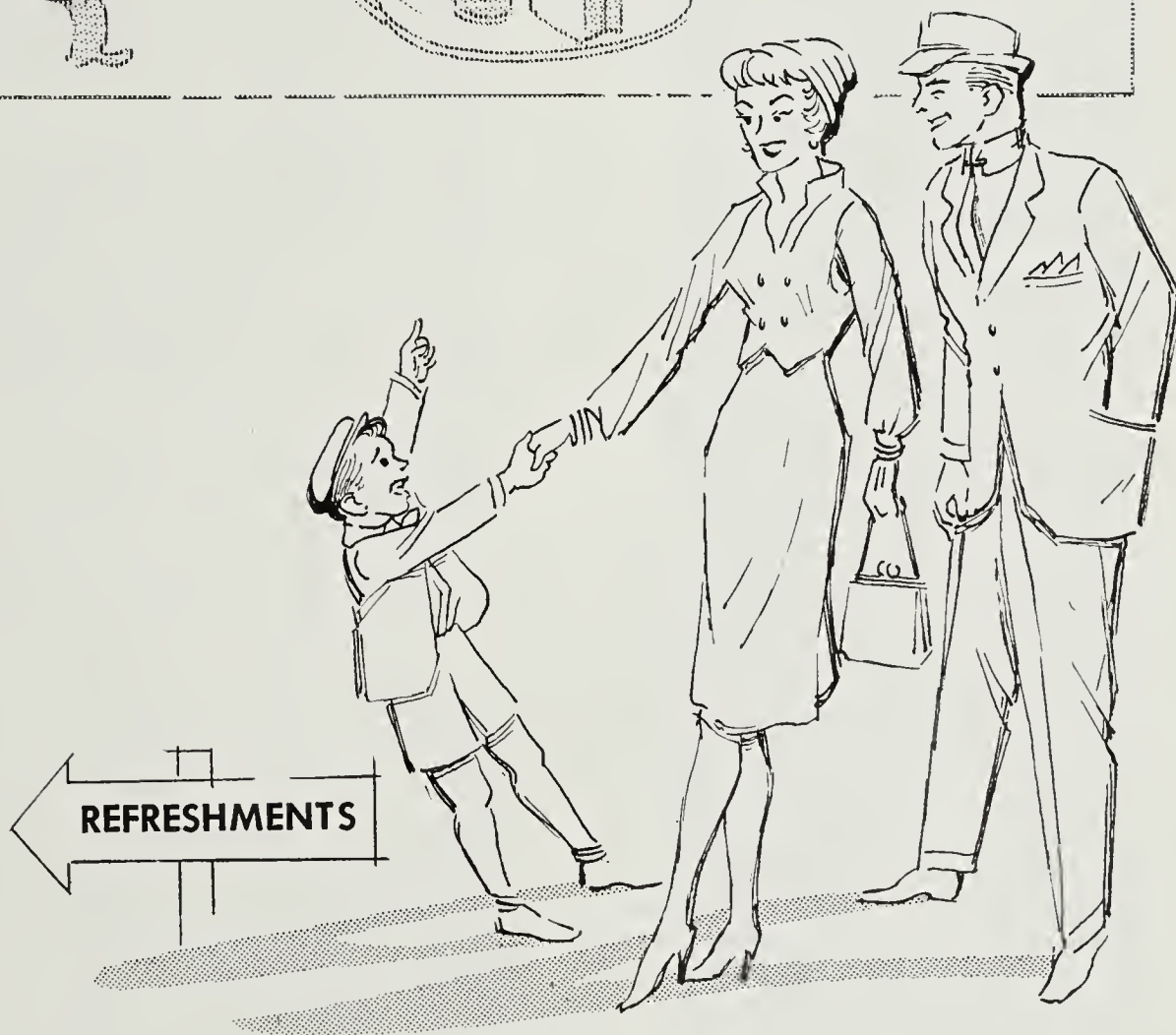
HOLLYWOOD—Scheduled last fortnight to make the May 6-19 Warners-Greyhound Scenicruiser coast to coast tour to Philadelphia for the premiere of "The Young Philadelphians" at the SW Stanley were young players Nick Adams, Peter Brown, Arlene Howell, Will Hutchins, Alan Hale, Jr., Diane Jergens, Roger Moore, Erin O'Brien, Roger Smith, and Connie Stevens.

The Prize Baby
has completed
production of
4 new
**Intermission -
Time**
BLOCKBUSTERS
for both
DRIVE-IN and
CONVENTIONAL
Theatres!...

Designed to
increase your
Concession
Sales to an
all-time high!

**4 Brand New,
Full-Color,
Animated and
Narrated**
**Intermission -
Time**
BLOCKBUSTERS

... "JAZZ BEAT,"
"CIRCUS," "KANDY KOPS,"
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NATIONAL SCREEN EXCHANGE



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Gigantic Col. Schedule To 1960 Involves 99 Pix At \$130,000,000

HOLLYWOOD—A gigantic production and distribution program involving 99 feature films with a projected negative investment of \$130,000,000 has been blueprinted by Columbia Pictures for distribution, production, and active preparation during the 18-month period between this April 21 and Nov. 1, 1960. The rise of Columbia as a world-wide filmmaker and distributor has been accomplished by the "new Columbia team" headed by president A. Schneider in New York.

This was revealed by Samuel J. Briskin, who starts his second year as vice-president in charge of west coast studio operations.

With the change-over, some of the leading filmmakers in the industry have joined the fast-growing Columbia roster of top independents who release their product through the company's world-wide distribution set-up.

Not counted in the general program is Samuel Goldwyn, whose motion picture production of "Porgy and Bess" is being distributed by Columbia in June.

Otto Preminger now has before the cameras "Anatomy of a Murder," currently filming in Ishpeming, Mich.

At the present moment, 34 independent producing companies, in Hollywood, New York, and abroad, are allied with the Columbia roster.

Twenty-four of these units are in Hollywood, including UPA Pictures. Four are based in New York, while six make their headquarters in Europe.

The Hollywood listing of Columbia independent producers includes Ansark (Norman Krasna), Arwin (Doris Day-Martin Melcher), Harry Joe Brown-Randolph Scott, William Castle and Associates, Clover (Sam Katzman), Corona (Roger Edens), RD-DR (Louis de Rochemont), DRB Productions, Globe Enterprises (Samuel Fuller), William Goetz Productions, Arthur Hornblow, Jr., Fred Kohlmar Productions, Morningside (Charles Schnee), Harry Romm Productions, Richard Quine Productions, Stan Shpetner Productions, George Sidney Productions, Security Pictures, Inc. (Sidney Harmon and Philip Yordan), Theodora Productions (Cornel Wilde), Thunderbird Productions (Kendrick Sweet and Don Siegel), Charles Vidor Productions, Philip A. Waxman Pictures, and the YOF Corporation (Bryan Foy).

Also producing at the studio in Hollywood directly for Columbia are Boris D. Kaplan and Michael Blankfort.

Based in New York are Preminger, David Susskind, Sudan (Paddy Chayefsky), and Drexel (Dick Clark).

Making their headquarters in Europe are Stanley Donen, Hammer Films, Highroad Productions (Carl Foreman), Raoul Levy, Sam Spiegel, and Warwick Films (A. R. Broccoli and Irving Allen).

Twenty-eight films are in the various phases of post-production activity prior to release; six are in production now; nine will go before the cameras by June 1; and 56 are scheduled to go into production by June 1 of next year.

Films awaiting release or available are "Babette Goes to War," "The Bandit of Zhobe," "Battle of the Coral Sea," "City of Fear," "The Crimson Kimono," "Face of a Fugitive," "Gideon of Scotland Yard," "Gun-

men From Laredo," "Hey Boy! Hey Girl," "The H-Man," "Idol on Parade," "It Happened to Jane," "Juke Box Rhythm," "Killers of Kilimanjaro," "Middle of the Night," "Murder Reported," "The Last Angry Man," "The Legend of Tom Dooley," "The Mouse That Roared," "The 30 Foot Bride of Candy Rock," "The Two-Headed Spy," "The Woman Eater," "The Young Land," "They Came to Cordura," "Verboten," "Yesterday's Enemy," and "Zex."

In addition to "Anatomy of a Murder," pictures now in production are "Man on a String," "Once More, With Feeling," "Our Man in Havana," "Rim of the Canyon," and UPA's "1001 Arabian Nights."

The nine films scheduled to start production by June 1 are William Goetz' "A Magic Flame," Sam Spiegel's "Suddenly, Last Summer," Ansark-Sidney's "Who Was That Lady?," William Goetz' "The Mountain Road," William Castle's "The Tingler," Philip A. Waxman's "Krupa Story," Harry Romm's "Have Rocket, Will Travel," and Clover's "Lucky" and "High Trap."

The 56 properties on the drawing boards for production between June 1 of this year and Nov. 1 of 1960 include "The Image Makers" (Quine), "Who Is Sylvia" (Corona-Arwin), "The Devil at Four O'Clock" (Kohlmar), "Pepe" (Sidney), "Gulliver's Travels" (Morningside), "Caves of Night" (Theodora), "Strangers When We Meet" (Quine), "Give Me The Stars" (Morningside), "The Twelfth Step" (Security), "Wackiest Ship in the Navy" (Kohlmar), "Time of the Dragons" (Goetz), "The Beach Boys" (Corona-Vidor), "Guns of Navarone" (Highroad), "Other Side of the Coin" (Carlyle), "Raisin in the Sun" (Susskind-Rose), "That Hill Girl," "Baa, Baa Black Sheep," and "Barbara Greer" (all from Kohlmar), "Home Before Christmas" and "Sure Hand of God" (from Security), "Here Come the Brides" (Sidney-Corona), "Cry for Happy" (Goetz), "Roar Like a Dove" (Quine-Arwin), "Air Force Academy" (Morningside), "Revival" (Susskind), "The Chase" (Spiegel), "League of Gentlemen" and "Holiday" (from Highroad), "A Gift from the Boys" (Donen), "Bunny Lake is Missing" (Carlyle), "Brink's Bank Robbery" (YOF), "The Adventures of Don Quixote" (Clover), and "The Man Vanzetti" (Quine). Boris D. Kaplan is preparing four properties for Columbia directly. They are "Fear No Evil," "Let No Man Write My Epitaph," "The Tiger's Tail," and "Bent's Fort." Michael Blankfort is preparing an untitled vehicle.

In addition, Harry Joe Brown and Randolph Scott will produce one picture; Samuel Fuller will deliver three more; Arthur Hornblow, Jr., will prepare two; William Castle will do two; Dick Clark will have two ready; Raoul Levy will deliver three.

Properties now owned by Columbia which are awaiting assignment to a production company include "Andersonville," "The Night Circus," "Last Frontier," "Return Fare," and "Joseph and His Brethren."

Studio Operation Cost Cut 30 Per Cent—Briskin

Briskin revealed that the cost of overall studio operation at Columbia has been cut by 30 per cent during the first year of his three year contract. He said he believed that these cuts can be cut another 10 per cent.

It is now possible, he said, for the studio to

List Firm Merged Into Glen Alden Corp.

WILKES-BARRE, Pa. — List Industries Corporation last week was merged into Glen Alden Corporation forming a company with assets of more than \$132,000,000.

Announcement that the merger had become effective followed approval of the merger agreement in voting at the Glen Alden annual meeting here. List Industries shareholders approved the merger at their annual meeting on April 10.

Glen Alden is the surviving corporation.

The merger agreement provides for the expansion of the Glen Alden board of directors to 18 members — the former Glen Alden directors plus 10 List Industries directors who are not now Glen Alden directors.

Glen Alden's new, complete slate of officers, elected at a board meeting following the merger, includes Albert A. List, chairman of the board and president; Gilbert S. McClintock, vice-chairman of the board; vice presidents: Harry W. Bradbury, president, Glen Alden; William J. Durocher, president, USF-Aspinook Finishing Division; Benjamin R. Ebersman, president, Mathes Division; Alvin O. Herud, president, Aluminum Industries, Inc.; Milton Hubschman, president, E. Hubschman and Sons Division; Sol A. Schwartz, president, RKO Theatres, Inc.; and Dudley G. Layman was elected financial vice-president and treasurer.

The merged corporation has the benefit of the former Glen Alden's \$9,800,000 tax loss carry-forward and other tax benefits.

Later, Glen Alden Corporation was listed on the New York Stock Exchange.

Smith Leases Fla. House

TAMPA, FLA.—The Britton, built in 1956 by S. E. Britton, was leased last fortnight by Smith Management Company, Boston, through Berk and Krumgold, New York theatre realty specialists.

Located in the Britton Shopping Plaza, the Britton is the most modern and luxurious theatre in Florida and has a seating capacity of 1,986. It is one of the few theatres in Florida equipped with both Todd-AO and also 70mm equipment. The Shopping Center provides a parking area with a capacity of 2,200 cars.

offer an independent producer a 25 per cent charge for production overhead and said he hopes to bring the figure down below that.

Aside from independents releasing through the company, Briskin said studio production will be at about the rate of 30 a year, estimating that "We will be releasing between 35 and 40 pictures this year."

"There will always be a profitable theatre for the motion picture," the studio head said, adding, "but the marginal theatre will have to go."

"It is practicable to maintain a sufficient flow of high-quality product," he said, "if you have enough good people making them and spend enough money."

The picture market today, he said, faces "a higher ceiling than ever—nobody knows how high—with no bottom at all; when a picture doesn't catch on, it just doesn't fail—it falls clear through the floor."

This kind of market, he said, makes it possible "for us to pay prices for subject material that would have formerly been called prohibitive; and makes it practical to invest a large amount of money in a suitable subject without following any of the old methods."



The NEW YORK Scene

By Mel Konecoff

PRODUCTION NOTES: Samuel Bronston, producer of "John Paul Jones," at a luncheon press conference at the Sherry-Netherlands Hotel, reported that his Technirama-Technicolor story of the famous naval hero will world premiere June 16 at the Rivoli here to be followed by other key openings.

Proceeds from the Warners release will go to the Navy League, and the Secretary of the Navy has promised full cooperation wherever it plays. In New York, the film will highlight New York's celebration of

the Henry Hudson-Champlain 350th anniversary, cooperating with an MPA request that as many pictures as possible open during that week.

The film, which cost \$5,300,000 and which needs to bring in eight and a half millions to break even couldn't have been made here, said Bronston, unless miniatures were used, which would have lessened the effect that the film has on viewers.

His next will be "Son of Man" (temporary title), which is the story of Christ and which will get under way in July in Madrid, Jerusalem, and the Near East. It is budgeted at \$4,300,000, with no cast or distribution set as yet. This will be followed by "Lord Nelson" in April, 1960, in England and Spain at a budget of \$5,500,000.

INSTALLATION NOTE: Cinema Lodge, B'nai B'rith, got itself a new president last week. Well, not really a new one because Al Schwalberg has held the post before, back in 1939 when the Lodge was founded.

About 350 members and guests were on hand at the luncheon at the Hotel Astor where Harry Brandt inducted Schwalberg. Retiring president Joseph Rosen was honored with a gift of a hi-fi set. Jack Levin made a fine master of ceremonies.

Also sworn in were Jack Hoffberg, executive vice-president; Jack Weissman, treasurer; Abe Dickstein, secretary; Irving Brown, Maurice Lechen, Milt Livingston, Joseph Margolies, David Picker, Sol Rissner, Norman Robbins, Nat Rudich, and Leonard Rubin, as vice-presidents. Trustees inducted included Max Blackman, Sidney Burdick, Julius Collins, Harold Danson, Leo Jaffee, Joseph Mahara, Arthur H. Schwartz, and Karl Tausig.

Aboard the dais were Leo Brecher, Joseph Levine, Irving Ludwig, Sidney Markley, Harry Kalmine, Russell Downing, Henry "Hi" Martin, Leslie R. Schwartz, Solomon M. Strausberg, William J. German, Sol A. Schwartz, Harry Brandt, Schwalberg, Levin, Rosen, Harvey Platt, Si Fabian, Ned Depinet, Sam Rinzler, Spyros S. Skouras, Leo Jaffe, Alex Harrison, John O'Connor, Emanuel Frisch, Oliver A. Unger, Edward Morey, Saul Jeffee, Rabbi Birstein.

At a table designated for past presidents were Mr. and Mrs. S. Arthur Glixon, Irving Greenfield, Arthur Israel, Jr., Martin Levine, Burton Robbins, Robert K. Shapiro, Adolph Schimel, Bob Weitman, as well as Mrs. Joseph B. Rosen and Mrs. Alfred W. Schwalberg.

SPRING NOTES: Five thousand freshly cut narcissi, a gift of the Town of Montreux and the Canton of Vaud in Switzerland, were flown to town and distributed to patrons attending the opening day's evening performance of the Radio City Music Hall. The new stage show, "Swiss Echoes," opened along with "Count Your Blessings."

SHORTIES: American-International execs so impressed with "Hypno-Vista," which plays on the power of suggestion in "Horror of the Black Museum," that more pix may be using same in the future. . . . From George Thomas, Jr., in Australia came a miniature boom-erang plugging Stanley Kramer's "On The Beach." Who pays for the broken window, George? . . . From producer Ted Richmond in Spain comes photos plugging "Solomon and Sheba." That's no bull. . . . From UA comes "art studies" of Marilyn Monroe, naturally plugging "Some Like It Hot." She takes a good photo, that gal. . . . Earl Grant sings the theme from "Imitation of Life," so natch U-I's Phil Gerard sends along the record. Good man.

RKO Managers Realigned

NEW YORK—The following realignment of RKO theatre managers has just been announced: Nicola Constabile, transferred from the RKO Alhambra to RKO Royal, replacing Richard Reynolds, deceased; William Duggan, from the RKO Hamilton to the RKO Alhambra; Warren Rodenbach, from RKO Marble Hill to RKO Hamilton; and Miss Lillian Mann, promoted from assistant manager of the RKO Castle Hill to manager at the RKO Marble Hill.

AB-PT To Name Directors

NEW YORK—At the annual meeting of American Broadcasting-Paramount Theatres Inc., on May 19 stockholders will be asked to fill two vacancies on the board of directors, with management nominating Joseph A. Martino, president, National Lead Company, and Alger B. Chapman, chairman of the board and chief executive officer, Beech-Nut Life Savers, Inc., to succeed the late Edward J. Noble and Earl E. Anderson.

Century Promotes Two

NEW YORK—Leslie R. Schwartz, Century Circuit, Inc., announced that Joseph M. Geoghan, heretofore head of real estate and insurance department, will vacate that post to devote full time to the company's diversification program as assistant to Martin H. Newman, secretary and treasurer.

Century is presently constructing a 50 lane bowling establishment in Huntington, Long Island, and recently acquired a radio station in Rochester, New York. Joseph G. Wickham, formerly assistant to Geoghan, steps up to head the real estate and insurance department.

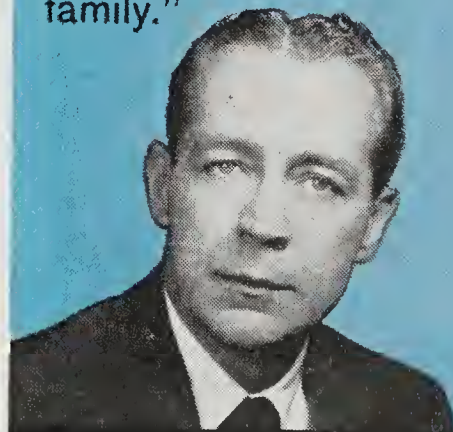
N.Y. Tax Take Down

NEW YORK—It was reported last fortnight that city amusement tax receipts during 1958 totaled \$6,936,000. This was 29 per cent less than the \$9,767,000 collected in 1957, according to final figures.

IT...
..HAPPENED..
...TO...
..JAY...

Jay Wren
Viking Thea. Corp.
Philadelphia

"A projection room full of 'entertain-me' exhibitors howled while viewing the colorful romantic comedy drama, 'IT HAPPENED TO JANE.' Delightful Day's delusious; Lemmon and Kovacs are at their hilarious best. Here's wholesome entertainment for the entire family."



IT...
..HAPPENED..
...TO...
..JANE"

FROM COLUMBIA...



LONDON Observations

by Jock MacGregor

A "SHOWMEN OF THE YEAR" award—three runners up—three of the five Silver Achievement Citations issued. That is the proud record of Associated British Cinemas in the 1958 MPE Exploitation "Showmen of the Year" contest. Needless to say, the directors are extremely bucked that their personnel featured so prominently in an international contest judged predominantly by American theatre executives.

Such an achievement called for a celebration, and Bill Cartlidge brought the three principle winners to London so that he could personally make the presentations. Douglas Adams made the 800 mile round trip from Kirkcaldy, Scotland, where he manages the Regal, to receive the \$200 check and title of "Showman of the Year" for tying for fifth place. He also received his Silver Citation, along with Nat Matthews of the Ritz, Leyton, London, and Ron Crabb of the Lyric, Wellingborough, who has already qualified for two 1959 Achievement Citations.

In congratulating Doug, Bill said how delighted he was that he had brought this distinction to ABC. He had many nice things to say about the contest which he believed was a real spur to managers. What he liked most was that it was different from the special drives and campaigns for individual pictures within the circuit. Then managers felt obliged to partake, but with MPE they submitted campaigns entirely of their own free will because they wanted to compete. Here they were receiving the rewards for their initiative.

In acknowledging the check and silver citation, Doug paid tribute to head office support and his staff. Delighted as he was to find himself on the cover of MPE, he was particularly happy to see ABC mentioned in the caption. He felt he had really done something for the company.

The corporation took advantage of these outstanding showmen being in Town and recognized their talents in the most practical manner. They joined the studio, distribution, and theatre publicists in the conference to decide the national campaign for "Look Back in Anger," which Princess Margaret will honor at a premiere on May 28. In America, this Richard Burton-Claire Bloom starrer will be a Warners release.

At another function, Len Leech, of Pepsi-Cola International, presented Doug with the Pepsi-Cooler Picnic Chest which Norman Wasser had had specially flown across the Atlantic. It is believed to be the first in this country.

UNITED ARTISTS has been celebrating its 40th Anniversary. Monty Morton has appeared on TV and radio programs and introduced excerpts from such pictures as "Some Like It Hot," "Shake Hands With The Devil," "Alias Jesse James," and "I Want to Live," which though still denied a certificate here has been passed by the Irish censor. . . . In what is believed to be unprecedented among gestures in the industry, Associated British's Jack Goodlatte issued a press statement announcing that the independent (but virtually rival company) Nat Cohen-Stuart Levy production, "Carry On, Nurse," has taken more money than any picture ever on the ABC circuit in London, nearly \$280,000. . . . Nicole Milnair invited press and friends around to her new mews house to meet the cast of "As Dark As the Night," and then slipped quietly away to Paris as soon as the party got started. She left Laraine Day, Hermione Baddeley, director Terrence Young, and others for good measure. . . . Britain's three major circuits will revert to the former Sunday or Monday starting day for new programs, beginning at once. A test of opening new films on Friday, to increase word of mouth attention, had no effect on box office results.

COMPO May Consider Nation-Wide War Against Daylight Saving Time

NEW YORK—It was learned last fortnight that in response to a request for action from the Virginia Motion Picture Theatre Association, COMPO's triumvirate may consider taking on a nation-wide war against daylight saving time.

If the triumvirate approves, the matter will be submitted to the May meeting of the COMPO board, executive committee, and membership for the final decision.

If the decision is favorable, COMPO will then proceed to organize the country's exhibitors in support of H.R. 1354, introduced at this session of Congress by Rep. Harley O. Staggers, Democrat, West Virginia, and referred to the House Interstate and Foreign Commerce Committee.

This bill would amend the 1918 Standard Time Act so as to insure that the standard time established by it shall be the measure of time for all purposes, for hearing either

at the present session or the next, which starts in January.

At present, the Federal law establishes the time zones on each 15 degrees of longitude and leaves it to the Interstate Commerce Commission to define the exact boundaries of the zones, but the law now applies only to interstate common carriers and Federal activities. Further, there is no enforcing penalty.

The Staggers measure is designed to broaden the scope of the Federal act under the authority given to Congress by the standard of measures clause in the Federal constitution, so as to make it applicable to all purposes within the respective zones, and enforce it nationally the entire year.

The bill has enlisted the support of many volunteer workers, including theatre owners in numerous areas, and petitions to the House are in circulation.

Unique Distrib Plan Launched By UPA

HOLLYWOOD — In a revolutionary distribution move, Stephen Bosustow, president, UPA Pictures, Inc., and Roy Haines, former president and general manager, Warner Brothers Distribution Corporation, last fortnight outlined an "unlimited play agreement" under which exhibitors contracting for 12 "Mister Magoo" cartoons a year will be permitted to retain possession of each of them for 12 months and play them as long or as often as they wish in stipulated theatres.

Haines this week is leaving on a tour of exchange centers and major cities taking orders for the service, which will start late this year and continue with the delivery of one cartoon each month.

The new "unlimited play agreement" provides for the exhibitor keeping each cartoon for a year, exhibiting it at will in theatres named in the contract before returning it to UPA. Circuits may contract for as many prints as they may require, and may rotate their exhibition throughout their theatres included in terms of their lease. All contracts are to be flat lease deals, individually negotiated with Haines, who will then return to the UPA headquarters in Burbank. No exchanges are to be maintained, and all shipments of prints will be direct from the UPA studio to theatres, returnable one year from receipt.

The plan, it was pointed out, will enable theatres to have a single-reel cartoon or more in the booth at all times to round out running times, and eventually as time goes on permit them to assemble their own cartoon shows from the reels on hand.

UPA recently completed its distribution of shorts through Columbia, but that company will distribute UPA's "Magoo's Arabian Nights" feature as previously announced.

Hospital Tour June 25

NEW YORK—The annual pilgrimage of directors and "stockholders" of the Will Rogers Memorial Fund and invited guests to the Saranac Lake Hospital and laboratories will leave New York City via Greyhound buses on June 25, it was announced last fortnight.

Herman Robbins and his sons will host the party at his Edgewater Motel, Schroon Lake, from which the guests will be taken to the hospital to spend a day at meetings, research clinics, and the annual luncheon with patients and guests.

Meanwhile, all purchasers of tickets to the Will Rogers Memorial Fund benefit of the legit attraction, "Destry Rides Again," May 22, at the Imperial, will have a chance of winning three U.S. Savings Bonds.

FPCC Income Rises

TORONTO, CANADA—The net income of Famous Players Canadian Corporation increased last year to \$2,656,468 or \$1.53 per share, compared with \$2,220,186 or \$1.28 per share in 1957, it was revealed last week.

The total income in 1958, according to FPCC president John J. Fitzgibbons, was \$5,290,197, against \$4,926,114 in the previous 12 months.

Paramount Votes Dividend

NEW YORK — The board of directors of Paramount Pictures Corporation voted a quarterly dividend of 50 cents per share on the common stock, payable June 12 to holders of record May 25.

Ohio Admissions Tax Could Cripple Theatres

COLUMBUS, O. — As many as half of Cleveland theatres may be forced to close if the state approves the proposed three per cent admissions tax included in the omnibus tax bill sponsored by Sen. Stephen Olenick, Democrat, Youngstown, said Ken Prickett, ITO secretary, in a speech prepared for presentation to the Senate taxation committee.

Prickett pointed out that there are now only 75 theatres operating in the Cleveland area, compared with 108 indoor and drive-ins 10 years ago. He said that he was in Cleveland a few days ago and learned that the 1300-seat Capitol there was closing.

"Ohio theatres are much worse off than theatres nationally," said Prickett, "for while grosses nationally are up slightly, Ohio's grosses are down. I believe this is due mainly to the fact that Ohio is the most heavily television-saturated state in the nation."

"The state saw fit several years ago to give theatres relief from the admissions tax. At that time, permission was granted to cities to apply an admissions tax. Many of them did. Since that time, cities and towns being aware of the desperate situation of the motion picture theatre have repealed this tax. The one major city still collecting the tax is Cleveland. If the bill is passed, it will add a burden to the theatre industry which may well mean the closing of as many as 50 per cent of the existing theatres in Cleveland."

Jack Armstrong, Bowling Green, operator of 21 theatres in northwestern Ohio towns, told the committee that the proposed tax "would be a great blow and will cause the closing of many more theatres." He said, "We need tax relief in order to continue in business." In his area, he pointed out that city admissions levies were recently eliminated in the towns of Maumee, Port Clinton, and Napoleon.

Industry Dividends Dip

WASHINGTON—The Department of Commerce reported last fortnight that the motion picture corporations issuing public reports paid \$3,561,000 in cash dividends in March, compared with \$4,416,000 in March, 1958.

Cumulative dividends for the first quarter of this year totaled \$7,074,000 against \$6,180,000 in the same period of 1958.

Distrib Protests Detroit "Must Die" Censorship

NEW YORK—While acceding to their demands in order to take care of immediate bookings, Sanford W. Weiner, president, Film Representations, Inc., last fortnight protested the "arbitrary action of Detroit police censorship in ordering deletions in 'He Who Must Die.'"

He pointed to quotes from screening bodies of all faiths, daily newspapers, motion picture critics, national and local magazine critics, and others, and said that "their evaluation of the film treats your request for deletions with the scorn it deserves."

Weiner concluded that "It is this kind of irresponsible judgment that is being shown by your censor department that has made police censorship almost a dirty word in the minds of the thinking public."

Better Theatre Projection, Sound Aim Of Exhib Education Campaign

NEW YORK—The improvement of movie and sound projection took a big step forward recently with the organization, at a meeting called by the Theatre Owners of America at the Hotel Astor, of the Council for the Improvement of Theatre and Motion Picture Projection.

Representatives of four trade associations, the IATSE, two carbon companies, and two sound service organizations, meeting with TOA president George G. Kerasotes, agreed upon the immediate institution of an educational campaign for theatre operators for the improvement of projection, sound, and physical theatre maintenance.

The meeting was keynoted by Kerasotes' statement, "That better projection pays." It was agreed TOA would take the lead in an educational campaign to reestablish in theatre operators and owners, the realization that presentation of the best possible picture and sound in the most comfortable surroundings is the prime means of retaining and building patronage. It was then agreed that a questionnaire would be sent to all theatre owners in the country on which they would indicate what technical inspection and services they desired. The theatre operator would be asked to name the equipment dealer or dealers with whom he does business. TOA would then forward this request to the dealer, and the dealer, after handling that portion of the service requested for which he was equipped, would call in the sound, projection, and other specialists as required. After the services were performed, the dealer would so advise TOA so that an adequate follow-up could be maintained.

The nine companies and trade associations represented agreed to constitute themselves as the Council to initiate and carry out the program and to meet as often as required to implement it. It was further agreed that after immediate objectives were achieved, the scope of the Council's activities would be enlarged to include other phases of theatre operation.

TOA's call for the meeting was motivated by the report of the Motion Picture Research Council, which in a two-year survey found sub-par projection in 70 per cent of the

theatres inspected. It was the unanimous conclusion of the Council that the booth is the heart of the theatre screen presentation; that it cannot be neglected; is not a necessary evil; nor a place for short-sighted economies. It was the opinion that this message must be carried to exhibitors on a non-commercial basis so that the technicians in the projection, sound, and other equipment areas, would be able to constructively advise the theatre requesting the service, on the best means of improving their projection, sound, and physical theatre equipment.

Attending the meeting were National Carbon Company, J. W. Cosby; Lorraine Carbon Company, Edward Lachman; Altec Service Company, Martin Wolf; RCA Service Company, Ben F. Biben; TESMA, Larry Davee, Vice-President; IATSE, Walter F. Diehl, Assistant International President; SMPTE, John W. Servies and Col. Charles S. Stodter, executive secretary; MPAA, Jack McCullough; TOA, George G. Kerasotes, president, Albert Pickus, chairman, executive committee, Nick Schermerhorn, member, Theatre Equipment Committee, Joseph Alterman, administrative secretary, and Al Floersheimer, director of public relations; TEDA, J. Eldon Peek.

In one of its first actions, the Council congratulated Spyros P. Skouras, president, 20th-Fox, for making his company's product available in stereophonic sound.

The Council also urged exhibitors who are equipped to present stereo sound to do so, and to aggressively advertise it.

San Juan Tops UA Drive

NEW YORK—United Artists' San Juan (Puerto Rico) branch has won the grand prize in the 1958 International Drive honoring Arnold M. Picker, vice-president in charge of foreign distribution, it was announced by Louis Lober, home office captain.

The San Juan office, managed by Sam Jones, topped the 92 UA overseas branches in Europe, Asia, Africa, Australasia, and Latin America that competed in the sales contest, which registered the biggest foreign business in the history of the company.



Among those who met recently at the Hotel Astor, New York City, to establish the Council for the Improvement of Theatres and Motion Picture Projection were, reading clockwise around the table and starting at the right front: George G. Kerasotes, president, TOA; Albert Pickus, chairman, TOA executive committee; Joseph Alterman, TOA administrative secretary; Edward Lachman, Lorraine Carbon Company; J. E. Peek, Theatre Equipment Dealers Association; Larry Davee, Theatre Equipment and Supply Manufacturers Association; Nick Schermerhorn, vice-president, Walter Reade Theatres; John W. Servies, Society of Motion Picture and Television Engineers; J. W. Cosby, National Carbon Company; Ben F. Biben, RCA Service Company; Charles S. Stodter, executive secretary, SMPTE; Jack McCullough, Motion Picture Association of America; Walter F. Diehl, assistant international president, IATSE and MPMO union; and Martin Wolf, Altec Service Company.

ALBANY

Steve Ravena, who managed the Capitol, Ballston Spa, for Jules Perlmutter on lease from Benton Theatres, was engaged by Howard Goldstein to direct the Dix Drive-In, Hudson Falls. Goldstein re-opened the D-I last week. Fort Warren Drive-In, Castleton, Vt., also operated by Goldstein and his younger brother, Herbert. . . . Max Friedman, who served as buyer in the former upstate zone offices of Warner Circuit and who more recently has been running Babcock in Wellsville, flies into Albany every other week, to arrange bookings for the Eagle. . . . Staging & Projection Technicians, Inc., has been formed to conduct a motion picture business at 254 W. 54th st., New York City. Authorized capital stock is 200 shares, no par value. Sol Ringel, 500 Fifth ave., is a director and filing attorney.

ATLANTA

Gov. Buford Ellington, of Tennessee, signed a measure reducing the 2 percent tax on admission to 1 percent effective July 1, and abolishing the right of municipalities to collect a tax on tickets. This means a tax relief of 3 percent to theatres in Nashville, Tenn. . . . The Roxy was host to 500 orphans at a special showing of Walt Disney's "Sleeping Beauty," recently. . . . Bill Wilson will open a new drive-in, the Sherryl, Hiwassee, May 1. Bookings will be handled by Mrs. Marguerite Stith. . . . After working on the project for more than a year, James Reynolds, Union Theatre, Union Point, received approval from the city council for Sunday movies.

BOSTON

New managing director, Boston Cinerama, is Raymond Connor who managed the two Keith theatres in 1929. He replaces Rudolph Kuehn who has been transferred to Los Angeles. . . . Max Michaels, Stanley Warner circuit, has resigned. His spot has been taken by J. B. Russo, in from Cleveland. . . . Abe Weiner, former district manager for Rank Film Distributors, has joined NTA as eastern district manager for New England, New York State and Pittsburgh. . . . Roland Lorenzen, formerly of Omaha, Neb., is the new manager of the Wollaston, Wollaston, recently taken over by Arthur Howard. Affiliated Theatres is handling buying and booking. . . . The Route 133 Drive-In, Georgetown, which last year was leased to the Rifkin circuit, is now being managed by Lon Hacking, who is also doing the buying and booking. . . . Atty. Gen. Edward J. McCormack, Jr., who is trying to abolish capital punishment in the Commonwealth, hosted the entire Legislative body to a special screening of "Compulsion" in the Capri, recently. The film opened that night in the Gary. The screening was arranged by Ben Sack, president, Sam Richmond, general manager, and Phil Engel, 20th-Fox publicist. . . . Carl Goldman, executive secretary of Independent Exhibitors Inc., of New England, reports that the operators of the Morton, Dorchester, Robert Waldman and Al Lourie, have joined the organization. . . . The 6th annual Motion Picture Industry Golf Tournament will be held at the Woodland Country Club, Auburndale, Mass., Monday, June 8.

The committee for the event includes Jim Mahoney, Interstate Theatres Corp.; Dick Dobbryn, Myer Feltman, Jerry Govan, Mal Green, Harry Rogovin, Larry Herman and Ken Douglass. . . . The world premiere of Columbia's "It Happened To Jane" is set for May 13 in the Astor, Boston, with an opening night benefit for the St. Francis deSales Parish in Roxbury. Doris Day will be in town the day before the opening for press, radio and TV interviews arranged by Columbia's Jack Markle.

BUFFALO

Bradford Dillman, one of the stars of "Compulsion," coming soon to the Center did some tub-thumping for the film when he visited here recently. He appeared on the stage of the Center theatre following an afternoon preview of "Compulsion." . . . Erie County members of the Senate and Assembly are being urged to oppose movie and television censorship bills in a letter from the Niagara Frontier Branch of the American Civil Liberties Union. The letter cites opposition to the censorship bills by The Buffalo Evening News, which declared "the ultimate responsibility in this field is better left to private citizens acting in their private capacity." . . . The new policy at the Glen Art in Williamsville, recently leased by Miracle Films, Inc. has started off well according to manager Richard Herman. D. E. Griffith's "Birth of a Nation," will be his second attraction. All foreign films will be presented in the original language with English sub-titles. Patrons have expressed a preference for sub-titles to dubbed dialogue. . . . Money to provide living accommodations for a resident doctor during the summer camp season will be sought by Boy Scouts in the Finger Lakes Council through benefit film shows this week. Tickets for the shows, to be presented in the Geneva Theatre, Geneva; the Playhouse Canandaigua; the Elmwood, Penn Yan; the Capitol, Newark; and the Strand, Seneca Falls, are being sold by Cubs, Boy Scouts and Explorers. The same double feature program will be shown in each of the theatres; "The Pursuit of the Graf Spee," and a Bowery Boys film.

CHARLOTTE

The sheriff's office in Nash County, N. C., has warned economy-minded teenagers who sneak into drive-in theatres in automobile trunks that the practice can be dangerous. The warning told of a youth who collapsed from carbon monoxide poisoning after successfully entering a Nash County drive-in while hidden with another boy in the trunk of a car containing three paying customers. It said the driver, fearing he would be caught, drove away a short time after entering, with

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Des Moines Territory

Issue of May 6

Washington, D.C. Territory

Issue of May 13

Save Them!

the boys still in the trunk. When he stopped to let the boys out one of them collapsed. The boy was taken to a doctor for treatment.

CHICAGO

Carson W. Rodgers plans to rebuild his Rodgers Theatre, Carbondale. . . . Mae Tinee, movie critic for the Chicago Tribune, attributes "The Power of Women" to the upsurge of movie attendance over that of a year ago. She says further that the women go strongly for Westerns. . . . John Thoma, Valencia manager, supervised a \$35,000 renovation of

the house which included a new \$12,000 projection booth. . . . Mr. and Mrs. James Levitt reopened the Clayton, Clay City. . . . Frank Stewart, had free popcorn distributed to patrons at the fifth season re-opening of his Widescreen Drive-In, near Champaign. . . . Jack Belasco, Woods manager, finds that patrons are very pleased with the continuous soft music broadcast into his lobby. . . . Clyde Morrell, Lakeland, Florida, theater man, narrowly escaped from the fire which enveloped his room in a downtown hotel, recently. . . . Irwin Noyer, Nortown manager, finds that youngsters are better behaved ever since he required them to sign "Good Citizenship" pledges. . . . Tony Valenti was named Capri manager. . . . Abe Teitle, World Playhouse owner, joined a Hollywood film importing organization which will distribute nationally.

CINCINNATI

Changes in ownership of area drive-ins include Cruise-In, Eaton, O., sold to Charles Rubel by Clemmer Brothers; Star-Glo, Middleton, O., to Earle Cox by Charles Pervis; Wayne, Harlan, Ky., to Mrs. W. E. McClland by William Wright; and Crab Orchard, Crab Orchard, W. Va., to Eugene Warden by E. Harvey. . . . Lou Marcks expects to open new Tri-State Drive-In, Chesapeake, O., by mid-May. National Theatre Supply is furnishing all equipment. . . . NTS recently installed new lighting equipment at the Cruise-In, Miamisburg, O., owned by Lou Clemmer. . . . William Garner, new Buena Vista booker, had his car stolen recently.

CLEVELAND

The Palace passed from the management of the Stanley Warner Cinerama Corp., to theatre owners Samuel Silk and William Halperin, of New York, with Max Mink continuing as general manager. . . . Mink is also operating the 3000-seat Cain Park, Cleveland Heights. Bob Hope will open the theatre June 15. . . . The Variety Club, at its Academy Awards party last Monday night, presented honorary annual membership cards to Perry Carter, head of Local 160, I.A.T.S.E.; William Finnegan, head of the Stage Hands Union and the three local newspaper movie critics, W. Ward Marsh, Plain Dealer; Stan Anderson, Press, and Arthur Speath, News. . . . Jerry Lipow, Paramount, was elected president of the Salesmen's Club of Cleveland for 1959. He succeeds Marty Grassgreen, Columbia. Other officers are; vice president, Nat Barach, National Screen Service branch manager; secretary, Frank Belles, United Artists; treasurer, Sam Lichter, 20th-Fox. . . . The Vogel Brothers, Paul, Jack and Hank, are building drive-ins in Pittsburgh and Detroit. . . . The Motion Picture Council of Greater Cleveland held its first experimental teenage screening and discussion in the 20th-Fox screen room, recently. Ten students represented five area high schools. Aims of the showings are to create a greater interest in the movies among the teenage generation and to let them express their likes, dislikes and criticisms.

DALLAS

A new member of the Texas Drive-In Theatre Owners Association board of directors, elected to a three year term, is Albert H. Reynolds, vice president in charge of operations for Claude Ezell Drive-Ins. . . . The local Rank office has been closed and Sol Sacks will handle contract affairs for the Rank organization while United Artists is handling the other office and shipping work.

. . . The completely remodeled and refurbished Arcadia has been reopened. Fire ravaged the building early last November. Owner and operator is Lee O. Handley. . . . Virgil Jackson has resigned as head shipper for Empire and has joined York Delivery Service.

DETROIT

Managing director Bob Bothwell, Fox, reports the highest non-holiday gross for three years on the world premiere of "Verboten." Business was such over the first week-end that by Monday a holdover was announced. . . . A 55-mile-an-hour wind storm swept this area recently. Casualty was Nick George's Jolly Roger D. I., where the fence was knocked over, necessitating closing. . . . Owner Sol Krim has acquired the Embassy in Los Angeles. . . . Ed Johnson, who man-



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ages the Westown, Washington and Roxy in Bay City, and operates the Court in Saginaw, sends free tickets to couples celebrating a birth or wedding, adds his "contribution to your happiness." . . . The Hal Roach distribution has closed. . . . Barbara Saltzman, formerly in Cleveland, has been named booker for Buena Vista Distribution. . . . Burt Holmes, formerly Buena Vista booker has joined United Artists as head booker. . . . Sylvia Russell who was with the Hal Roach office until it closed, is now secretary to Bill Stecker, head booker of Allied Artists Picture Corp.

MINNEAPOLIS

Nelson Logan, president, Mitchell Theatre Company, announced that the Roxy, Mitchell, S. D., is now closed for complete remodeling and installation of new equipment. The theatre is scheduled to reopen in the early part of July.

NEW ORLEANS

James A. Duncan of Chattanooga, Tenn. is new manager of the Wilson Drive-in, Florence, Ala., succeeding A. W. Hammonds who is retiring. Duncan has been manager of the 23rd Street drive-in, Chattanooga, Tenn., for the past ten years. . . . WOMPIs will meet at 6 P.M., Apr. 29 in Variety to elect new officers. . . . Paramount staffers transferred here from the dissolved Memphis exchange, are Travis Carr, who will divide his time as a booker and salesman on special assignments, and Tom Donohue, salesman, who will cover the same portion of the field he did from Memphis. . . . Joel Bluestone has placed Roy Erwin as manager of his Chief Drive-In, Natchitoches, La., to replace Virgil Chapman. Erwin was formerly with Joy's Theatres.

PHILADELPHIA

Ed Rosenbaum, the local industry's senior press agent, celebrated his 75th birthday last week. . . . Bert Leighton, manager of the SW Grand, Lancaster, Pa., for 25 years, is the new manager of the SW Warner, Reading, Pa., succeeding Helen Bortz, resigned. . . . Johnny Ehrlich, former SW booker, was in Hahnemann Hospital with a heart attack. . . . Max Bronow, Jim Coyne, Jack Smith and Dave Titleman would appreciate all the dates you can swing their way in the current MGM short subjects playdate drive. . . . Ralph Moyer is now at Schine's Rialto, Amsterdam, N. Y. . . . Condolences are extended to John Golder, Jam Handy representative, upon the death of his sister.

ST. LOUIS

The officers and directors of the Missouri-Illinois Theatre Owners held their April meeting at Warners' exchange. . . . The new Bob Hope-UA film "Alias Jesse James" had its world premiere in a cave—Meramec Caverns, near Stanton, Mo. The spot was selected because it is claimed that it served as a hideout for the Jesse James Gang during the 1870's and has been a tourist port of call since 1935. The film was shown to some 500 guests in an auditorium fashioned by nature inside the big cave. . . . Fannie Hurst, authoress, U-I's "Imitation Of Life," was in and met the press, radio and TV folk at a cocktail party in the Tiara Lounge of the Park Plaza Hotel. . . . The Drive-In Theatre Manufacturing Company, Inc., 505 West Ninth Street, Kansas City, Mo., has been incorporated to manufacture, buy, sell, produce, distribute and otherwise deal in electrical and electronic equipment, sound cameras, lens, screens, etc. Incorporators were listed as L. E. Higgenbotham, F. W. Keilback, and

T. Van Hooser. . . . William C. (Bill) Earle, local manager, National Theatre Supply Company, since 1933, is reported planning to retire. . . . Police ended their search for an associate of Thomas Glennon Kimber, a field representative for ASCAP, who was murdered in his apartment recently, with the arrest in Medford, Ore., of a man who "confessed" the crime. . . . 20th-Fox's "Compulsion" was screened for members of the Illinois General Assembly, who have before them a bill dealing with capital punishment. Richard D. Zanuck attended and later met the press at a luncheon in the Palm Room of the Abraham Lincoln Hotel, Springfield, Ill. . . . The marquee of the Cinderella, once key house of the Fred Wehrenberg Circuit, reads: For lease as store, roller rink, or super market.

SAN ANTONIO

Charles Albert and Bill Rau have taken over the operation of the Circle 81 Drive-In. Albert is part-owner and manager of the San Pedro Drive-In, and Rau is owner of the Alamo Booking Center. . . . J. Hodge, Grand and H&H Drive-In, Stamford, Tex., is celebrating his 30th anniversary in the show business in his community. . . . Mr. and Mrs. Roy DeViney have purchased the It and Azteca from Talley Enterprises, Mathis, Tex. . . . E. C. Gomez has taken over the operation of the Rio, Raymondville, Tex., Gomez also operates the Mexico Teatro there. He will feature the showing of Spanish language films at both theatres. . . . The Meadowbrook Drive-In, Fort Worth, Tex., has introduced Swaparama. Persons with items to trade or swap are invited to place them on display on the theatre lot. . . . H. L. Durst, operator of the 87 Drive-In, Fredericksburg, Tex., discovered that some one had broken into the boxoffice and made off with an adding machine. The Drive-In was closed over the week-end, but upon opening, Monday morning, Durst found the machine back in the office. . . . Lloyd Hutchins has changed the name of his Pine Grove Drive-In, Navasota, Tex., to the Texan. The name was submitted in a contest. Winner received \$25 in cash and a six months pass. . . . Mr. and Mrs. H. L. Boehm, Dalhart, Tex., and their son, Milton, Shawnee, Okla., have purchased the Cover and Valley Drive-In, Fort Morgan, Colo., from John H. Roberts. . . . Some 200 women accepted W. L. Gelling's dare to sit alone in the Paramount, Marshall, Tex., to view, what he described, as the screen's daringest horror film. One lady was selected and won \$25 for going on with the stunt.

SEATTLE

The Roycroft, Seattle, has been purchased by the Russian Community Center. George Kalfox, president of the center, announced that the stage will be remodeled for presentation of Russian ballet. . . . Bob Hazard has been named Seattle branch manager for United Artists Corp. . . . Jim Brooks, 20th-Fox office manager, has returned to work after his recent illness. . . . Jim Davis has been named manager of the Auto View, Tacoma, replacing Le Roy Collins who has been transferred to the Duwamish, where he has taken over from Frank Smith who went to the El Rancho, replacing Bill Randall, who has resigned. . . . Mark Sheridan, Jr., has been named Seattle branch manager for 20th-Fox. He formerly was district manager at Dallas, Tex. The employees gave a farewell dinner for Chilton Robinett, retiring branch manager. . . . Jane Kullander, bookkeeper at National Theatre Supply, has been transferred to the San Francisco Office.

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B

Bad Girl.....	For.
Badlanders, The.....	A3 MGM
Badman's Country.....	A1 WB
Ballerina.....	For.
Bandit of Zhohe, The.....	A1 Col.
Barbarian and the Geisha, The.....	A1 Fox
Battle Flame, The.....	A1 AA
Battle of the Coral Sea.....	Col.
Beat Generation, The.....	B MGM
Beatville.....	AA
Ball, Book and Candle.....	A3 Col.
Ben Hur.....	MGM
Bend of the River—RE.....	A1 U-I
Big Barrier, The.....	For.
Big Circus, The.....	AA
Big Country, The.....	A2 UA
Big Operator, The.....	MGM
Bigamist, The.....	For.
Black Orchid, The.....	A1 Par.
Blaze of Noon—RE.....	A1 Par.
Blod, The.....	A2 Par.
Blood Of Bataan.....	For.
Blood of the Vampire.....	B UI
Blue Denim.....	Fox
Blue Murder at St. Trinlan's.....	For.
Bonnie Parker Story.....	B AI
Born Reckless.....	B WB
Brain Eaters, The.....	A2 A-I
Bramble Bush, The.....	WB
Bravados, The.....	A2 Fox
Buccaneer, The.....	A1 Par.
Buchanan Rides Alone.....	A1 Col.
Bullwhip.....	A2 AA
But Not for Me.....	Par.

C

Caine Mutiny, The—RE.....	Col.
Camp on Blood Island, The.....	A2 Col.
Captain from Kopenick, The.....	A1 For.
Career.....	Par.
Case against Brooklyn, The.....	A2 Col.
Case of Dr. Laurent, The.....	SC For.
Cast A Long Shadow.....	UA
Cat on a Hot Tin Roof.....	A3 MGM
Certain Smile, A.....	A3 Fox
China Doll.....	A3 UA
Circle, The.....	For.
Circus of Love.....	For.
City of Fear.....	A2 Col.
Colossus of New York, The.....	A2 Par.
Compulsion.....	A3 Fox
Contraband Spain.....	For.
Cool and The Crazy.....	A3 AI
Cop Hater.....	B UA
Cosmic Man, The.....	A1 AA
Cosmic Monsters, The.....	A2 For.
Count Your Blessings.....	A3 MGM
Counterplot.....	UA
Country Music Holiday.....	A1 Par.
Crawling Eye, The.....	A2 For.
Crime and Punishment, U. S. A.....	AA
Crimson Kimono, The.....	Col.
Cry Baby Killer, The.....	A2 AA
Cry from the Streets, A.....	A2 For.
Cry Tough.....	UA
Curse of the Faceless Man, The.....	A2 UA
Curse of the Undead.....	U-I

D

Daddy-O.....	A-I
Damn Yankees.....	A3 WB
Dangerous Exile.....	A1 For.
Dangerous Youth.....	A2 WB
Date With Death, A.....	Misc.
Day of the Outlaw.....	UA
Deadly Decision.....	For.
Decks Ran Red, The.....	A3 MGM
Defiant Ones, The.....	A3 UA
Demoniaque.....	A2 For.
Desert Hell.....	A1 Fox
Devil's Disciple, The.....	UA
Diary of Anne Frank.....	A1 Fox
Doctor's Dilemma, The.....	A3 MGM
Don't Give Up The Ship.....	Par.
Dragstrip Riot.....	B AI
Dreaming Lips.....	For.
Dunkirk.....	A1 MGM

E

Edge of Fury.....	UA
Enchanted Island.....	A2 WB
Escort West.....	A1 UA

F

Face of the Fire.....	AA
Face of a Fugitive.....	A2 Col.
FBI Story, The.....	WB
Fearmakers, The.....	A2 UA
Fiend Without a Face.....	A3 MGM
Fiend Who Walked the West, The.....	B Fox

TEENAGE CAVEMAN—MD-65m.—Robert Vaughn, Leslie Bradley—4451 (12-10-58)—For the lower half
TERROR FROM THE YEAR 5,000—MD-74m.—Ward Costello, Joyce Holden—4541 (12-10-58)—Lower half horror thriller
WAR OF THE COLOSSAL BEAST—MD-68m.—Sally Fraser, Dean Parkin—4501 (8-20-58)—Fair exploitation programmer

TO BE REVIEWED

HEADLESS GHOST, THE—(CS)—Richard Lyon, Lilliane Sottane
DADDY-O—Dick Contino, Sandra Giles
OPERATION DAMES—Eve Meyer, Charles Henderson
ROAD RACERS—Joel Laurence, Sally Fraser
TANK COMMANDOS—Robert Barron

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

314	APACHE TERRITORY—W-75m.—(EC)—Rory Calhoun, Barbara Bates—4513 (9-17-58)—Okay action programmer
	BANDIT OF ZHOBE, THE—MD-80m.—(CS; TC)—Victor Mature, Anne Aubrey—4565 (3-11-59)—Familiar desert action programmer
319	BELL, BOOK, AND CANDLE—C-103m.—(TC)—James Stewart, Klm Novak—4526 (10-29-58)—Cute comedy has lots to offer
309	BUCHANAN RIDES ALONE—W-78m.—(C)—Randolph Scott, Craig Stevens—4505 (9-3-58)—Good western for the program
	CAINE MUTINY, THE—D-125m.—Humphrey Bogart, May Wynn—4573 (4-8-59)—For the bigger money—Reissue
303	CAMP ON BLOOD ISLAND, THE—MD-81m.—(MS)—Carl Mohner, Barbara Shelley—4505 (9-3-58)—Exploitable Jap prison camp meller—England
242	CASE AGAINST BROOKLYN, THE—MD-82m.—Dareen McGavin, Maggie Hayes—4465 (5-14-58)—Satisfactory cops and robbers
328	CITY OF FEAR—MD-81m.—Vince Edwards, Patricia Blair—4549 (1-14-59)—Interesting programmer
330	FORBIDDEN ISLAND—MD-66m.—(C)—Jon Hall, Nan Adams—4557 (2-11-59)—Undersea yarn for lower half
241	FROM HERE TO ETERNITY—D-118m.—(RE)—Burt Lancaster, Deborah Kerr—4469 (5-28-58)—High rating reissue
313	GHOST OF THE CHINA SEA—MD-79m.—David Brian, Lynn Bernay—4505 (9-3-58)—Strictly lower half fare
327	GIDEON OF SCOTLAND YARD—MD-91m.—Jack Hawkins, Anna Lee—4553 (1-28-59)—Satisfactory detective story for the program—England
	GIDGET—C-95m.—(CS; EC)—Sandra Dee, James Darren—4569 (3-25-59)—Entertaining, fun-filled entry
	GILDA—D-110m.—Rita Hayworth, Glenn Ford—4577 (4-22-59)—Well-made drama with music should get the business—Re.
323	GOOD DAY FOR A HANGING—W-85m.—(EC)—Fred MacMurray, Maggie Hayes—4545 (12-24-58)—Average western
302	GUNMAN'S WALK—D-97m.—(CS; TC)—Van Heflin, Tab Hunter, Kathryn Grant—4506 (9-3-58)—Excellent western
331	GUNMEN FROM LAREDO—W-67m.—(C)—Robert Knapp, Jana Davi—4561 (2-25-59)—Mediocre western for the program
2074	HELL BELOW ZERO—MD-91m.—(RE)—Alan Ladd, Joan Tetzel—4469 (5-28-58)—Actionful Ladd reissue
	HEY BOY! HEY GIRL!—MU-81m.—Louis Prima, Keely Smith—4577 (4-22-59)—Enjoyable romp for pop music fans
	IT HAPPENED TO JANE—C-98m.—(EC)—Doris Day, Jack Lemmon—4577 (4-22-59)—Highly entertaining comedy
334	JUKE BOX RHYTHM—MU-81m.—Jo Morrow, Jack Jones—4569 (3-25-59)—Pop music bonanza for the younger set
301	KEY, THE—D-125m.—(CS)—William Holden, Sophia Loren—4506 (9-3-58)—High rating drama of love and war
315	KILL HER GENTLY—MD-73m.—Griffith Jones, Maureen Connell—4517 (10-1-58)—Program filler—England
325	LAST BLITZKRIEG, THE—MD-84m.—Van Johnson, Kerwin Mathews—4545 (12-24-58)—Interesting war film
316	LAST HURRAH, THE—CD-121m.—Spencer Tracy, Dianne Foster—4521 (10-15-58)—High rating entertainment
243	LET'S ROCK—ME-79m.—Julius LaRosa, Phyllis Newman—4465 (5-14-58)—Just rock 'n' roll
306	LIFE BEGINS AT 17—D-75m.—Mark Damon, Dorothy Johnson—4506 (9-3-58)—Okay teen-age programmer
321	MAN INSIDE, THE—MD-89m.—Jack Palance, Anita Ekberg—4529 (11-12-58)—Okay adventure yarn
310	ME AND THE COLONEL—CD-109m.—Danny Kaye, Nicole Maurey—4506 (9-3-58)—Highly entertaining entry
322	MURDER BY CONTRACT—D-81m.—Vince Edwards—4542 (12-10-58)—Well done crime story
317	MURDER REPORTED—MD-58m.—Paul Carpenter, Melissa Stribling—4526 (10-29-58)—Lower half filler—England
	ON THE WATERFRONT—MD-108m.—Marlon Brando, Eva Marie Saint—4573 (4-8-59)—Rugged meller rates with the best—Reissue
2073	PARATROOPER—MD-88m.—(RE)—Alan Ladd, Susan Stephen—4469 (5-28-58)—Reissue Ladd starrer has angles
304	REVENGE OF FRANKENSTEIN—MD-90m.—(TC)—Peter Cushing, Eunice Gayson—4506 (9-3-58)—Good horror entry—England
326	RIDE LONESOME—W-73m.—(CS; C)—Randolph Scott, Karen Steele—4557 (2-11-59)—Good western
312	SHE PLAYED WITH FIRE—MD-95m.—Jack Hawkins, Ariene Dahl—4506 (9-3-58)—Interesting mystery for the Program—England
324	SENIOR PROM—MU-82m.—Jill Corey, Paul Hampton—4546 (12-24-58)—Excellent, tune-filled entry should have wide appeal
320	SEVENTH VOYAGE OF SINBAD, THE—FAN-89m.—(TC; DY)—Kerwin Mathews, Kathryn Grant—4534 (11-26-58)—High rating fantasy of Arabian Nights type
308	SNORKEL, THE—MD-74m.—Peter Van Eyck, Betta St. John—4506 (9-3-58)—Good suspense entry
307	TANK FORCE—MD-86m.—(CS; TC)—Victor Mature, Luclana Paluzzi—4506 (9-3-58)—African War action for the program—Eng and
318	TARAWA BEACHHEAD—MD-77m.—Kerwin Mathews, Julie Adams—4529 (11-12-58)—Satisfactory programmer of Marines in action
329	TWO-HEADED SPY, THE—MD-93m.—Jack Hawkins, Gia Scala—4546 (12-24-58)—Good programmer—England
	VERBOTEN—MD-87m.—James Best, Susan Cummings—4571 (3-25-59)—Interesting program entry
311	WHOLE TRUTH, THE—MD-84m.—Stewart Granger, Donna Reed—4506 (9-3-58)—Average whodunit for the program—England
	YOUNG LAND, THE—W-89m.—(T)—Pat Wayne, Yvonne Craig—4577 (4-22-59)—New faces spark western

COMING FEATURES IN ORDER OF RELEASE

May FACE OF A FUGITIVE—(C)—Fred MacMurray, Dorothy Green

COMING

ANATOMY OF A MURDER—James Stewart, Lee Remick
BATTLE OF THE CORAL SEA—Cliff Robertson, Gia Scala
CRIMSON KIMONO, THE—Victoria Shaw, James Shigeta
H-MAN, THE—Cast to be announced
IDLE ON PARADE—William Bendix, Anne Aubrey—England
KILLERS OF THE KILIMANJARO—(CS; EC)—Robert Taylor, Anne Aubrey
LAST ANGRY MAN, THE—Paul Muni, Betsy Palmer
LEGEND OF TOM DOOLEY, THE—Michael Landon, Jo Morrow
MAN ON A STRING—Ernest Borgnine, Coieen Dowhurst
MIDDLE OF THE NIGHT—Kim Novak, Fredric March
MOUSE THAT ROARED, THE—Jean Seberg, Peter Sellers—England
ONCE MORE WITH FEELING—(TC)—Yul Brynner, Kay Kendall
OUR MAN IN HAVANA—(CS)—Alec Guinness, Maureen O'Hara
PORGY AND BESS—(Todd A-O; C)—Sidney Poitier, Dorothy Dandridge—Goldwyn
THEY CAME TO CORDURA—(CS; C)—Gary Cooper, Rita Hayworth, Van Heflin
30 FT. BRIDE OF CANDY ROCK, THE—Lou Costello, Dorothy Provine
WOMAN EATER, THE—George Colours, Vera Day
YESTERDAY'S ENEMY—Stanley Baker—England

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

832	ANDY HARDY COMES HOME—CD-78m.—Mickey Rooney, Patricia Breslin—4498 (8-6-58)—Welcome return of popular family series
828	BADLANDERS, THE—W-83m.—(CS; MC)—Alan Ladd, Katy Jurado—4493 (7-23-58)—Very good western
901	CAT ON A HOT TIN ROOF—D-108m.—(MC)—Elizabeth Taylor, Paul Newman—4506 (9-3-58)—Well-made filmization of play
919	COUNT YOUR BLESSINGS—CD-102m.—(CS; MC)—Deborah Kerr, Rossano Brazzi—4573 (4-8-59)—Entertaining
903	DECKS RAN RED, THE—D-83m.—James Mason, Dorothy Dandridge—4517 (10-1-58)—Well-made, suspense shocker
909	DOCTOR'S DILEMMA, THE—98m.—(EC)—Leslie Caron, Dirk Bogarde—4546 (12-24-58)—Good for the art spots—England
902	DUNKIRK—D-113m.—John Mills, Robert Urquhart—4506 (9-3-58)—Well-made war film—England
915	FIRST MAN INTO SPACE—MD-77m.—Marshall Thompson, Marla Landi—4557 (2-11-59)—Okay science fiction for the program
823	FIEND WITHOUT A FACE—MD-77m.—Marshall Thompson, Kim Parker—4478 (6-11-58)—Horror item for the exploitation show—England
825	GIGI—MU-116m.—(CS; MC)—Leslie Caron, Maurice Chevalier—4470 (5-28-58)—Delightful entertainment
914	GREEN MANSIONS—D-101m.—(CS; MC)—Audrey Hepburn, Anthony Perkins—4569 (3-25-59)—Moderately entertaining
822	HAUNTED STRANGLER, THE—MD-81m.—Boris Karloff, Diane Audrey—4478 (6-11-58)—Good horror entry—England
826	HIGH SCHOOL CONFIDENTIAL—MD-85m.—(CS)—Russ Tamblyn, Jan Sterling—4470 (5-28-58)—Another entry on high school delinquency
830	IMITATION GENERAL—C-88m.—(CS)—Glenn Ford, Red Buttons, Taina Elg—4482 (6-25-58)—Good war comedy
910	JOURNEY, THE—D-125m.—(TC)—Deborah Kerr, Yul Brynner—4557 (2-11-59)—Exciting entertainment
824	LAW AND JAKE WADE, THE—W-86m.—(CS; MC)—Robert Taylor, Patricia Owens—4478 (6-11-58)—Highly effective western
912	MATING GAME, THE—C-96m.—(CS; MC)—Debbie Reynolds, Tony Randall—4561 (2-25-59)—Highly amusing comedy
911	NIGHT OF THE QUARTER MOON—D-96m.—(CS)—Julie London, John Drew Barrymore—4558 (2-11-59)—Off-beat, interesting drama
913	NOWHERE TO GO—MD-89m.—George Nader—4565 (3-11-59)—For the lower half—England
905	PARTY GIRL—MD-99m.—(CS; MC)—Robert Taylor, Cyd Charisse—4526 (10-29-58)—Plush gangster meller is action-packed
829	RELUCTANT DEBUTANTE, THE—C-94m.—(CS; MC)—Rex Harrison, Kay Kendall—4498 (8-6-58)—Entertaining, light-weight comedy
908	SOME CAME RUNNING—D-136m.—(CS; MC)—Frank Sinatra, Dean Martin—4546 (12-24-58)—Highly interesting and should draw
831	TARZAN'S FIGHT FOR LIFE—MD-86m.—(C)—Gordon Scott, Eve Brent—4486 (7-9-58)—Okay for Tarzan fans
904	TORPEDO RUN—MD-98m.—(CS; MC)—Glenn Ford, Diane Brewster—4526 (10-29-58)—Good submarine entry

- 907 TOM THUMB—FAN-98m.—(TC)—Russ Tamblyn, June Thorburn—4534 (11-26-58)—High rating entertainment, especially for youngsters—England
- 906 TUNNEL OF LOVE, THE—C-98m.—(CS)—Doris Day, Richard Widmark—4521 (10-15-58)—Highly entertaining comedy for adults
- 918 WATUSI—MD-85m.—(TC)—George Montgomery, Taina Elg—4578 (4-22-59)—Okay programmer
- 917 WORLD, THE FLESH AND THE DEVIL, THE—D-95m.—(CS)—Harry Belafonte, Inger Stevens—4573 (4-8-59)—Unusual highly interesting drama

COMING FEATURES IN ORDER OF RELEASE

- June ASK ANY GIRL—(C)—David Niven, Shirley MacLaine
- May MYSTERIANS, THE—Japanese-made
- June ANGRY HILLS, THE—(CS)—Robert Mitchum, Elisabeth Mueller
- July BEAT GENERATION, THE—Steve Cochran, Mamie Van Doren
- July NORTH BY NORTHWEST—(MC)—Cary Grant, Eva Marie Saint, James Mason
- Aug. FOR THE FIRST TIME—(TR)—Marlo Lanza, Zsa Zsa Gabor
- Sept. TARZAN, THE APE MAN—(C)—Denny Millor
- Sept. BIG OPERATOR, THE—Mickey Rooney, Mamie Van Doren

COMING

- BEN HUR—(Camera 65 ;MC)—Charlton Heston, Jack Hawkins
- GIRLS' TOWN—Mamie Van Doren, Mel Tormé
- HOME FROM THE HILL—(CS; MC)—Robert Mitchum, Eleanor Parker
- IT STARTED WITH A KISS—(CS; MC)—Glenn Ford, Debbie Reynolds
- LIBEL—Dirk Bogarde, Olivia DeHavilland—England
- SCAPEGOAT, THE—Alec Guinness, Bette Davis

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

- 5804 AS YOUNG AS WE ARE—D-76m.—Robert Harland, Pippa Scott—4513 (9-17-58)—Satisfactory drama with teen appeal
- 5813 BLACK ORCHID, THE—D-96m.—Sophia Loren, Anthony Quinn—4553 (1-28-59)—Fine, entertaining drama
- 5722 BLAZE OF NOON—D-91m.—(RE)—Anne Baxter, William Holden—4470 (5-28-58)—Exploitable reissue has names
- 5801 BLOB, THE—MD-85m.—(DC)—Steven McQueen, Aneta Corsaut—4513 (9-17-58)—Okay science fiction programmer
- 5809 BUCCANEER, THE—D-121m.—(VV; TC)—Yul Brynner, Claire Bloom—4546 (12-24-58)—Well-made spectacle has names to help
- 5733 COLOSSUS OF NEW YORK, THE—MD-70m.—Ross Martin, Mala Powers—4470 (5-28-58)—Routine science fiction meller
- 5714 COUNTRY MUSIC HOLIDAY—MU-81m.—Ferlin Husky, Zsa Zsa Gabor—4482 (6-25-58)—Lower half filler
- 5808 GEISHA BOY, THE—C-98m.—(TC)—Jerry Lewis, Marie McDonald—4534 (11-26-58)—Moderately amusing Jerry Lewis entry
- 5818 HANGMAN, THE—W-86m.—Robert Taylor, Tina Louise—4578 (4-22-59)—Western has angles
- 5806 HOUSEBOAT—CD-112m.—(VV; TC)—Cary Grant, Sophia Loren—4514 (9-17-58)—Highly entertaining entry
- 5807 HOT ANGEL, THE—MD-73m.—Jackie Loughery, Edward Kemmer—4542 (12-10-58)—Actionful programmer
- 5711 HOT SPELL—D-86m.—(VV)—Shirley Booth, Anthony Quinn—4465 (5-14-58)—Moody drama, limited appeal
- 5802 I MARRIED A MONSTER FROM OUTER SPACE—MD-78m.—Tom Tryon, Gloria Talbott—4522 (10-15-58)—Okay science fiction entry
- 5734 KING CREOLE—MUMD-116m.—Elvis Presley, Carolyn Jones—4479 (6-11-58)—Exploitable musical meller
- 5821 LAST TRAIN FROM GUN HILL, THE—W-94m.—(T; VV)—Kirk Douglas, Carolyn Jones—4578 (4-22-59)—Suspenseful, big scale western
- 5717 MARACAIBO—D-88m.—(VV-TC)—Cornel Wilde, Jean Wallace—4465 (5-14-58)—Fast, colorful programmer
- 5736 MATCHMAKER, THE—CD-100m.—(VV)—Shirley Booth, Anthony Perkins—4498 (8-6-58)—Humorous entry for discriminating audiences
- 5723 NORTHWEST MOUNTED POLICE—MD-125m.—(RE) (TC)—Gary Cooper, Madeline Carroll—4471 (5-28-58)—Names, action and color should help reissue
- 5803 PARTY CRASHERS, THE—MD-78m.—Mark Damon, Connie Stevens—4514 (9-17-58)—Teen-age programmer
- R5815 PLACE IN THE SUN, A—D-122m.—Montgomery Clift, Elizabeth Taylor—4562 (2-25-59)—High rating new version of Theodore Dreiser's "An American Tragedy"—Reissue
- 5735 ROCK-A-BYE BABY—C-103m.—(VV; TC)—Jerry Lewis, Marilyn Maxwell—4479 (6-11-58)—Highly amusing Lewis entry
- R5819 SHANE—W-117m.—(TC)—Alan Ladd, Jean Arthur—4574 (4-8-59)—Powerful outdoor show—Reissue
- 5720 SPACE CHILDREN, THE—MD-69m.—Adam Williams, Peggy Webber—4471 (5-28-58)—Science fiction programmer
- R5816 STALAG 17—CD-120m.—William Holden, Don Taylor—4562 (2-25-59)—Comedy drama of prison war camp is headed for better grosses—Reissue
- 5814 TEMPEST—MD-125m.—(TE; TC)—Silvana Magano, Van Heflin—4553 (1-28-59)—Exciting spectacle
- 5817 THUNDER IN THE SUN—W-81m.—(EC)—Susan Hayward, Jeff Chandler—4574 (4-8-59)—Off-beat entry has angles
- 5810 TOKYO AFTER DARK—D-80m.—Michi Kobi, Richard Long—4547 (12-24-58)—Fair programmer
- 5811 TRAP, THE—MD-84m.—(TC)—Richard Widmark, Tina Louise—4554 (1-28-59)—Interesting, name-packed action drama
- 5721 VERTIGO—MD-127m.—(VV-TC)—James Stewart, Kim Novak—4466 (5-14-58)—Names will help suspense film
- 5805 WHEN HELL BROKE LOOSE—D-78m.—Charles Bronson, Violet Rensing—4526 (10-29-58)—Interesting, effective programmer
- 5812 YOUNG CAPTIVES, THE—MD-61m.—Steven Marlo, Luana Patten—4558 (2-11-59)—Excellent programmer

COMING FEATURES IN ORDER OF RELEASE

- June DON'T GIVE UP THE SHIP—Jerry Lewis, Dina Merrill
- Aug. FIVE PENNIES, THE—(VV; TC)—Danny Kaye, Barbara Bel Geddes

COMING

- BUT NOT FOR ME—(VV)—Clark Gable, Carroll Baker
- CAREER—Dean Martin, Shirley MacLaine
- HELLER WITH A GUN—(TC)—Sophia Loren, Anthony Quinn
- JAYHAWKERS, THE—(VV; TC)—Jeff Chandler, Nicole Maurey
- MAN WHO COULD CHEAT DEATH, THE—(TC)—Anton Diffring, Hazel Court—England
- ONE-EYED JACKS—(VV; TC)—Marlon Brando, Katy Jurado
- TARZAN'S GREATEST ADVENTURE—(C)—Gordon Scott, Sara Shane
- THAT KIND OF WOMAN—Sophia Loren, Tab Hunter
- TOUCH OF LARCENY—James Mason, Vera Miles—England

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

- 908 ALASKA PASSAGE—MD-72m.—(CS)—Bill Williams, Nora Hayden—4558 (2-11-59)—Adult programmer
- 835 BARBARIAN AND THE GEISHA, THE—D-105m.—(CS; DC)—John Wayne, Eiko Ando—4517 (10-1-58)—Interesting, lavish historical saga
- 824 BRAVADOS, THE—D-98m.—(CS; DC)—Gregory Peck, Joan Collins—4479 (6-11-58)—Interesting western has names
- 830 CERTAIN SMILE, A—D-106m.—(CS; DC)—Rossano Brazzi, Joan Fontaine—4498 (8-6-58)—Interesting, colorful tale of a young girl in love
- 915 COMPULSION—D-103m.—(CS)—Orson Welles, Diane Varsi—4558 (2-11-59)—Absorbing, well-made dramatic entertainment
- 822 DESERT HELL—MD-82m.—(RS)—Brian Keith, Barbara Hale—4483 (6-25-58)—Mediocre lower half entry
- DIARY OF ANNE FRANK, THE—D-170m.—(CS)—Millie Perkins, Joseph Schildkraut—4569 (3-25-59)—High rating dramatic entry
- 831 FIEND WHO WALKED THE WEST, THE—W-100m.—(CS)—Hugh O'Brian, Robert Evans, Dolores Michaels—4506 (9-3-58)—Suspenseful, brutal western
- 818 FLAMING FRONTIER—W-70m.—(RS)—Bruce Bennett, Paisley Maxwell—4487 (7-9-58)—For the lower half
- 821 FLY, THE—D-90m.—(CS; DC)—Al Hedison, Patricia Owens—4494 (7-23-58)—Excellent horror entry can be exploited
- 804 FRAULEIN—D-100m.—(CS-DC)—Dana Wynter, Mel Ferrer—4466 (5-14-58)—Unusual love story will need push
- 812 FROM HELL TO TEXAS—W-100m.—(CS; DC)—Don Murray, Diane Varsi—4471 (5-28-58)—Good western
- 843 FRONTIER GUN—W-70m.—(RS)—John Agar, Joyce Meadows—4530 (11-12-58)—Lower half western
- 832 HARRY BLACK AND THE TIGER—MD-107m.—(CS; DC)—Stewart Granger, Barbara Rush—4514 (9-17-58)—Interesting adventure yarn
- 905 I MOBSTER—MD-80m.—(CS)—Steve Cochran, Lita Milan—4549 (1-14-59)—Good gangster tale for the program
- 837 IN LOVE AND WAR—D-111m.—(CS; DC)—Robert Wagner, Dana Wynter—4527 (10-29-58)—Well-made entry has good potential
- 901 INN OF THE SIXTH HAPPINESS, THE—D-153m.—(CS; DC)—Ingrid Bergman, Curt Jurgens—4534 (11-26-58)—Superior entertainment
- 907 INTENT TO KILL—D-89m.—(CS)—Richard Todd, Betsy Drake—4542 (12-10-58)—Good programmer
- 833 HUNTERS, THE—MD-108m.—(CS; DC)—Robert Mitchum, May Britt—4502 (8-20-58)—Interesting yarn of Air Force in action
- 913 LITTLE SAVAGE—MD-69m.—Pedro Armendariz, Terry Rangno—4570 (3-25-59)—Lower half filler
- 911 LONE TEXAN—W-76m.—(RS)—Willard Parker, Audrey Dalton—4554 (1-28-59)—Okay western
- 864 MARK OF ZORRO, THE—MD-93m.—(RE)—Tyrone Power, Linda Darnell—4530 (11-12-58)—"Zorro" popularity plus name should see it through
- 839 MARDI GRAS—MU-107m.—(CS; DC)—Pat Boone, Christine Carere—4535 (11-26-58)—Enjoyable entertainment
- 828 NAKED EARTH—D-96m.—(CS)—Richard Todd, Juliette Greco—4487 (7-9-58)—Interesting, off-beat programmer
- 841 NICE LITTLE BANK THAT SHOULD BE ROBBED, A—C-87m.—(CS)—Tom Ewell, Dina Merrill—4547 (12-24-58)—Fair comedy
- 904 RALLY 'ROUND THE FLAG BOYS—C-106m.—(CS; DC)—Paul Newman, Joanne Woodward—4549 (1-14-59)—Cute, highly amusing comedy

- Fire Under Her Skin..... For.
- First Man Into Space..... A2 MGM
- Five Pennies, The..... Par.
- Flaming Frontier..... A1 Fox
- Flesh and the Woman..... For.
- Floods of Fear..... U-I
- Fly, The..... A2 Fox
- Flying Classroom, The..... For.
- Folies Bergere..... For.
- Forbidden Island..... B Col.
- Forbidden Paradise..... For.
- For the First Time..... MGM
- Forbidden Fruit..... B For.
- Four Skulls of Jonathan Drake, The..... UA
- Foxiest Girl in Paris..... For.
- Frankenstein—1970..... A3 AA
- Frankenstein's Daughter..... B Miso.
- Fraulein..... A3 Fox
- Friendly Persuasion—RE..... AA
- From Hell to Texas..... A1 Fox
- From Here to Eternity—RE..... B Col.
- From the Earth to the Moon..... A1 WB
- Frontier Gun..... A2 Fox

G

- Geisha Boy, The..... A2 Par.
- Ghost of the China Sea..... A1 Col.
- Giant Behemoth, The..... AA
- Gidget..... A3 Col.
- Giant from the Unknown..... A1 Misc.
- Gideon of Scotland Yard..... A1 Col.
- Gigantis, The Fire Eater..... A2 WB
- Gigi..... A3 MGM
- Gilda—RE..... Col.
- Girl In The Bikini, The..... B For.
- Girl With An Itch..... Misc.
- Girls, Guns and Gangsters..... UA
- Girls' Town..... MGM
- Go, Johnny, Go..... Misc.
- God's Little Acre..... B UA
- Good Day for a Hanging..... A1 Col.
- Grand Maneuver, The..... For.
- Great St. Louis Bank Robbery, The..... B UA
- Green Mansions..... A1 MGM
- Gri Gri..... For.
- Guendalina..... For.
- Guitars Of Love..... For.
- Gun Runners, The..... A3 UA
- Gun Fight At Dodge City..... UA
- Gunman's Walk..... A3 Col.
- Gunmen From Laredo..... A2 Col.
- Guns, Girls and Gangsters..... B UA
- Gunsmoke In Tucson..... A2 AA
- Gypsy and the Gentleman, The... For.

H

- H-Man, The..... Col.
- Hanging Tree, The..... A2 WB
- Hangman, The..... A2 Par.
- Happy Is The Bride..... For.
- Harry Black and the Tiger..... A3 Fox
- Haunted Strangler, The..... A3 MGM
- Headless Ghost, The..... All
- Havana Story, The..... UA
- Helen of Troy—RE..... WB
- Hell Below Zero—RE..... A2 Col.
- Hell Drivers..... B For.
- Hell Squad..... A2 A1
- Hell's Five Hours..... A1 AA
- Heller With A Gun..... Par.
- Hercules..... A1 WB
- Here Come The Jets..... Fox
- Heroes and Sinners..... For.
- Hey Boy, Hey Girl..... A1 Col.
- High School Confidential..... B MGM
- High School Hellcats..... A3 A1
- Hole In The Head, A..... UA
- Holiday for Lovers..... Fox
- Home Before Dark..... B WB
- Home From The Hill..... MGM
- Hong Kong Affair..... A1 AA
- Hong Kong Confidential..... A1 UA
- Horror of Dracula..... A3 UI
- Horrors of the Black Museum..... A1
- Horse Soldiers, The..... UA
- Horse's Mouth, The..... A3 UA
- Hot Angel, The..... A2 Par.
- Hot Car Girl..... B AA
- Hot Rod Gang..... B A1
- Hot Spell..... A3 Par.
- Hound of the Baskervilles..... UA
- Houseboat..... A2 Par.
- House on Haunted Hill, The..... A2 AA
- How to Make a Monster..... A2 A1
- Hunters, The..... A2 Fox

I

- I Bury the Living..... A2 UA
- I Married a Monster from Outer Space..... A2 Par.
- I Married a Woman..... A2 UI
- I, Mobster..... B Fox
- I Was Monty's Double..... For.
- I Want to Live..... A3 UA
- Idle On Parade..... Col.
- I'll Give My Life..... Misc.
- Imitation General..... A2 MGM
- Imitation Of Life..... A3 U-I
- In Between Age, The..... A1 AA
- In Love and War..... A3 Fox
- Indiscreet..... A3 WB
- Inn of the Sixth Happiness, The... A1 Fox
- Inspector Maigret..... A3 For.
- Intent to Kill..... B Fox
- Island of Lost Women..... A1 WB
- It Happened to Jane..... A1 Col.
- It Started With A Kiss..... MGM
- It, the Terror from Beyond Space. A1 UA
- It's Never Too Late..... For.

J

• Jayhawkers, The..... B Par.
 Jet Attack..... B AI
 • John Paul Jones..... WB
 Johnny Rocco..... A1 AA
 Journey, The..... A3 MGM
 Joy Ride..... A2 AA
 Juke Box Rhythm..... A1 Col.

K

Key, The..... A3 Col.
 Kill Her Gently..... A2 Col.
 • Killers of Kilimanjaro..... Col.
 King Creole..... B Par.
 • King of the Wild Stallions, The..... A1 AA
 Kings Go Forth..... A2 UA

L

La Parisienne..... B UA
 Land of the Pharaohs—Re..... WB
 • Last Angry Man, The..... Col.
 Last Blitzkrieg..... A2 Col.
 Last Hurrah, The..... A2 Col.
 Last Mile, The..... B UA
 Last of the Fast Guns..... A1 UI
 Last Train From Gun Hill..... Par.
 Law and Disorder..... For.
 Law and Jake Wade, The..... A2 MGM
 Law Is The Law, The..... A2 For.
 Leech, The..... U-I
 • Legend of Tom Dooley, The..... Col.
 Legion of the Doomed..... A2 AA
 Let's Rock..... A1 Col.
 Liane, Juggle Goddess..... C For.
 • Libel..... MGM
 Life Begins at 17..... A3 Col.
 Light Touch, The..... U-I
 • Little Rascals Varieties..... AA
 Little Savage..... A1 Fox
 Littlest Hobo..... A1 AA
 Lone Texan..... A2 Fox
 Lonely Hearts..... A3 UA
 • Look Back In Anger..... WB
 Lost City of Gold, The..... A1 UA
 Lost, Lonely and Violent..... Misc.
 Lost Missile, The..... A1 UA
 Love Story, A..... For.
 Lovers and Thieves..... For.
 Lovers of Paris..... C For.
 Lucky Tim..... For.

M

Machete..... A3 UA
 Machine Gun Kelly..... B AI
 Mad Little Island..... For.
 Mam'zelle Pigalle..... B For.
 • Man On A String..... Col.
 • Man Who Understood Women, The..... Fox
 Man in the Net..... UA
 Man Inside, The..... A3 Col.
 Man in the Raincoat..... A2 For.
 Man of the West..... B UA
 • Man Who Could Cheat Death, The..... Par.
 Maracalbo..... A3 Par.
 Mardi Gras..... A2 Fox
 Mark of Zorro, The—RE..... A2 Fox
 Matchmaker, The..... A1 Par.
 Mating Game, The..... A3 MGM
 Me and the Colonel..... A3 Col.
 Menace in the Night..... UA
 • Middle of the Night..... Col.
 Milkmaid, The..... For.
 • Miracle, The..... WB
 Miracle of St. Theresa..... For.
 Missile to the Moon..... B Misc.
 Mississippi Gambler, The—RE..... B U-I
 Mistress, The..... For.
 Money, Women and Guns..... A1 UI
 Monster on the Campus..... A3 UI
 • Mouse That Roared, The..... Col.
 Mugger, The..... A3 UA
 • Mummy, The..... U-I
 Murder By Contract..... A3 Col.
 Murder Reported..... A2 Col.
 Mustang..... UA
 My Name Is Toxie..... For.
 My Uncle..... A1 For.
 My World Dies Screaming..... Misc.
 • Mysterians, The..... MGM

N

Naked and the Dead..... A2 WB
 Naked Earth..... A3 Fox
 Naked Maya, The..... A3 UA
 Never Love a Stranger..... A3 AA
 Never Steal Anything Small..... A3 UI
 New Orleans after Dark..... A2 AA
 Nice Little Bank That Should Be Robbed, A..... A2 Fox
 Night Heaven Fell, The..... C For.
 Night of the Blood Beast..... B AI
 Night of the Quarter Moon..... B MGM
 Night to Remember, A..... A1 For.
 Nine Lives..... For.
 No Name on the Bullet..... A3 UI
 No Place To Land..... Miso.
 No Sun In Venice..... B For.
 • North by Northwest..... MGM
 Northwest Mounted Police—RE..... A2 Par.
 Nowhere To Go..... MGM
 • Nun's Story, The..... WB

O

Ootet..... A1 For.
 • Odds Against Tomorrow..... UA
 Old Man and the Sea, The..... A1 WB
 • On the Beach..... UA
 On the Waterfront—Re..... Col.
 • Once More With Feeling..... Col.
 Once Upon a Horse..... A2 UI

909 REMARKABLE MR. PENNYPACKER, THE—88m.—(CS; DC)—Clifton Webb, Dorothy McGuire—4554 (1-28-59)—Enter taining, impudent comedy
 842 ROOTS OF HEAVEN, THE—MD-124m.—(CS; DC)—Errol Flynn, Juliette Greco, Trevor Howard—4527 (10-29-58)—Off-beat entry merits attention
 820 RX MURDER—85m.—(CS)—Rick Jason, Lisa Gastoni—4494 (7-23-58)—For the lower half—England
 912 SAD HORSE, THE—D-78m.—(CS; DC)—David Ladd, Patrice Wynmore—4570 (3-25-59)—Good programmer
 902 SHERIFF OF FRACTURED JAW—C-103m.—(CS; DC)—Kenneth More, Jayne Mansfield—4535 (11-26-58)—Amusing comedy—England
 829 SIERRA BARON—W-80m.—(CS-DC)—Brian Keith, Rita Gam—4487 (7-9-58)—Good western for the program
 903 SMILEY GETS A GUN—MD-89m.—(CS; DC)—Keith Calvert, Chips Rafferty—4554 (1-28-59)—Pleasant programmer for juvenile and family trade—Australia
 910 SOUND AND THE FURY, THE—D-115m.—(CS; DC)—Yul Brynner, Joanne Woodward—4566 (3-11-59)—Interesting entertainment
 822 SPACE MASTER X-7—MD-70m.—(RS)—Bill Williams, Lyn Thomas—4494 (7-23-58)—Satisfactory science fiction programmer
 870 STREETCAR NAMED DESIRE, A—MD-122m.—(RE)—Vivien Leigh, Marlon Brando—4518 (10-1-58)—Vivid picturization of stage play is packed with selling angles
 906 THESE THOUSAND HILLS—W-96m.—(CS; DC)—Don Murray, Lee Remick—4554 (1-28-59)—Good western
 834 VILLA—MD-72m.—(CS; DC)—Rodolfo Hoyos, Brian Keith, Margia Dean—4514 (9-17-58)—Action yarn for the program
 914 WARLOCK—W-121m.—(CS; DC)—Richard Widmark, Dorothy Malone—4574 (4-8-59)—Excellent name-packed entertainment
 826 WOLF DOG—MD-61m.—(RS)—Jim Davis, Allison Hayes—4498 (8-6-58)—Lower half filler

COMING FEATURES IN ORDER OF RELEASE

May WOMAN OBSESSED—(CS; DC)—Susan Hayward, Stephen Boyd
 June HOLIDAY FOR LOVERS—(CS; DC)—Clifton Webb, Jane Wyman
 June MAN WHO UNDERSTOOD WOMEN, THE—(CS; DC)—Leslie Caron, Henry Fonda
 June SAY ONE FOR ME—(CS; DO)—Bing Crosby, Debbie Reynolds

COMING

ALLIGATOR PEOPLE, THE—Lon Chaney, Beverly Garland
 BLUE DENIM—(CS)—Carol Lynley, Brandon De Wilde
 HERE COME THE JETS—Steve Broidy, Lyn Thomas
 PRIVATE'S AFFAIR, A—(CS; DC)—Sal Mineo, Christine Carere
 RETURN OF THE FLY, THE—Vincent Price, Danielle DeMetz
 SON OF ROBIN HOOD, THE—(CS; DC)—Al Hedison, June Laverick—England
 SOUTH PACIFIC—(CS; DC)—Rossano Brazzi, Mitzi Gaynor

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

ALIAS JESSE JAMES—C-92m.—(DC)—Bob Hope, Rhonda Fleming—4570 (3-25-59)—Amusing Hope entry—Hope
 ANNA LUCASTA—D-97m.—Eartha Kitt, Sammy Davis, Jr.—4535 (11-26-58)—Filmization of stage play needs special attention—Longridge
 BIG COUNTRY, THE—W-165m.—(TE; TC)—Gregory Peck, Jean Simmons—4502 (8-20-58)—Super western is big in all departments
 CHINA DOLL—D-88m.—Victor Mature, Li Li Hua—4499 (8-6-58)—Interesting love story against war background—Batjac
 COP HATER—MD-75m.—Robert Loggia, Ellen Parker—4503 (8-20-58)—Good crime melior for program
 CURSE OF THE FACELESS MAN—MD-66m.—Richard Anderson, Elaine Edwards—4507 (9-3-58)—Horror item for lower half—Vogue
 DEFIANT ONES, THE—D-97m.—Tony Curtis, Sidney Poitier—4499 (8-6-58)—Powerful, deeply moving drama
 EDGE OF FURY—MD-70m.—Michael Higgins, Lois Holmes—4466 (5-14-58)—Psychiatric melior for lower half
 ESCORT WEST—W-75m.—(CS)—Victor Mature, Elaine Stewart—4555 (1-28-59)—Interesting action yarn—Batjac
 FEARMAKERS, THE—D-83m.—Dana Andrews, Marilee Earle—4518 (10-1-58)—Programmer has angles—Pacemakers
 GOD'S LITTLE ACRE—CD-110m.—Robert Ryan, Aldo Ray, Tina Louise—4471 (5-28-58)—Good picturization of best seller should do business—Harmon
 GUNS, GIRLS AND GANGSTERS—MD-70m.—Mamie Van Doren, Gerald Mohr—4547 (12-24-58)—Satisfactory program—crime melior—Imperial
 GUN RUNNERS, THE—MD-83m.—Audie Murphy, Patricia Owens—4514 (9-17-58)—Interesting action entry
 GREAT ST. LOUIS BANK ROBBERY, THE—MD-86m.—Steve McQueen, Molly McCarthy—4558 (2-11-59)—Mediocre melior for duallers—Guggenheim Associates
 HONG KONG CONFIDENTIAL—MD-67m.—Gene Barry, Beverly Tyler—4518 (10-1-58)—For lower half—Vogue
 HORSE'S MOUTH, THE—C-96m.—(TC)—Alec Guinness, Kay Walsh—4530 (11-12-58)—For the art spots—Lopert—England
 I BURY THE LIVING—MD-76m.—Richard Boone, Peggy Maurer—4488 (7-9-58)—Okay horror item for lower half—Maxim
 IT—THE TERROR FROM BEYOND SPACE—MD-68m.—Marshall Thompson, Shawn Smith—4507 (9-3-58)—Fair science fiction entry—Vogue
 I WANT TO LIVE—D-120m.—Susan Hayward, Simon Oakland—4527 (10-29-58)—Grim, powerful drama—Figaro
 KINGS GO FORTH—D-109m.—Frank Sinatra, Tony Curtis, Natalie Wood—4483 (6-25-58)—High rating drama of love and war—Ross
 LAST MILE, THE—D-81m.—Mickey Rooney, Clifford David—4549 (1-14-59)—Well-made prison yarn—Rosenberg-Subotsky
 LA PARISIENNE—C-85m.—(TC)—Brigitte Bardot, Charles Boyer—4494 (7-23-58)—Another Bardot bombshell—(French-made; dubbed in English or titles)—Lopert
 LONE RANGER AND THE LOST CITY OF GOLD, THE—W-80m.—(EC)—Clayton Moore, Noreen Nash—4479 (8-11-58)—Top small-fry show
 LONELYHEARTS—D-108m.—Montgomery Clift, Robert Ryan, Myrna Loy—4542 (12-10-58)—Absorbing, off-beat drama—Schary
 LOST MISSILE, THE—D-70m.—Robert Loggia, Ellen Parker—4535 (11-26-58)—Good science programmer—Berke
 MACHETE—MD-75m.—Marl Blanchard, Albert Dekker—4542 (12-10-58)—Strictly for the lower half—Odell
 MAN IN THE NET, THE—MD-96m.—Alan Ladd, Carolyn Jones—4578 (4-22-59)—Sell the Ladd name—Mirisch-Jaguar
 MAN OF THE WEST—W-100m.—(CS; DC)—Gary Cooper, Julie London—4515 (9-17-58)—Good adult western—Ashton
 MENACE IN THE NIGHT, THE—MD-78m.—Griffith Jones, Lisa Gastoni—4518 (10-1-58)—For the lower half—Leeds—England
 MUGGER, THE—MD-74m.—Kent Smith, Nan Martin—4522 (10-15-58)—Okay adult programmer—Barbizon
 MUSTANG—W-73m.—Jack Beutel, Madalyn Trahey—4570 (3-25-59)—Amateurish lower half filler—Arnell
 NAKED MAJIA, THE—D-111m.—(TE; TC)—Ava Gardner, Anthony Franciosa—4570 (3-25-59)—Large scale costume spectacle has possibilities—Titanus
 RIOT IN JUVENILE PRISON—MD-71m.—Jerome Thor, Marcia Henderson—4578 (4-22-59)—For the lower half—Vogue
 SEPARATE TABLES—D-98m.—Rita Hayworth, Deborah Kerr, David Niven—4543 (12-10-58)—Interesting drama has high potential—Hecht-Hill-Lancaster
 SOME LIKE IT HOT—C-120m.—Marilyn Monroe, Tony Curtis—4562 (2-25-59)—A riot of fun and femmes—Mirisch
 TERROR IN A TEXAS TOWN—W-80m.—Sterling Hayden, Ann Vereia—4507 (9-3-58)—For the lower half—Seltzer
 TEN DAYS TO TULARA—MD-77m.—Sterling Hayden, Grace Raynor—4527 (10-29-58)—Filler for the lower half—Sherman
 TOUGHEST GUN IN TOMBSTONE—W-72m.—George Montgomery, Beverly Tyler—4466 (5-14-58)—Fair western
 VIKINGS, THE—D-114m.—(TE-TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4473 (5-28-58)—Names plus spectacle on grand scale—Bryna
 WINK OF AN EYE—CD-72m.—Jonathan Kidd, Doris Dowling—4483 (6-25-58)—Program filler—Ivar

COMING FEATURES IN ORDER OF RELEASE

April TEN SECONDS TO HELL—Jeff Chandler, Martine Carol—Seven Arts-Hammer
 May DEVIL'S DISCIPLE, THE—Laurence Olivier, Kirk Douglas—Hecht, Hill, Lancaster
 May GUNFIGHT AT DODGE CITY—Joel McCrea, Nancy Gates—Mirisch
 May MAN IN THE NET—Alan Ladd, Carolyn Jones—Mirisch-Jaguar
 May PORK CHOP HILL—Gregory Peck, Harry Guardino—Melville

COMING

CAST A LONG SHADOW—Audie Murphy—Mirisch
 COUNTERPLOT—Forrest Tucker, Allison Hayes—Odell
 CRY TOUGH—John Saxson, Linda Cristal—Hecht, Hill, Lancaster
 DAY OF THE OUTLAW—Robert Ryan, Burl Ives, Tina Louise—Security
 FOUR SKULLS OF JONATHAN DRAKE, THE—Eduard Franz, Valerie French
 HAVANA STORY, THE—Cameron Mitchell, Allison Hayes—Premium
 HOLE IN THE HEAD, A—Frank Sinatra, Eleanor Parker—Sinap
 HORSE SOLDIERS, THE—(DC)—John Wayne, William Holden—Mahlin-Rackin—Mirisch
 HOUND OF THE BASKERVILLES—(C)—Peter Cushing—(Hammer)
 ON THE BEACH—Gregory Peck, Ava Gardner—Kramer
 ODDS AGAINST TOMORROW—Harry Belafonte, Shelley Winters—Harbel
 OPERATION MURDER—Tom Conway, Sandra Dorne—Danziger
 RABBIT TRAP, THE—Ernest Borgnine, David Brian—Hecht, Hill, Lancaster
 SHAKE HANDS WITH THE DEVIL—James Cagney, Dana Wynter—Glass-Seltzer
 SOLOMON AND SHEBA—(TE-TC)—Yul Brynner, Gina Lollobrigida—Small
 SUMMER OF THE SEVENTEENTH DOLL, THE—Ernest Borgnine, Anne Baxter—Hecht-Hill-Lancaster
 TAKE A GIANT STEP—Johnny Nash, Estelle Hemsley—Hecht, Hill, Lancaster
 TIMBUKTO—Victor Mature, Yvonne De Carlo—Imperial
 UNFORGIVEN, THE—Burt Lancaster, Audrey Hepburn—Hecht, Hill, Lancaster
 WOMAN AND THE PUPPET, THE—Brigitte Bardot—Gray-Pathe
 WONDERFUL COUNTRY, THE—(CS; TC)—Robert Mitchum, Julie London—MPL

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

5907

APPOINTMENT WITH A SHADOW—MD-73m.—(CS)—George Nader, Joanna Moore—4507 (9-3-58)—Program meller

5904

BEND OF THE RIVER—MD-91m.—(RE)—James Stewart, Julia Adams—4507 (9-3-58)—Good outdoor show

5901

BLOOD OF THE VAMPIRE—MD-87m.—(EC)—Donald Wolfitt, Barbara Shelley—4522 (10-15-58)—Horror on a grand scale—England

5920

FLOODS OF FEAR—MD-82m.—Howard Keel, Anne Haywood—4579 (4-22-59)—Interesting, suspenseful programmer—England

5827

HORROR OF DRACULA—MD-82m.—(TC)—Peter Cushing, Melissa Stribbling—4466 (5-14-58)—Horror on a grand scale—England

5816

I MARRIED A WOMAN—84m.—C—George Gobel, Diana Dors—4467 (5-14-58)—Moderately amusing—RKO

5832

IMITATION OF LIFE—D-124m.—(EC)—Lana Turner, John Gavin—4558 (2-11-59)—High rating drama.

5903

LAST OF THE FAST GUNS, THE—W-82m.—(CS-EC)—Jock Mahoney, Linda Cristal—4488 (7-9-58)—Good program western

5909

LIGHT TOUCH, THE—CD-85m.—TC)—Jack Hawkins, Margaret Johnston—4562 (2-25-59)—Superior Import—England

5909

MISSISSIPPI GAMBLER, THE—MD-98½m.—(RE)—Tyrone Power, Piper Laurie—4510 (9-3-58)—Names should help

5913

MONEY, WOMEN AND GUNS—W-80m.—(CS; EC)—Jock Mahoney, Kim Hunter, Tim Hovey—4527 (10-29-58)—Lower half entry

5902

MONSTER ON THE CAMPUS—MD-76m.—Arthur Franz, Joanna Moore—4522 (10-15-58)—Good horror show

5915

NEVER STEAL ANYTHING SMALL—C-94m.—(CS; EC)—James Cagney, Shirley Jones—4555 (1-28-59)—Entertaining comedy

5837

NO NAME ON THE BULLET—W-77m.—(CS; EC)—Audie Murphy, Joan Evans—4555 (1-28-59)—Good western

5911

ONCE UPON A HORSE—C-85m.—(CS)—Dan Rowan, Dick Martin, Martha Hyer—4503 (8-20-58)—Western satire for program

5835

PERFECT FURLOUGH, THE—C-93m.—(CS; EC)—Tony Curtis, Janet Leigh—4522 (10-15-58)—Highly amusing comedy

5835

RAW WIND IN EDEN—D-90m.—(CS; EC)—Esther Williams, Jeff Chandler—4499 (8-6-58)—Off-beat attraction has angles

5836

RIDE A CROOKED TRAIL—W-87m.—(CS; EC)—Audie Murphy, Gloria Scala—4494 (7-23-58)—Good western

5906

RESTLESS YEARS, THE—D-88m.—(CS)—John Saxon, Sandra Dee—4528 (10-29-58)—Interesting, touching program

5839

SAGA OF HEMP BROWN, THE—W-80m.—(CS; EC)—Rory Calhoun, Beverly Garland—4510 (9-3-58)—Good western for the program

5912

SILENT ENEMY, THE—MD-92m.—Laurence Harvey, Dawn Addams—4530 (11-12-58)—Exciting tale of Frogmen in action—England

5917

STEP DOWN TO TERROR—D-75m.—Charles Drake, Colleen Miller—4515 (9-17-58)—Suspense for the program

5914

STRANGER IN MY ARMS—D-88m.—(CS)—June Allyson, Jeff Chandler—4550 (1-14-59)—Drama has saleable angles, potent names

5828

THING THAT COULDN'T DIE, THE—MD-69m.—William Reynolds, Andra Martin—4467 (5-14-58)—Horror item for the program

5925

THIS EARTH IS MINE—D-125m.—(CS; TC)—Rock Hudson, Jean Simmons—4579 (4-22-59)—Named packed, interesting drama

5833

TWILIGHT FOR THE GODS—D-120m.—(EC)—Rock Hudson, Cyd Charisse—4488 (7-9-58)—Best seller has good potential

5910

UP FRONT—C-91m.—(RE)—David Wayne, Tom Ewell, Martina Berti—4510 (9-3-58)—Good war comedy

5835

VOICE IN THE MIRROR—D-103m.—(CS)—Richard Egan, Julie London—4473 (5-28-58)—Off-beat tale of a man with a problem

5919

WILD AND THE INNOCENT, THE—MD-84m.—(CS; EC)—Audie Murphy, Joanne Dru—4566 (3-11-59)—Interesting program entry

5834

WILD HERITAGE—MD-78m.—(CS-EC)—Will Rogers, Jr., Maureen O'Sullivan—4488 (7-9-58)—Good programmer

5905

WORLD IN HIS ARMS, THE—MD-104m.—(RE)—Gregory Peck, Ann Blyth—4510 (9-3-58)—Name-packed action show

COMING FEATURES IN ORDER OF RELEASE

June

MUMMY, THE—(C)—Peter Cushing

June

CURSE OF THE UNDEAD—Eric Fleming

COMING

ANY WAY THE WIND BLOWS—(CS; C)—Rock Hudson, Doris Day

CURSE OF THE UNDEAD—Eric Fleming, Kathleen Crowley

LEECH, THE—Colleen Gray, Grant Withers

OPERATION PETTICOAT—(C)—Cary Grant, Tony Curtis, Joan O'Brien

SPARTACUS—(TE)—Kirk Douglas, Laurence Olivier

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

808

AUNTIE MAME—C-143m.—(TE; TC)—Rosalind Russell, Forrest Tucker—4543 (12-10-58)—Highly humorous entertainment

726

BADMAN'S COUNTRY—W-68m.—George Montgomery, Karl Booth—4473 (5-28-58)—Okay program western

816

BORN RECKLESS—CD-79m.—Mamie Van Doren, Jeff Richards—4574 (4-8-59)—Fair programmer

802

DAMN YANKEES—MUC-110m.—(TC)—Tab Hunter, Gwen Verdon—4515 (9-17-58)—Amusing comedy has lots of angles

723

DANGEROUS YOUTH—MD-98m.—Frankie Vaughan, Carole Lesley—4474 (5-28-58)—For the lower half—England

806

ENCHANTED ISLAND—MD-94m.—(TC)—Dana Andrews, Jane Powell—4530 (11-12-58)—Interesting version of well-known literary work—RKO

805

FROM THE EARTH TO THE MOON—D-100m.—(TC)—Joseph Cotton, Debra Paget—4531 (11-12-58)—Interesting science fiction

810

HANGING TREE, THE—W-106m.—(TC)—Gary Cooper, Maria Schell—4555 (1-28-59)—Good, big scale western

811

HELEN OF TROY—D-114m.—(CS; WC)—Rosanna Podesta, Jack Sernas—4562 (2-25-59)—Spectacle will need plenty of selling—Reissue—Made in Italy

807

HOME BEFORE DARK—D-136m.—Jean Simmons, Dan O'Herlihy—4523 (10-15-58)—Highly interesting drama

725

INDISCREET—C-100m.—(TC)—Cary Grant, Ingrid Bergman—4483 (6-25-58)—Highly entertaining entry

817

ISLAND OF LOST WOMEN—D-71m.—Jeff Richards, Venetia Stevenson—4579 (4-22-59)—For the supporting slot

812

LAND OF THE PHAROHS—D-106m.—(CS; WC)—Jack Hawkins, Joan Collins—4562 (2-25-59)—Highly interesting story of pyramid building in Egypt—Reissue—English-made

727

NAKED AND THE DEAD, THE—MD-131m.—(WS-TC)—Aldo Ray, Cliff Robertson—4489 (7-9-58)—High rating war film

803

OLD MAN AND THE SEA, THE—D-86m.—(WC)—Spencer Tracy—4518 (10-1-58)—Filmization of literary work needs attention.

804

ONIONHEAD—CD-110m.—Andy Griffith, Felicia Farr—4518 (10-1-58)—Entertaining service yarn

813

RIO BRAVO—W-141m.—(TC)—John Wayne, Angie Dickinson—4559 (2-11-59)—Super western is highly entertaining

814

STAR IS BORN, A—D-154m.—(CS; TC)—Judy Garland, James Mason—4574 (4-8-59)—High rating—Reissue

809

UP PERISCOPE—MD-111m.—(WS; TC)—James Garner, Andra Martin—4559 (2-11-59)—Lengthy submarine yarn of average interest

815

WESTBOUND—W-72m.—(WC)—Randolph Scott, Virginia Mayo—4571 (3-25-59)—Good western for program

801

WIND ACROSS THE EVERGLADES—MD-93m.—(TC)—Burl Ives, Gypsy Rose Lee—4510 (9-3-58)—Absorbing and off-beat tale of Florida Everglades

COMING FEATURES IN ORDER OF RELEASE

June

YOUNG PHILADELPHIANS, THE—Paul Newman, Barbara Rush

June

GIGANTIS, THE FIRE EATER

June

TEENAGER FROM OUTER SPACE

July

HERCULES—(Dyaliscope; C)—Steve Reeves, Sylvia Kosciuszka—Italy

July

NUN'S STORY, THE—(WC)—Audrey Hepburn, Peter Finch

COMING

BRAMBLE BUSH, THE—(TC)—Richard Burton, Barbara Rush

FBI STORY, THE—(TC)—James Stewart, Vera Miles

JOHN PAUL JONES—(TE-TC)—Robert Stack, Erin O'Brien

LOOK BACK IN ANGER—Richard Burton, Claire Bloom—England

MIRACLE, THE—(TR; TC)—Carroll Baker, Walter Slezak

SUMMER PLACE, A—(TC)—Richard Egan, Dorothy McGuire

YELLOWSTONE KELLY—(TC)—Clint Walker, Andra Martin

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ENGLISH

BAD GIRL—D-100m.—Anna Neagle, Sylvia Syms—4574 (4-8-59)—Exploitable program entry—Roach

BLUE MURDER AT ST. TRINIAN'S—C-86m.—Joyce Grenfell, Lionel Jeffries—4486 (7-9-58)—For art spots—Continental

CIRCLE, THE—MD-92m.—John Mills, Noelle Middleton—4571 (3-25-59)—Ordinary Scotland Yard who-done-it—Kassler

CRY FROM THE STREETS, A—D-99m.—Max Bygraves, Barbara Murray—4566 (3-11-59)—Interesting drama about homeless youngsters—Tudor

CONTRABAND SPAIN—MD-80m.—(EC)—Richard Greene, nouk—4510 (9-3-58)—Smuggling meller—Stratford

COSMIC MONSTERS, THE—MD-75m.—Forrest Tucker, Gaby Andre—4559 (2-11-59)—Lower half science fiction entry

CRAWLING EYE, THE—MD-85m.—Forrest Tucker, Janet Munro—4559 (2-11-59)—Okay science fiction thriller

DANGEROUS EXILE—MD-90m.—(VV; EC)—Louis Jourdan, Belinda Lee—4519 (10-1-58)—Interesting period entry—Rank

GYPSY AND THE GENTLEMAN, THE—D-89m.—(EC)—Melina Mercouri, Keith Mitchell—4550 (1-14-59)—Fair Import—Rank

HAPPY IS THE BRIDE—C-84m.—Ian Carmichael, Janette Scott—4550 (1-14-59)—Excellent English comedy—Kassler

HELL DRIVERS—MD-91m.—Stanley Baker, Peggy Cummine—4471 (5-28-58)—Meller has thrills for the program—Rank

•One-Eyed Jacks.....	B	Par.
•Onionhead.....	WB	
•Operations Dames.....	A-1	
•Operation Murder.....	UA	
•Operation Petticoat.....	U-I	
•Our Man in Havana.....	Col.	

P		
Pagans, The.....	A3	AA
Pathe Panchall.....	A1	For.
Paratroop Command.....	A3	AI
Paratrooper—RE.....	A1	Col.
Party Crashers, The.....	A2	Par.
Party Girl.....	B	MGM
Perfect Furlough, The.....	B	UI
Peter Pan—RE.....	A1	Misc.
Place in the Sun, A—Re.....		Par.
Plan 9 From Outer Space.....		Misc.
Poor but Beautiful.....	B	For.
•Porgy and Bess.....		Col.
•Pork Chop Hill.....		UA
Premier May.....		For.
•Private's Affair, A.....		Fox

Q		
Quattrill's Raiders.....	A1	AA
Queen of Outer Space.....	B	AA
Question of Adultery.....	C	For.

R		
•Rabbit Trap, The.....		UA
Rally Round the Flag, Boys.....	B	Fox
Raw Wind in Eden.....	A3	UI
Reaching for the Stars.....		For.
Reluctant Debutante, The.....	A2	MGM
Remarkable Mr. Pennypacker, The.....	A3	Fox
Restless Years, The.....	A2	U-I
•Return Of The Fly, The.....		Fox
Revenge of Frankenstein, The.....	A2	Col.
Revolt In The Big House.....	A2	AA
Ride a Crooked Trail.....	A2	UI
Ride Lonesome.....	A1	Col.
Rio Bravo.....	A3	WB
•Riot in Cell Block 11.....		AA
Riot In Juvenile Jail.....		UA
•Road Racers.....		A-I
Robbery under Arms.....	A2	For.
Rock-a-Bye Baby.....	A1	Par.
Room At The Top.....	B	For.
Rooney.....	A1	For.
Roots, The.....		For.
Roots of Heaven, The.....	A3	Fox
RX Murder.....	A3	Fox
Rouge et Noir.....	A3	For.

S		
Sad Horse, The.....	A1	Fox
Saga of Hemp Brown, The.....	A1	UI
•Say One For Me.....		Fox
•Scapegoat, The.....		MGM
Screaming Skull.....	A2	AI
Secret Place.....		For.
Senechal, The Magnificent.....	A3	For.
Senior Prom.....	A2	Col.
Separate Tables.....	A3	UA
Seven Guns to Mesa.....	A3	AA
Seventh Voyage of Sinbad, The.....	A1	Col.
Shaggy Dog, The.....	A1	Misc.
•Shake Hands With the Devil.....		UA
Shameless Sex, The.....		For.
Shane—RE.....		Par.
She Demons.....	A2	Misc.
She Gods of Shark Reef.....	A3	AI
She Played with Fire.....	A2	Col.
Sheriff Of Fractured Jaw.....	A2	Fox
Sierra Baron.....	A1	Fox
Silent Enemy, The.....	A1	UI
Sins Of Rose Bernd, The.....		For.
Sleeping Beauty.....	A1	Misc.
Smiley Gets A Gun.....	A1	Fox
Snorkel, The.....	A2	Col.
Snowfire.....	A1	AA
•Solomon and Sheba.....		UA
Some Came Running.....	B	MGM
Some Like It Hot.....	B	UA
•Son of Robin Hood, The.....		Fox
Sound and the Fury, The.....	A3	Fox
•South Pacific.....		Fox
South Seas Adventure.....	A1	Misc.
Space Children.....	A1	Par.
Space Master K-7.....	A2	Fox
•Spartacus.....		U-I
•Speed Crazy.....	A3	AA
Spider, The.....	A2	AI

Spy In the Sky A1 AA
 Stalag 17—Re..... Par.
 Star Is Born, A—RE..... WB
 Steel Bayonet..... A1 UA
 Step Down to Terror..... A2 UI
 Stranger in My Arms, A..... A2 UI
 Street Car Named Desire, A—RE..... B Fox
 Submarine Seahawk..... A1 AI
 Suicide Battalion..... A2 AI
 •Summer of the Seventeenth Doll,
 The..... UA
 •Summer Place, A..... WB

T

•Take A Giant Step..... UA
 Tale of Two Cities, A..... A1 For.
 Tank Battalion..... B AI
 •Tank Commandoes..... AI AI
 Tank Force..... A1 Col.
 Tarawa Beachhead..... A2 Col.
 •Tarzan, The Ape Man..... MGM
 •Tarzan's Greatest Adventure..... Par.
 Tarzan's Fight for Life..... A1 MGM
 Teenage Caveman..... A2 AI
 •Teenager from Outer Space..... WB
 Tempest..... A1 Par.
 Ten Days to Tulsa..... A1 UA
 •Ten Seconds to Hell..... UA
 Terror In A Texas Town..... A2 UA
 Terror from the Year 5000..... A2 AI
 •That Kind of Woman..... Par.
 There's Always a Price Tag..... For
 These Thousand Hills..... A3 Fox
 •They Came to Cordura..... Col.
 Thing That Couldn't Die..... A2 UI
 Third Sex, The..... C For.
 •30 Ft. Bride of Candy Rock..... Col.
 This Earth Is Mine..... UI
 Three Strange Loves..... For.
 Thunder In The Sun..... A2 Par.
 Tia Juana After Midnight..... Misc.
 •Timbuctu..... UA
 Time of Desire, The..... For.
 Tokyo After Dark..... A2 Par.
 Tom Thumb..... A1 MGM
 Tonka..... A1 Misc.
 Torpedo Run..... A1 MGM
 Tosca..... For.
 •Touch of Larceny..... Par.
 Toughest Guy in Tombstone..... A1 UA
 Trap, The..... A2 Par.
 Truth About Women, The..... For.
 Tunnel of Love, The..... B MGM
 Twilight for the Gods..... A3 UI
 Two Headed Spy..... A2 Col.

U

Uncle Tom's Cabin—RE..... Misc.
 •Unforgiven, The..... UA
 Unwed Mother..... A3 AA
 Up Front—RE..... A1 U-I
 Up Periscope..... A1 WB
 Up the Creek..... For.

V

Verboten..... Col.
 Vertigo..... A2 Par.
 Vicious Breed, The..... For.
 Vikings, The..... A3 UA
 Villa..... A2 Fox
 Voice in the Mirror..... A2 UI

W

War of the Colossal Beast..... A2 AI
 War of the Satellites..... A2 AA
 Warlock..... A2 Fox
 Watasi..... A1 MGM
 What Price Murder..... B For.
 Westbound..... A1 WB
 When Hell Broke Loose..... A2 Par.
 White Wilderness..... A1 Misc.
 Whole Truth, The..... A2 Col.
 Wild and the Innocent..... A2 U-I
 Wild Fruit..... For.
 Wild Heritage..... A1 UI
 Wind Across the Everglades..... B WB
 Windom's Way..... A2 For.
 Wink of an Eye..... A2 UA
 Witches of Salem..... A3 For.
 Wolf Dog..... A1 Fox
 Wolf Larsen..... A3 AA
 •Woman and The Puppet, The..... UA
 •Woman Eater, The..... Col.
 •Woman Obsessed..... Fox
 •Wonderful Country, The..... UA
 World In His Arms, The—RE..... A1 U-I
 World, the Flesh and the
 Devil, The..... A2 MGM

Y

•Yellowstone Kelly..... WB
 •Yesterday's Enemy..... Col.
 Yhe, The Sorcerer's Village..... Miso
 Young Captives, The..... B Par.
 Young Land, The..... A1 Col.
 •Young Philadelphians, The..... WB
 Your Past Is Showing..... A2 For.

IT'S NEVER TOO LATE—C-95m.—(EC)—Phyllis Calvert—4490 (7-9-58)—Light weight English domestic comedy—Stratford
 I WAS MONTY'S DOUBLE—D-100m.—M. E. Clifton James, John Mills—4562 (2-25-59)—Entertaining, different import
 LAW AND DISORDER—C-76m.—Michael Redgrave, Robert Morley—4537 (11-26-58)—Delightful English farce—Continental
 LUCKY JIM—C-95m.—Ian Carmichael, Jean Anderson—4519 (10-1-58)—Highly amusing art house entry—Kingsley-Int.
 MAD LITTLE ISLAND—C-94m.—(EC)—Jeannie Carson, Donald Sinden—4551 (1-14-59)—Amusing entry for art and specialty
 spots—Rank
 NIGHT TO REMEMBER, A—D-123m.—Kenneth More, Jill Dixon—4547 (12-24-58)—High rating reenactment of sea tragedy—Rank
 OCTET—D-126m.—Marcel Marceau, David Kossoff, Alan Badel—4475 (5-28-58)—Collection of shorts for art spots—Geo. K. Arthur
 QUESTION OF ADULTERY, A—D-84m.—Julie London, Anthony Steel—4560 (2-11-59)—Has exploitation possibilities—NTA
 ROBBERY UNDER ARMS—MD-83m.—(EC)—Peter Finch—4471 (5-28-58)—Okay programmer—Rank
 ROOM AT THE TOP—D-117m.—Laurence Harvey, Simone Signoret—4575 (4-8-59)—Excellent adult love story—Continental
 ROONEY—C-88m.—John Grogan—4486 (7-9-58)—Good art house entry—Rank
 SECRET PLACE, THE—MD-81m.—Michael Brooke, Belinda Lee—4486 (7-9-58)—Fair program—Rank
 TALE OF TWO CITIES, A—D-117m.—Dirk Bogarde, Dorothy Tutin—4511 (9-3-58)—Dickens classic for art spots—Rank
 TRUTH ABOUT WOMEN, THE—CD-100m.—(EC)—Laurence Harvey, Julie Harris—4563 (2-25-59)—Satire has names to help—
 Continental
 UP THE CREEK—C-83m.—David Tomlinson, Peter Sellers—4538 (11-26-58)—Amusing import—Dominant
 WINDOM'S WAY—MD-108m.—(EC)—Peter Finch, Mary Ure—4523 (10-15-58)—Interesting meller from abroad—Rank
 YOUR PAST IS SHOWING—C-87m.—Dennis Price, Peggy Mount—4511 (9-3-58)—Cute wacky comedy—Rank

FINNISH

MILKMAID, THE—D-70m.—Anneil Sauli—4563 (2-25-59)—For art spots—Titles—Joseph Brenner

FRENCH

CASE OF DR. LAURENT, THE—D-90m.—Jean Gabin—4482 (6-25-58)—Very good, unusual film advocates natural childbirth—
 Titles and dubbed—Trans-Lux
 DEMONIAQUE—MD-97m.—Francis Perier, Micheline Presle—4474 (5-28-58)—Mystery thriller for art houses—Titles—UMPO
 FIRE UNDER HER SKIN—D-90m.—Giselle Pascal, Raymond Pellegrin—4523 (10-15-58)—Mediocre art house fare—Titles—Union
 FLESH AND THE WOMAN—D-102m.—(TC)—Gina Lollobrigida—4489 (7-9-58)—Seli Lollobrigida for best results—Dubbed—
 Dominant
 FOLIES BERGERE—MU-90m.—(TC)—Jenmarie, Eddie Constantine—4490 (7-9-58)—Import has angles—Dubbed In English—
 Films Around The World
 FORBIDDEN FRUIT—D-97m.—Fernandel—4575 (4-8-59)—Interesting import—Titles—Films Around The World
 FOXIEST GIRL IN PARIS—C-100m.—Martine Carol—4523 (10-15-58)—Cute Import—Titles—Times
 GIRL IN THE BIKINI, THE—D-76m.—Brigitte Bardot—4550 (1-14-59)—Bardot strikes again—Titles—Atlantis
 GRAND MANUEVER, THE—C-107m.—(EC)—Michele Morgan, Gerard Philipe—4495 (7-23-58)—Light weight Gallio love spoof
 —Titles—UMPO
 GRI GRI—TRAVEL-62m.—United National Museum Of Man expedition—4571 (3-25-59)—African rites for the lower half—English
 narration—Brenner
 HEROES AND SINNERS—D-101m.—Curt Jurgens, Maria Felix—4571 (3-25-59)—Highly interesting, exploitable import—Dubbed
 in English—Janus
 INSPECTOR MAIGRET—MD-110m.—Jean Gabin—4519 (10-1-58)—Highly interesting mystery—Titles—Lopert
 LOVERS OF PARIS—CD-115m.—Gerard Philipe, Danielle Darrieux—4563 (2-25-59)—Amusing import—Titles—Continental
 LOVERS AND THIEVES—CD-81m.—Jean Poiret—4511 (9-3-58)—Highly amusing import—Titles—Zenith
 MAN IN THE RAINCOAT, THE—C-97m.—Fernandel—4516 (9-17-58)—Cute import for art and specialty spots—Titles—Kingsley
 MAM'ZELLE PIGALLE—C-77m.—(CS; EC)—Brigitte Bardot—4474 (5-28-58)—Typical Bardot with a little less exposure—Titles
 Films Around The World
 MIRACLE OF SAINT THERESE—D-97m.—Frances Descout—4563 (2-25-59)—Religious drama strictly for art and specialty
 houses—Dubbed in English—Ellis
 MY UNCLE—C-110m.—Jacques Tati—4537 (11-26-58)—Highly entertaining import for discriminating audiences—English dubbed
 or titles—Continental
 NIGHT HEAVEN FELL, THE—D-80m.—(CS; EC)—Brigitte Bardot, Stephen Boyd—4511 (9-3-58)—Bardot drawing power still
 potent—Titles or dubbed—Kingsley-Int.
 NO SUN IN VENICE—MD-97m.—(CS; EC)—Francoise Arnoul—4490 (7-9-58)—Has exploitation possibilities—Titles—Kingsley-Int.
 PREMIER MAY—D-89m.—Yves Montand, Yves Noel—4566 (3-11-59)—Good French entry—Titles—Continental
 ROUGE ET NOIR—D-145m.—(TC)—Gerard Philipe, Danielle Darrieux—4470 (5-28-58)—Sophisticated fare for art houses—Titles
 —DCA
 SENECHAL, THE MAGNIFICENT—C-78m.—Fernandel, Nadia Gray—4538 (11-26-58)—Funny French farce—Titles—DCA
 THERE'S ALWAYS A PRICE TAG—D-102m.—Michele Morgan, Daniel Gein—4487 (7-9-58)—Slow moving import—Titles—Rank
 WHAT PRICE MURDER—D-105m.—Henri Vidal, Mylene Demongeot—4538 (11-26-58)—Good entry for art spots—Titles—UMPO
 WITCHES OF SALEM—D-140m.—Simone Signoret—4555 (1-28-59)—Excellent import for art houses—Titles—Kingsley-Int.
 WILD FRUIT—D-97m.—Estelia Blain—4490 (7-9-58)—Slow-moving import for art houses—Titles—UMPO

GERMAN

AFFAIRS OF JULIE, THE—C-90m.—(EC)—Lilo Pulver—4543 (12-10-58)—Cute comedy for art spots—English titles—Bakros Int.
 BALLERINA—D-91m.—Elizabeth Mueller—4489 (7-9-58)—For art or German houses—Titles—Baker
 BIG BARRIER, THE—D-87m.—(C)—Edith Mill, Albert Lieven—4510 (9-3-58)—Exploitable for art houses—Titles—Baker
 CAPTAIN FROM KOEPENICK, THE—D-93m.—(TC)—Heinz Ruhmann—4523 (10-15-58)—Entertaining import—Titles—DCA
 CIRCUS OF LOVE—D-93m.—(TC)—Eva Bartok, Curt Jurgens—4515 (9-17-58)—German version of "Carnival" has interest for art
 spots—Titles—DCA
 DEADLY DECISION—D-103m.—O. E. Hasse, Barbara Ruting—4511 (9-3-58)—For German houses—Dominant
 DREAMING LIPS—D-86m.—Maria Schell, O. W. Fischer—4537 (11-26-58)—Interesting import for art spots—Titles—DCA
 FLYING CLASSROOM, THE—C-92m.—Pauli Dahiike, Heiliane Beie—4489 (7-9-58)—Good comedy for art, German spots—Titles
 —Baker
 FORBIDDEN PARADISE—NOV-67m.—(EC)—Ingeborg Schoner, Jan Hendrike—4516 (9-17-58)—For exploitation and art spots—
 English narration—Colorama Features
 GUITARS OF LOVE—MU-90m.—(EC)—Vico Torriani, Montovani and Orchestra—4537 (11-26-58)—Tuneful musical—Titles—
 Sam Baker Associates
 LIANE, JUNGLE GODDESS—MD-85m.—(EC)—Marion Michael, Hardy Kruger—4531 (11-12-58)—Exploitable programmer—
 Dubbed in English—DCA
 LOVE STORY, A—D-94m.—Hildegard Neff, O. W. Fisher—4551 (1-14-59)—Could fit German houses—Titles—Casino
 MY NAME IS TOXI—D-80m.—Elfie Fiegert—4547 (12-24-58)—Okay programmer, especially for colored houses—Dubbed in English
 —Grand Prize
 REACHING FOR THE STARS—D-102m.—Erick Schuman, Lisa Pulver—4516 (9-17-58)—For German and art houses—Titles—
 Baker
 SINS OF ROSE BERND, THE—D-85m.—(C)—Maria Schell, Ralf Vallone—4579 (4-22-59)—Okay entry for foreign spots—Titles
 —President
 THIRD SEX, THE—D-85m.—Paula Wessely, Paul Dahiike—4566 (3-11-59)—Exploitable for art and language spots—Titles—D & F
 Dist.

INDIAN

PATHER PANCHALI—D-112m.—Hindu cast—4548 (12-24-58)—Prize-winning drama is art house natural—Titles—Harrison

JAPANESE

MISTRESS, THE—D-102m.—Hidoko Takamine—4563 (2-25-59)—Okay import for specialty spots—Titles—Harrison

ITALIAN

ATTILA—MD-83m.—(TC)—Anthony Quinn, Sophia Loren—4474 (5-28-58)—Has exploitation possibilities—Dubbed—Embassy
 BIGAMIST, THE—C-84m.—Vittorio De Sica, Franca Valeri—4469 (5-28-58)—For Italian and art spots—Titles—DCA
 GUENDALINA—D-95m.—Jacqueline Sassard—4490 (7-9-58)—For art, Italian houses—Titles—Lopert
 POOR BUT BEAUTIFUL—C-103m.—Marisa Ailasio—4487 (7-9-58)—Dull Italian comedy—Titles—Trans-Lux
 SHAMELESS SEX, THE—D-73m.—Yvonne Sanson, Frank Villard—4531 (11-12-58)—Strictly for the sex-ploitation spots—Dubbed
 in English—Screenorama.
 TOSCA—OPERA—105m.—(CS; EC)—Franca Duval, Franco Corelli—4567 (3-11-59)—Well-made opera for art and specialty spots
 —Titles—Casolaro-Giglio

MEXICAN

ADAM AND EVE—D-76m.—(EC)—Christiane Martel, Carlos Baena—4474 (5-28-58)—Highly exploitable Biblical story—Com-
 mentary—Horne
 ROOTS, THE—COMP.-96m.—Non-professional Mexican Indians—4519 (10-1-58)—Fine art house fare—Harrison

NORWEGIAN

NINE LIVES—MD-85m.—Jack Fjeldstad—4575 (4-8-59)—Thrilling chase meller—Titles; narration—deRochemond

PHILIPPINES

BLOOD OF BATAAN—MD-76m.—Leopoldo Salcedo, Mona Lisa—4537 (11-26-58)—Exploitable war film—Spoken in English—Brenner

SWEDISH

THREE STRANGE LOVES—D-84m.—Eva Henning, Birger Malmsten—4567 (3-11-59)—Confused drama of sexual aberrations—Titles—Janus
TIME OF DESIRE, THE—D-86m.—Barbaro Larsson, Margaretha Lowler—4495 (7-23-58)—Artistic exploration of the varieties of love—Titles—Janus
VICIOUS BREED, THE—86m.—Arne Ragneborn, Maj-Britt Lindholm—4490 (7-9-58)—For art and Swedish spots—Titles—Brenne

MISCELLANEOUS

DISTRIBUTED DURING THE PAST 12 MONTHS

DATE WITH DEATH, A—MD-81m.—(Psychorama)—Gerald Mohr, Liz Renay—4575 (4-8-59)—Satisfactory programmer offers intriguing gimmick—Pacific Int.
FRANKENSTEIN'S DAUGHTER—MD-85m.—John Ashley, Sandra Knight—4543 (12-10-58)—Inferior exploitation entry—Astor
GIRL WITH AN ITCH—D-78m.—Kathy Marlowe, Robert Armstrong—4531 (11-12-58)—Sexy programmer has selling possibilities—Howco
I'LL GIVE MY LIFE—D-78m.—John Bryant, Angie Dickinson—4575 (4-8-59)—Religious film for specialized audiences—Howco
LOST, LONELY, AND VICIOUS—D-73m.—Ken Clayton, Barbara Wilson—4538 (11-26-58)—Lower half filler—Howco
MISSILE TO THE MOON—MD-78m.—Richard Travis, Cathy Downs—4543 (12-10-58)—Program filler—Astor
MY WORLD DIES SCREAMING—D-81m.—Gerald Mohr, Cathy O'Donnell—4538 (11-26-58)—Psychological drama for lower half—Howco
NO PLACE TO LAND—MD-78m.—(NA)—John Ireland, Marl Blanchard—4539 (11-26-58)—Interesting action programmer—Republic
PETER PAN—CAR-77m.—(TC) (RE)—Produced by Walt Disney—4485 (7-9-58)—High rating Disney—Buena Vista
PLAN 9 FROM OUTER SPACE—MD-76m.—Gregory Wolcott, Mona McKinnon—4531 (11-12-58)—Okay science fiction programmer—DCA
SHAGGY DOG, THE—C-104m.—Fred MacMurray, Jean Hagen—4567 (3-11-59)—Highly amusing comedy-fantasy—Buena Vista
SHE DEMONS—MD-78m.—Irish McCalla, Tod Griffin—4467 (5-14-58)—Unbelievable lower half filler—Astor
SLEEPING BEAUTY, THE—CAR-75m.—(TE70; TC)—Walt Disney—4556 (1-28-59)—Another Disney cartoon treat—Buena Vista
SOUTH SEAS ADVENTURE—DOC-120m.—(Cinerama; TC)—Produced by Carl Dudley—4495 (7-23-58)—Latest in travelogue series is highly interesting—SW-Cinerama
TIA JUANA AFTER MIDNIGHT—BUR-58m.—Rita Ravel—4551 (1-14-59)—Average burlesque film—Alan Trading
TONKA—W-97m.—(TC)—Sal Mineo, Philip Carey—4548 (12-24-58)—Indian yarn should appeal to youngsters—Buena Vista
UNCLE TOM'S CABIN—MD-93m.—(RE)—Narrated by Raymond Massey—4539 (11-26-58)—Modernized reissue has possibilities—Colorama
WHITE WILDERNESS—DOC-73m.—(TC)—Written and directed by Winston Hibler—4485 (7-9-58)—Very good "True Life Adventure"—Buena Vista
YHO, THE SORCERER'S VILLAGE—DOC-70m.—(C)—Captain Hassold David—4491 (7-9-58)—interesting visit to little known African spots—Film Rep.

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FEATURE FILMS **PRODUCTION NUMBERS and** **NATIONAL RELEASE DATES** **1958-'59 SEASON**

(This is a listing of all production numbers and release dates, as made available by the companies on 1958-'59 product, accurate to time of publication—Ed.)

NOTE: This listing is carried in every Second Edition of the Servisection—alternating with "The Shorts Parade," which is a complete listing of all Shorts. See: "The Shorts Parade"—Next Issue.

Allied Artists

5810	Natchez Trail.....	Sept.
5813	Joy Ride.....	Oct.
5822	Unwed Mother.....	Oct.
5826	Queen Of Outer Space.....	Sept.
5831	Legion Of The Doomed.....	Sept.
5836	Wolf Larsen.....	Oct.
5837	Revolt In The Big House.....	Nov.
5839	Johnny Rocco.....	Dec.
5901	House on Haunted Hill.....	Jan.
5902	The Cosmic Man.....	Jan.
5903	The Giant Behemoth.....	Feb.
5904	Arson For Hire.....	Feb.
5905	Al Capone.....	Mar.
	Friendly Persuasion—RE.....	April
5907	Battle Flame.....	April
5909	Beatsville.....	May
5910	Speed Crazy.....	May
5911	King of the Wild Stallions.....	June
5913	Beyond This Place.....	June

Columbia

301	The Key.....	July
302	Gunman's Walk.....	July
303	The Camp On Blood Island.....	July
304	Revenge Of Frankenstein.....	July
305	Curse Of The Demon.....	July
306	Life Begins At 17.....	July
307	Tank Force.....	Aug.
308	The Snorkel.....	July
309	Buchanan Rides Alone.....	Aug.
310	Me and The Colonel.....	Oct.
311	The Whole Truth.....	Sept.
312	She Played With Fire.....	Sept.
313	Ghost Of The China Sea.....	Sept.
314	Apache Territory.....	Oct.
315	Kill Her Gently.....	Oct.
316	The Last Hurrah.....	Nov.
317	Murder Reported.....	Nov.
318	Tarawa Beachhead.....	Nov.
319	Bell, Book and Candle.....	Jan.
320	The Seventh Voyage Of Sinbad.....	Dec.
321	The Man Inside.....	Dec.
322	Murder By Contract.....	Dec.
323	Good Day For A Hanging.....	Jan.
324	Senior Prom.....	Jan.
325	Last Blitzkrieg.....	Jan.
326	Ride Lonesome.....	Feb.
327	Gideon of Scotland Yard.....	Feb.
328	City of Fear.....	Feb.
329	Two-Headed Spy.....	Mar.
330	Forbidden Island.....	Mar.
331	Gunman From Laredo.....	Mar.
	On The Waterfront—RE.....	April
	The Bandit of Zhobe.....	April
	The Caine Mutiny—RE.....	April
	Gidget.....	April
334	Juke Box Rhythm.....	April
	Face Of A Fugitive.....	May
	Gilda—RE.....	May
	Hey Boy, Hey Girl.....	May
	Man In The Saddle—RE.....	May
	Santa Fe—RE.....	May
	The Young Land.....	May
	Verboten.....	June

MGM

901	Cat On A Hot Tin Roof.....	Sept.
902	Dunkirk.....	Sept.
903	The Decks Ran Red.....	Oct.
904	Torpedo Run.....	Oct.
905	Party Girl.....	Nov.
906	Tunnel Of Love.....	Nov.
825	Gigi.....	Dec.
907	Tom Thumb.....	Dec.
908	Some Came Running.....	Jan.
909	The Doctor's Dilemma.....	Jan.
910	The Journey.....	Feb.
911	Night of the Quarter Moon.....	Feb.
912	The Matting Game.....	Mar.
913	Nowhere to Go.....	Mar.
914	Green Mansions.....	April
	Count Your Blessings.....	April
915	First Man Into Space.....	Feb.
916	Ask Any Girl.....	June
917	The World, the Flesh and the Devil.....	May
918	Watusi.....	May
920	The Mysterians.....	May
921	The Angry Hills.....	June
922	North by Northwest.....	July
923	The Beat Generation.....	July
924	Tarzan the Ape Man.....	Aug.
925	For the First Time.....	Aug.
	The Big Operator.....	Sept.
	The Scapegoat.....	Sept.

Paramount

5801	The Blob.....	Oct.
5802	I Married A Monster From Outer Space.....	Oct.
5803	The Party Crashers.....	Sept.
5804	As Young As We Are.....	Sept.
5805	When Hell Broke Loose.....	Nov.
5806	Houseboat.....	Nov.
5807	The Hot Angel.....	Dec.
5808	The Gelsa Boy.....	Dec.
5809	The Buccaneer.....	Jan.
5810	Tokyo After Dark.....	Jan.
5811	The Trap.....	Feb.
5812	Young Captives.....	Feb.
5813	The Black Orchid.....	Mar.
5814	Tempest.....	Mar.
R5815	A Place In the Sun—RE.....	Feb.
R5816	Stalag 17—Re.....	Feb.
5817	Thunder in the Sun.....	May
5818	The Hangman.....	June
R5819	Shane—RE.....	April
5820	Don't Give Up The Ship.....	July
5821	Last Train From Gun Hill.....	July
5822	But Not For Me.....	Oct.
5823	The Five Pennies.....	Aug.

20th-Fox

832	Harry Black and The Tiger.....	Sept.
833	The Hunters.....	Sept.
834	Villa.....	Oct.
835	The Barbarian and The Gelsa.....	Oct.
836	Thundering Jets.....	Nov.
837	In Love and War.....	Nov.
839	Mardi Gras.....	Nov.
841	A Nice Little Bank That Should Be Robbed.....	Dec.
842	Roots Of Heaven.....	Dec.
843	Frontier Gun.....	Dec.
864	The Mark Of Zorro (Reissue).....	Nov.
901	The Inn Of The Sixth Happiness.....	Dec.
902	The Sheriff Of Fractured Jaw.....	Jan.
903	Smiley Gets A Gun.....	Jan.
904	Rally Round The Flag Boys.....	Jan.
905	I, Mobster.....	Feb.
906	These Thousand Hills.....	Feb.
907	Intent to Kill.....	Feb.
908	Alaska Passage.....	Feb.
909	The Remarkable Mr. Pennypacker.....	Feb.
910	The Sound and the Fury.....	Mar.
911	Lone Texan.....	Mar.
912	The Sad Horse.....	May
913	Little Savage.....	May
914	Warlock.....	April
915	Compulsion.....	April
	Woman Obsessed.....	May
	Holiday For Lovers.....	June
	Say One For Me.....	June
	The Man Who Understood Women.....	June
	The Son Of Robin Hood.....	June
	The Diary of Anne Frank.....	June

United Artists

	The Defiant Ones.....	Sept.
	Gun Runners.....	Sept.
	Terror In A Texas Town.....	Sept.
	Cop Hater.....	Sept.
	Big Country.....	Oct.
	Man Of The West.....	Oct.
	Fearmakers.....	Oct.
	Menace In The Night.....	Oct.
	Hong Kong Confidential.....	Oct.
	I Want To Live.....	Jan.
	The Muggers.....	Nov.
	Ten Days To Tulsa.....	Nov.
	Lost Missile.....	Dec.
	Machete.....	Dec.
	Horse's Mouth.....	Jan.
	Guns, Girls and Gangsters.....	Jan.
	Escort West.....	Jan.
	The Last Mile.....	Jan.
	Separate Tables.....	Feb.
	Anna Lucasta.....	Feb.
	The Great St. Louis Bank Robbery.....	Feb.
	Lonley Hearts.....	Mar.
	Mustang.....	Mar.
	Naked Maja.....	April
	Some Like It Hot.....	April
	Alias Jesse James.....	April
	Riot In Juvenile Prison.....	April
	Ten Seconds To Hell.....	April
	The Man In The Net.....	May
	The Devil's Disciple.....	May
	Gunfight At Dodge City.....	May
	Pork Chop Hill.....	May
	The Rabbit Trap.....	June
	The Invisible Invaders.....	June
	Four Skulls of Jonathan Drake.....	June
	Hound Of The Baskervilles.....	June
	Shake Hands With The Devil.....	June
	The Horse Soldiers.....	July
	Day Of The Outlaw.....	July
	Timbuktu.....	July
	A Hole In The Head.....	July
	Cast A Long Shadow.....	Aug.
	The Woman And The Puppet.....	Aug.
	The Summer Of The 17th Doll.....	Aug.

Universal

5901	Blood Of The Vampire.....	Nov.
5902	Monster On The Campus.....	Nov.
5903	The Light Touch.....	Nov.
5904	Band Of The River (Reissue).....	Nov.
5905	The World In His Arms (Reissue).....	Dec.
5906	The Restless Years.....	Dec.
5907	Appointment With A Shadow.....	Dec.
5908	The Mark Of The Hawk.....	Dec.
5909	Mississippi Gambler (Reissue).....	Dec.
5910	Up Front (Reissue).....	Dec.
5911	The Perfect Furlough.....	Jan.
5912	The Silent Enemy.....	Jan.
5913	Money, Women and Guns.....	Jan.
5914	A Stranger In My Arms.....	Feb.
5915	No Name On the Bullet.....	Feb.
5916	Never Steal Anything Small.....	April
5917	Step Down to Terror.....	Mar.
5918	Imitation Of Life.....	Mar.
5919	The Wild And The Innocent.....	May
5920	Floods Of Fear.....	May
5921	Johnny Dark—RE.....	May
5922	Man Without A Star—RE.....	May
5923	The Mummy.....	June
5924	Curse Of The Undead.....	June
5925	This Earth Is Mine.....	July

Warners

801	Wind Across The Everglades.....	Sept.
802	Damn Yankees.....	Sept.
803	The Old Man and The Sea.....	Oct.
804	Onionhead.....	Oct.
805	From The Earth To The Moon.....	Nov.
806	Enchanted Island.....	Nov.
807	Home Before Dark.....	Nov.
808	Auntie Mame.....	Dec.
809	Up Periscope.....	Jan.
810	The Hanging Tree.....	Feb.
811	Helen of Troy—Re.....	Mar.
812	Land of the Pharaohs—Re.....	Mar.
813	Rio Bravo.....	April
814	A Star Is Born—Re.....	April
815	Westbound.....	April
816	Born Reckless.....	May
817	Island of Lost Women.....	May
818	The Young Philadelphians.....	June
819	Gigantis, The Fire Eater.....	June
820	Teenager From Outer Space.....	June
821	The Nun's Story.....	July
822	Hercules.....	July
823	John Paul Jones.....	Aug.

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SENSATIONAL SEATING SAVINGS! American, Heywood, Ideal chairs from \$3.50. Send for Chair Bulletin. Dept. bc—S.O.S. CINEMA SUPPLY CORPORATION, 602 W. 52nd Street, New York 19.

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400 CAR DRIVE-IN THEATRE, in central New York State. Operating at good profit. Selling to dissolve partnership. **BOX 203, c/o M. P. EXHIBITOR**, 246 North Clarion St., Phila. 7, Pa.

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SIMPLEX E7 HEAD. Just overhauled. Perfect spare. \$175.00. **SAVARESE**, Woodcliff Lake, N. J.

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WANTED: Complete modern theatre equipment—including 500 deluxe seats, sound, projection equipment, etc. immediately. Write **NELSON LOGAN**, Mitchell, S. Dak.

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ATTENTION DRIVE-INS! Sell more concessions—Increase patronage! Try our personalized Hi-Fidelity Pre-Show, Intermission Tapes. Satisfaction guaranteed, Assured delivery, Postage Paid, Reasonable. 30 days **FREE** trial programming on request . . . **JACK'S RECORDING SERVICE**, Box 702, St. Petersburg 31, Florida.

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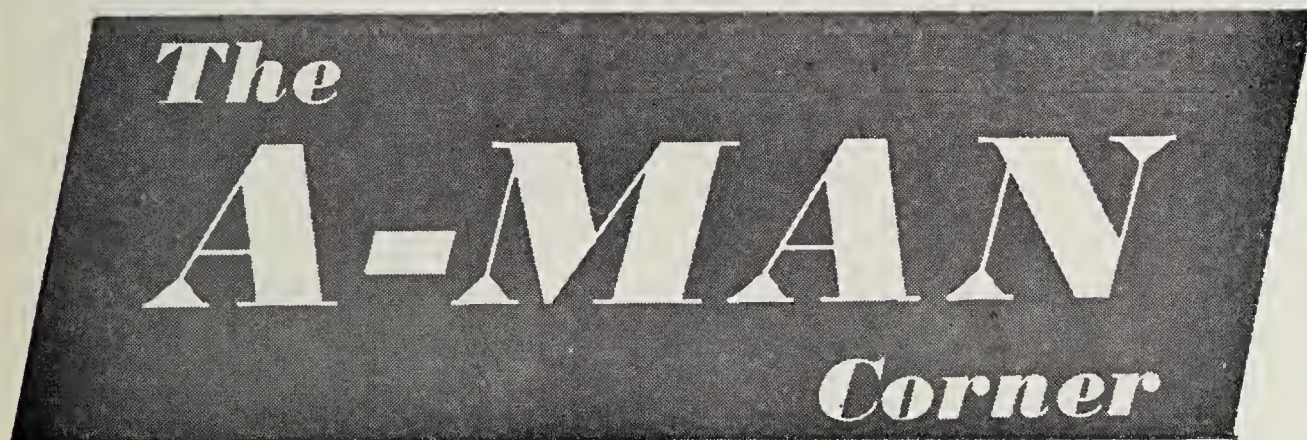
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Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new **EMPLOYMENT SERVICE** is available to ALL theatres without reservation. It is not necessary to subscribe to **MOTION PICTURE EXHIBITOR** to avail yourself of this service. No other industry trade paper offers it! And it is completely **FREE!**

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

MANAGER or ASSISTANT. We prefer energetic young man with faith in the industry. There is room at the top for the right man willing to start at the bottom. If interested apply in own handwriting outlining background, experience, draft status, etc. Write **BOX A415, c/o M. P. EXHIBITOR**, 246 North Clarion St., Phila. 7, Pa.

HIGH CALIBER MANAGER available. Worker, gentleman, AA Showman, splendid background and references. Highly experienced deluxe operation. Will relocate. **BOX B415, c/o M. P. EXHIBITOR**, 246 North Clarion St., Phila 7, Pa.

POSITION WANTED: Managing or projection or combination manager and projectionist. Over 18 years experience. Will consider anything worthwhile. References can be furnished. **C. B. RUTHERFORD**, Box 311, St. Charles, Va. (422)

MANAGER AVAILABLE, Family man, 42, Promotionally minded. Experienced to improve a theatre's income. Personable, adept in all phases and possesses ingenuity. **BOX A429, c/o M. P. EXHIBITOR**, 246 North Clarion St., Phila. 7, Pa.

PROJECTIONIST, 27 years experience most all makes of equipment. Reliable, sober. Drive-In or conventional. Go anywhere. **JOE OLIVER**, Kimble Courts, Phone: HI 2535, Junction, Texas. (429)

EDITOR-PROJECTIONIST-Assistant Manager: 4 years experience, desires summer employment as an apprentice. Can furnish references. Contact **CHESTER KANIA**, 1935 E. Ontario St., Phila. 34, Pa. (429)

LICENSED PROJECTIONIST, wants a job anywhere in Florida or South. 10 years experience. Married, sober, reliable, excellent references. No good offer refused. Now working in New York. **BOX A422, c/o M. P. EXHIBITOR**, 246 North Clarion St., Phila. 7, Pa.

Address all
correspondence to—

The A-MAN Corner

{ Motion Picture Exhibitor
246 North Clarion St., Phila. 7, Pa.

Rx

There's nothing wrong
with the motion picture
business that
"A Hole in the Head"
won't cure!



SINCAP PRODUCTIONS PRES

FRANK EDWARD G. ELEA
SINATRA • ROBINSON • PAR

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"A HOLE IN THE HEAD"

JOE LANSING • CONNIE SAWYER • and introducing EDDIE HODGES • Screenplay by ARNOLD SCHULMAN • CINEMASCOPE® Color by DELUXE

Produced and Directed by FRANK CAPRA

40th Anniversary / 1910-1950

THRU
UA

MOTION PICTURE

EXHIBITOR

MAY 6, 1959

Volume 61

Number 20

IN THREE SECTIONS • THIS IS SECTION ONE

Plus...

**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS



Fox Reports On Sale Of Studio

(See Page 7)

Better Projection Goal Of TOA Survey

(See Page 12)

M. Van Driesche, owner, Star, Stayton, Ore., is making friends for the motion picture industry where it counts, at the grass roots level. Active in a host of civic endeavors, Van Driesche was selected by his fellow citizens recently as Stayton's Senior Citizen of the Year.

editorial: Will YOU Submit To An Audit? . . . See Page 3

IT HAPPENED TO JANE

happens
to be
terrific!

—and one reason
is the

sensational
performance

of that

“Some

Like It Hot”

spitfire!



JACK LEMMON

as **George Denham**

“I am a decent, likeable, shy young lawyer from the State of Maine, in love with a sweet, attractive, charming but poor young widow. I am destined to change into a strong, dynamic, gallant warrior who wins the heart of his true love.”



DORIS DAY • JACK LEMMON • ERNIE KOVACS

IT HAPPENED TO JANE

Co-starring STEVE FORREST • Screenplay by NORMAN KATKOV • From a story by MAX WILK and NORMAN KATKOV
Produced and Directed by RICHARD QUINE • Executive Producer—MARTIN MELCHER • AN ARWIN PRODUCTION

GUEST STARS

BILL CULLEN • DAVE GARROWAY • STEVE MCCORMICK • JAYNE MEADOWS • GARRY MOORE • HENRY MORGAN
BOB PAIGE • BETSY PALMER

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Call **Columbia** and make a date with **jane!**

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VOLUME 61 • NO. 26

MAY 6, 1959

WILL YOU SUBMIT TO AN AUDIT?

AN EASTERN EXCHANGEMAN, with plenty of SLIDING SCALE sales experience, chides us for being so naive as to believe that theatremen will submit to an honest audit of their theatre overheads. He thinks this way:

"Distributors introduced SLIDING SCALE as their effort to eliminate adjustments and cutthroat horse-trading from film sales transactions. Admittedly, no two pictures will do exactly the same boxoffice gross at any given theatre. They never have! Therefore, no two pictures are worth exactly the same percentage terms or flat price. High percentage terms, or high prices, should be the reward of the producer who knows how to attract and to please the public's tastes, and should not be the result of ruthless salesmanship. Bill Rodgers recognized this when MGM was the real top dog, and he and Al Lichtman gambled their jobs and their reputations on the fairness of SLIDING SCALE, and on its ability to produce fair terms for MGM's pictures.

"It is still a fair instrument!"

"But it can only stay fair if distributors know that they are getting honest overhead figures, and that there is no falsification by exhibitors. The only way to know that is a searching audit by a reputable outside auditor.

"When they were unable to get such audits, and when distributors found that they were accordingly giving away their company's product, naturally they got cold on it. If theatremen want SLIDING SCALE now, they are going to

need to clamor for it, and they are going to need to convince distributors that they will be honest and sincere about it."

He then told us a story about a big picture that he had offered to a prominent exhibitor for 90-10-10. Heavy pressure was put on him to better the deal. So, feeling sure that the exhibitor had "plenty of water" in his overhead, he proposed as an alternate suggestion that they forget overhead and play 50-50. By every yardstick of simple arithmetic this would be a more advantageous deal for an honest exhibitor. But this prominent exhibitor didn't want it. As our exchange man says: *"Whose face should be red?"*

On this page it has never been our policy to defend cheating or to protect crooks. We do think it is rapidly approaching the time when the honest theatremen will need to stand up and to be counted. It is silly for straight-shooting honest guys to be economically frozen out of this business, because a few unprincipled ones are content to "edge" their way to success with kited overheads, falsified records, underreporting of grosses, and other policies that ruin the relations between seller and buyer.

We seldom ask for expressions of opinion, but on this very important point we would like to hear from exhibitor subscribers everywhere.

Would you submit to an audit if you could then operate "on scale"?

ABOUT LONG TONGUES . . . AND FAMILY DINNER TABLES

WITH ALL of the individuals and organizations that take pot-shots at movies, and at the movie industry, without provable facts, we must shake our editorial head whenever some industry executive, either without thinking or willfully to grab a headline, puts an industry view on the record that is sure to be picked up and to be reprinted with fervor, to the detriment of our industry. And when the industry executive is in a position of prominence, the resultant "black eye" is just bigger and more permanent.

Just recently, a series of events, that we are certain stemmed from thoughtlessness on the part of several different people, provide a modern example.

Out on the coast, Geoffrey Shurlock, administrative head of the industry's Production Code, probably thought he was talking in the privacy of "the family dinner table" when he directed a message to the Screen Producers Guild that was published in the latter's Journal. But then it became part of "the record" and was picked up by a show business trade paper, that must also have forgotten that it was hurting more than helping. And from the show business paper, it "made" the National Catholic wire service, so that it became a front-page featured story in several hundred Catholic weekly papers across the land.

Here was Mr. Shurlock's quote, that was normally featured in bold-face italics: *"More and more of our films are being based on subject matter that is further and further removed*

from the standards of mass entertainment on which the Code is based. Some of the novels and plays recently purchased have drawn whistles even from sophisticates. As your agents, we report to you that it is becoming steadily more difficult to bring this new material into Code requirements."

Mr. Shurlock said "to you," but this thoughtlessness produced the result that he was reporting to, and furnishing adverse "ammunition" to, a host of often hostile and unfair critics. As a matter of record, when broadcast by the NC wire service, this Shurlock quote was tied together with a *small adverse reference* contained in the large annual report of the New York State Joint Legislative Committee on Offensive and Obscene Material, and with a published story claiming that United Artists *intended* to use Lopert Films and that Columbia *intended* to use Kingsley-International in order to by-pass their obligations under Code membership. Such guesswork and half-truths were necessary in order to implement the headline, in the Albany paper at least, "MOVIES SEEN DISCARDING CODE."

We are sure that neither Mr. Shurlock nor the Screen Producers Guild have, or had, any such intention. But long tongues and thoughtlessness can turn the best of intentions and the most legitimate intra-industry reports into bad industry publicity.

This we don't need!

Let's learn to keep our tongues between our teeth!

**THIS IS WHAT
YOU SHOULD
KNOW ABOUT
"COMPULSION!"**

in CHICAGO

first 4 days, 20th's biggest
in years at Woods Theatre!
Biggest in Chicago since
"The Young Lions"!

in MIAMI

opening week, Carib, Miracle and
Miami Theatres, as big as "Inn
of the Sixth Happiness" and
"Rally Round the Flag, Boys"!

in BOSTON

opening week, Gary Theatre,
20th's biggest grosser since
"The Young Lions"!

in NEW YORK

opening week, Rivoli Theatre,
20th's biggest attraction (on
continuous-run) since 1954!



**THIS IS WHAT
THEY SAY
ABOUT
"COMPULSION!"**

"★★★★! POWERFUL!
BRILLIANT! COMPELLING!"

— N. Y. Daily News

"GREAT MOMENTS OF ELO-
QUENCE IN A TENSE NEW MOVIE
...THE BRILLIANT SUMMATION
IS CERTAINLY ONE OF THE
MOST GRIPPING EVER FILMED.
STOCKWELL AND DILLMAN BUILD
THE TENSION OF THE FILM
TO THE BREAKING POINT!"

— Life Magazine

"TERSE, TENSE, INTELLIGENT!
A TAUT SENSE OF THE
DRAMATIC. A CLEVER
PSYCHOLOGICAL THRILLER...
MEMORABLE!"

— Time Magazine

"PICTURE OF THE MONTH!"

— Redbook Magazine

"AN ABSORBING MOVIE...
NOTHING SHORT OF SUPERB!"

— Newsweek Magazine

"TAUT, POINTED, ELOQUENT
DRAMA! PLAYED WITH
INTELLIGENCE AND INTENSITY!"

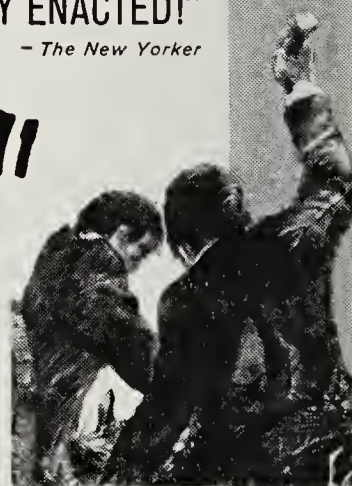
— The Saturday Review

"FORCEFUL! SOLIDLY ENACTED!"

— The New Yorker

DARRYL F. ZANUCK
PRODUCTIONS, INC. PRESENTS

"COMPULSION"



IN THE WONDER OF HIGH-FIDELITY
STEREOPHONIC SOUND!
CINEMASCOPE

STARRING

ORSON WELLES · DIANE VARSI · DEAN STOCKWELL · BRADFORD DILLMAN

CO-STARRING

E. G. MARSHALL · MARTIN MILNER · PRODUCED BY RICHARD D. ZANUCK · DIRECTED BY RICHARD FLEISCHER · SCREENPLAY BY RICHARD MURPHY · BASED ON THE NOVEL BY MEYER LEVIN · RELEASED BY

20th
Century-Fox



From PHILADELPHIA, PA.

Subsequent to your issue of Aug. 20, 1958, I find Buena Vista pictures listed in the yellow SERVICESECTION under "Miscellaneous" instead of under their own heading. In view of the great number of pictures this company plans to release, don't you think they merit a special heading of their own, right after American-International?

A. J. DAVIS

Fried Theatre Management Co.

EDITOR'S NOTE: Other than four minor independent or foreign pictures, Buena Vista actually delivered four Disney features in the 1957-58 season ending with August, 1958 ("LIGHT IN THE FOREST," "OLD YELLER," "PERRI," and "WHITE WILDERNESS"). So far in the 1958-59 season, they delivered three ("TONKA," "SLEEPING BEAUTY" to 30 theatres, and "SHAGGY DOG"). What "great number of pictures"? In addition to this, Buena Vista has not recognized that the trade press is important to you, or to the industry, and confines their advertising to a page or so each year. Some of their executives have stated that: "We don't need trade papers!" "Trade papers don't mean anything!" "Theatre men tell one another what is doing business!" etc. At the very same time, Buena Vista contradicts these statements by sending out reams of free publicity stories, dozens of free publicity gimmicks, and by having an employee designated as a "trade press contact." In other words, Buena Vista strives for free publicity stories, takes all free listings, and in every other way benefits from trade press services, but seldom picks up its share of "the check." With this kind of "free loading" from all other distributors, you wouldn't have trade papers, a SERVICESECTION, or a "Miscellaneous" heading. As a service to the reader only, we feel we have done our duty when we list these features at all.

From EASTON, MD.

People are still crazy about motion pictures and all you need is good product. The attached picture was taken of the line that was unable to get in for the first show, so they stayed in line until we started selling tickets for the next one. This went on through every show for the full five days that we played the picture, and the constant line stirred up more interest in the town than ever before. We are proud of our little theatre, and as you can see, we even had dogs in line.

PHYLLIS YEATMAN, Manager
Avalon Theatre

EDITOR'S NOTE: Well, the dog wasn't exactly in line. But it was shaggy. And the people were lined up all right. The picture was a newspaper clipping, and not useable by us; but we are using the letter even though Mr. Disney doesn't feel the trade press has any value or should be supported.

From MANITOWOC, WISC.

As President of the Catholic Women's Club (drawing membership from all the parishes in our little city), I am eager to arrange for the showing of a Catholic film at our leading movie theatre as a benefit to raise money, as well as a civic attraction of genuine cultural value. Our theatre manager is very cooperative, and during the past year and a half, corresponding men's clubs have

sponsored "THE SONG OF BERNADETTE" and "THE MIRACLE OF MARCELINO" with notable success.

While abroad, I noticed that a film called "MONSIEUR VINCENT" ran for a solid month in a large central London theatre, receiving excellent reviews and general as well as Catholic patronage. Is it possible to procure this film? If not, please suggest other films suitable for the above purpose. If there is a list available of available 35mm. films, I would appreciate receiving one.

(Miss) AGNESE DUNNE, President
Catholic Women's Club

EDITOR'S NOTE: There are lists of many features and short subjects that have Catholic Church approval. This inquiry is being directed to a specializing company. But, in current distribution, may we suggest "THE MIRACLE OF ST. THERESA" and the Louis de Rochemont film "EMBEZZLED HEAVEN".

**437 LETTERS from
interested industry execs
were published on this page
last year.**

**Each and every one con-
tributed to our readability
and interest. We're grate-
ful to their writers!**

**MORE LETTERS than any other
trade paper are published here
because MORE LETTERS
are received here.**

**It's as simple
as that!**

**SEE FOR
YOURSELF!**

From LEXINGTON, KY.

There has been much controversy between civic organizations and theatres lately. It came home to us at Mt. Sterling, Ky. (a town of less than 6000), where we have two indoor theatres and a drive-in, with another drive-in as opposition. Four PTA groups, the Chamber of Commerce and the Junior Chamber, signed a round-robin letter asking that theatre-owners "not bring undesirable movies to their screens, such as pictures dealing with the criminal and immoral aspects of teenage life and seductive films." That we show "fewer horror movies and more cowboy, animal, musical, comedy and educational" ones. And they promised that they "would respond

heartily to such films." Naturally, the story was featured on the front page of the local paper.

So I took time out to answer, and it also was featured on the front page. While the outcome remains to be seen, I think it is a mistake to remain silent while such groups pop-off about what the American public should or should not see. Perhaps my thoughts on the matter may help others when they are faced with a similar problem.

ANN BELL WARD OLSON, President
Somerset Amusement Co.

EDITOR'S NOTE: Space doesn't permit the repeating of all of Mrs. Olson's very intelligent letter but here are the highlights. Possibly it should be clipped and saved for future reference: "Unfortunately, the American people, that is the masses, seem to have fallen to a new low in what they think they want in film fare. Those very pictures you feel should not be shown are about the only real boxoffice attractions left for the exhibitor to buy that will assure him of a full house."

"It takes all kinds of people to make a world, and it takes all kinds of pictures to satisfy the people."

"You ask for westerns and family-type pictures. We show all these—mostly to empty houses—for even those who say they want this type of picture don't come to see them. Please remember that on the whole the theatre is not a child's amusement. If we ran nothing but pictures that appealed to them we would be out of business. Children do not support a theatre, nor do the class elements. It is the masses—all with different ideas of what they want to see. So producers try to get their money back by producing the type pictures in general demand."

"The so-called horror, sex and juvenile delinquency pictures are a very small minority. You single out these films, but I just wonder if you have sponsored, recommended, seen, or sent your children to see, such fine pictures as: "THE INN OF THE SIXTH HAPPINESS," "SONG OF BERNADETTE," "THE TEN COMMANDMENTS," (and a list of a dozen or more similar shows).

"It may interest you to know that we buy every good picture on the market. We appreciate your interest, and we want to be helpful. We, too, have a moral concern and feel our responsibility, but please try to understand our problem. So many fine, educational and enjoyable pictures die at the boxoffice because parents do not attend, and do not encourage their children to go."

"We agree that some pictures should be advertised "For adults only." and we wish that parents would keep their children from such movies. No child can understand adult themes or the problems of life."

"We will, with your cooperation and patronage, do all we can to provide the best of entertainment."

Nice job!

NEWS CAPSULES

Loew's Board Visits Studio

HOLLYWOOD—Loew's board of directors concluded a visit to the studio last week, but took no dividend action.

George Killion, chairman of the board, announced that it was agreed that in order to solidify the company's long-range planning, it will be more advantageous to retain current cash profits as working capital. President Joseph R. Vogel announced that every branch of the organization is now operating at a profit.



BROADWAY GROSSES

Holdovers Spur Good Week

NEW YORK—A fairly good week was indicated last weekend with mostly holdover product at the Broadway first-runs.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"WARLOCK" (20th-Fox). Paramount (\$39,435)*—Opening session was estimated at \$42,000.

"COUNT YOUR BLESSINGS" (MGM). Radio City Music Hall (\$147,610)—Thursday through Sunday tallied \$92,000, with the second week sure to top \$142,000. Stage show.

"IMITATION OF LIFE" (U-I). Roxy (\$55,405)—Friday through Sunday accounted for \$43,000, with the third week bound to hit \$65,000. Stage show.

"THE MATING GAME" (MGM). Capitol (\$33,350)—Opening session heading toward \$28,000.

"AL CAPONE" (Allied Artists). Victoria (\$22,900)—\$25,000 was claimed for the sixth week.

"SEPARATE TABLES" (UA). Astor (\$25,630)—The 20th week was claimed as \$13,000.

"THE SHAGGY DOG" (Buena Vista). Odeon stated that the seventh week would tally \$11,000.

"SLEEPING BEAUTY" (Disney-Buena Vista). Criterion reported that the 11th week would reach \$15,000.

*Figures in parentheses reveal 1958 averages as compiled by MOTION PICTURE EXHIBITOR.

Industry's Most Complete Saveable Review Section

IN THIS ISSUE

1. Darby O'Gill and The Little People (BV)
2. Face Of A Fugitive (Col.)
3. The Five Pennies (Par.)
4. Go, Johnny, Go (Roach)
5. Johnny Dark (Reissue) (U-I)
6. The Law Is The Law (Continental)
7. Man In The Saddle (Reissue) (Col.)
8. Man Without A Star (Reissue) (U-I)
9. The Nun's Story (WB)
10. Pork Chop Hill (UA)
11. Santa Fe (Reissue) (Col.)
12. Too Many Crooks (Lopert)
13. The Young Philadelphians (WB)

A Quick Summary of All Important Industry News Condensed for the Busy Executive.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., MAY 4

Col. Ups Frankovich; Hargreaves Appointed

NEW YORK—The elevation of M. J. Frankovich to the post of chairman of the board of Columbia Pictures, Ltd., of Great Britain and Ireland and the appointment of Kenneth N. Hargreaves to succeed him as managing director have been announced by A. Schneider, president of Columbia, and Lacy W. Kastner, president of Columbia Pictures International Corp.

The reorganization at the top level of the Columbia organization in Britain has been prompted by the expansion of its production program in the Eastern Hemisphere. In his new post, Frankovich, who is also a vice-president of Columbia International, will act as Columbia's Hollywood liaison and will represent the studio in all production activity in England and in Europe, and also in coordinating the activities of independent producers based in England and on the Continent. Frankovich formerly was an independent film producer.

Hargreaves, who until recently was president of Rank Film Distributors of America, will return to London in the near future to assume his new assignment.

Before coming to New York two years ago, Hargreaves was in charge of distribution for the Rank organization in Great Britain.

Industry Profits Rise

NEW YORK—According to a Wall Street Journal survey announced last week, corporate profits of motion pictures and movie theatres, during the first quarter of 1959, increased 23.2 per cent over those for the same quarter last year.



FILM FAMILY ALBUM

Arrivals

Jimmy Hobbs, branch manager, Allied Artists, Atlanta, has a new grandson.

Mr. and Mrs. Ed Smart had a son, Wayne Benton, recently. Smart is manager of the State, Cuyahoga Falls, Ohio.

Sick Call

Robert Blitz, Warners salesman, Cleveland, is convalescing from an emergency appendectomy.

Bill Green, midwestern director of advertising and publicity for Cinerama, is in Ford Hospital, Detroit, for observation and treatment.

Sam Schwartz, auditor for Associated Theatres Circuit, is convalescing from heart surgery in Mount Sinai Hospital, Cleveland.

Obituaries

Marion Fox (nee Sablosky) died last fortnight. She was the mother of Steven and Remy Fox; daughter of Lewis and Sadie Sablosky; and sister of Ada Kalish and Lillian Schultz. She resided at Lambertville, N. J. Internment was in Roosevelt Cemetery.

Rudolph Sanders, 79, died last fortnight in Miami. He was a veteran New York City exhibitor and a charter member of the Independent Theatre Owners Association. He is survived by his son, Julius Sanders, vice-president, ITOA.

Leonard Greenberg, 44, part owner and manager, Fairmount, Cleveland, died April 21. He was founder of the defunct Critics Circle, a member of the Variety Club's board of directors, and held a similar post with the Cleveland Motion Picture Exhibitors Association, of which his father, Henry Greenberg, is president. He is survived by his wife, a son, a daughter, a sister, and two brothers.

John Smouse, retired manager, Pickwick, Park Ridge, Ill., died recently. He is survived by his wife.



United Artists 40th anniversary was celebrated recently in New York and in Hollywood. On the left, Robert S. Benjamin, chairman of the board, left, and Arthur B. Krim, president, are seen cutting a birthday cake in New York; while, on the right, UA stars and producers are seen gathered for cake-cutting ceremonies in Hollywood. Left to right are Robert Montgomery, John Wayne, Mitzi Gaynor, Francis X. Bushman, Mrs. Bushman, William Holden, Joe E. Brown, Billy Wilder, Robert F. Blumofe, UA vice-president in charge of west coast operations, and Harold Mirisch, president, the Mirisch Company.

Fox Stockholders Study Studio Sale

Management-Backed Deal Involves \$60,000,000; Firm Predicts Increased Earnings, Aided By TV Activities

NEW YORK—Twentieth-Fox will receive more than 60 million dollars for its Los Angeles studio properties under a proposal to sell them to Webb and Knapp, Inc. The proposal, in which Fox would reserve all oil and gas rights, will be voted on at a meeting of stockholders on May 19. Under California law, their approval is mandatory.

A maximum sales price of \$61,110,000 was revealed in a proxy statement and a letter from president Spyros P. Skouras to shareholders. Fox Realty Corporation of California, wholly owned subsidiary of 20th-Fox, has entered into an agreement to sell the studio property to the 91091 Corporation, sponsored by Webb and Knapp, New York realty firm.

Skouras' report also stated that 20th-Fox looks to increased earnings from TV activities through rental of pre-1948 films and new TV production "for many years to come." Consolidated net earnings in 1958 totaled \$7,582,357, or \$3.30 a share on 2,293,186 shares outstanding. That compared with net earnings of \$6,511,218, or \$2.49 a share on 2,617,486 shares in 1957. Income from all sources totaled \$124,998,120 in 1958, compared with \$127,662,227 in 1957. Earnings before income taxes in the U. S. and abroad were up to \$14,288,042 in 1958, from \$13,641,218 the year before.

"In each of the past two years, more than \$6,000,000 of our gross income has come from the rental to television of our pre-1948 library of feature pictures. This source of earnings can be expected to continue in 1959 and for many years to come. Meanwhile we hope to build up new and important earnings from the production of films exclusively for television," the report to the stockholders asserted.

Terms for the sale of the 260-acre main studio property, located between Pico and Santa Monica Boulevards, Los Angeles, call for \$39,660,000 to be paid within 10 years from closing. Not included are 75 acres, on which the main studio buildings are located. These 75 acres must be purchased by the buyer five years from the date of the first purchase. Price will be \$16,450,000 for the land and may include up to \$5,000,000 additional for improvements and relocation expenses. While 20th-Fox can rent those 75 acres for 25 years, at an annual rental of eight percent of the purchase price, the proxy statement said, "At some convenient time, (it) might transfer its studio activities to less expensive locations."

Fox Realty owns a 2,300-acre ranch, north of Los Angeles and a studio on Western av., in the city.

"This property is becoming too valuable to continue much longer to be used for motion picture purposes," the statement explaining the sale said.

The 91091 Corporation has made a down payment of \$2,500,000 for the main property. Fox Realty may retain that payment in liquidating damages should the deal be terminated, before closing, by the buyer.

According to the explanatory statement, deal for the 75 additional acres calls for half the \$16,450,000 price five years from date of the first purchase and half by purchase money deed of trust payable over 10-20 years,

TOA Seeks Exemption From Minimum Wage Act

WASHINGTON—A. Julian Brylawski, TOA legislative chairman, stated last week that TOA would ask wage-hour law amendments to insure that ushers and other theatre employees are not made subject to provisions of S1046 and companion bills on which the Senate Labor Committee will hold hearings beginning May 5.

The Federally-fixed minimum hourly wage rate in the bills would be increased from \$1 to \$1.25, with the work week cut to 35 hours and overtime pay effective after that number of hours.

The favored drafts appear not to include theatre employees in smaller theatres, but would blanket all if they are employed by chains which gross \$500,000 or more annually. Brylawski is anxious to obtain specific and complete exemption for all exhibition.

Samuels Joins UMPO As Sales Manager

NEW YORK—Leo F. Samuels has been appointed general sales manager of United Motion Picture Organization, Inc., distribution company specializing in foreign film imports, it was announced last week by Richard Davis, president.



SAMUELS

The appointment of the former president of Buena Vista to the sales executive post, effective immediately, was made prior to Davis' departure for Europe to survey the current film production scene and meet with producers regarding the acquisition of several pictures.

In his absence, Samuels will supervise the functioning of the company and set sales plans on "Orders to Kill," the first of a series of seven top European films to be released domestically by the firm.

Samuels, a veteran of 34 years in the motion picture industry, was with the Disney organization for 20 years in a number of major executive and sales posts, including foreign sales manager and world-wide sales supervisor. He played a key role in the organization of Buena Vista and was elected its president and general sales manager in 1954.

Golden Heads Charity Drive

NEW YORK — Herbert L. Golden, United Artists vice-president in charge of operations, and president, United Artists Television, Inc., has been named chairman of the Greater New York Fund's amusement division, publicly-owned corporations.

depending of duration of lease-back of studio acreage, bearing interest at five percent a year. The 91091 Corporation will be reimbursed its \$2,500,000 down payment, with interest, if 20th-Fox stockholders fail to approve the sale, or if re-zoning is not accomplished within six months.

MPAA Exec Stresses Danger Of Censorship

BALTIMORE—A warning of the "hidden dangers" in recent drives for stronger censorship laws, headed by "uninformed and uninquiring" people was heard by the state conference of the Maryland Library Association from Margaret G. Twyman, director of community relations for the Motion Picture Association of America last week.

Mrs. Twyman, speaking on "The Freedom of Inquiry," went on to say that censorship proponents "are aided and abetted by vote-seekers and segments of the population who are denied the privilege of thinking and acting independently, without coercion. Sadly enough, the motivations of many of the citizen protagonists of censorship are sincere."

Each enacted censorship law, Mrs. Twyman said, has the inherent "hidden danger" of leading to a "totalitarian form of government."

Speaking of the effect of movies on youngsters, Mrs. Twyman pointed out that "one of the oft-heard claims against movies is that movies cause juvenile delinquency. How disarmingly simple. The real facts, if one inquires, would hardly support such claims. Unfortunately, history tells us that young people have failed to conform, some even being misguided into explosive and violent behaviour patterns long before the invention of the printing press, the motion picture screen, or the use of the air wave."

COMPO Meets May 13

NEW YORK—Progress in the establishment of an industry-wide coast-to-coast public relations network will be disclosed at a meeting of the Council of Motion Picture Organizations, here on May 13.

The meeting date was set in an announcement by Charles E. McCarthy, information director.

Public relations activities represent one of the American Congress of Exhibitors' assignments to COMPO. The meeting will also hear reports on the Academy Awards promotion and film censorship. COMPO is also expected to determine whether it will enter the legislative contest against Daylight Saving Time, as urged by the Virginia Motion Picture Theatre Association. Representative exhibitors around the nation are being polled as to their views on the issue by McCarthy. The results of the poll will be revealed at the meeting.

NT Net Tops Last Year

LOS ANGELES — Consolidated net income of National Theatres, Inc., and its subsidiaries for the 26 weeks ended March 31, was \$903,838 or 34 cents per share as compared with \$743,897 or 28 cents per share for the first 26 weeks of the preceding fiscal year, it was announced last week. These amounts include gains (net of federal taxes) from the disposition of interests in theatres and properties of \$259,000 or nine cents per share for the current period, which compares with \$170,000 or six cents per share for the corresponding period of last year.

The company disposed of 26 theatres during the first half of its fiscal year.



"Gidget" stars enjoy pause for a Coke, a scene from the film and a natural tieup with the beverage.

a programmer with a flock of "new faces," which is being given an exploitation campaign incorporating numerous exciting tie-ins aimed at the teenage group. Definite results have been found in many grass-roots levels.

Outstanding are the beverage promotion tying in with Coca-Cola, and the tie-in with

A MOTION PICTURE EXHIBITOR SPOTLIGHT SURVEY

Rose Marie Reid, top manufacturer of bathing suits for women which gets the picture promotional coverage in situations with stores featuring this popular teen-age merchandise.

Also, the tie-in with Dick Clark, popular star of TV, who has a tremendous following among teenagers around the country, and who gave "Gidget" his personal endorsement.

Perhaps the best-publicized stunt was the awarding of the world premiere to a Dallas housewife in a tie-in with "The Price Is Right," popular TV show. Stars and newsmen appeared in her living room, accompanied by all the usual premiere ballyhoo.

The result of this extensive and varied selling job could only be an increase in patronage at theatres all over the land. It has long been an axiom in this business that a campaign won't lift a bad picture into the blockbuster class and that a good picture without a campaign is in just as much trouble.

"Gidget" had all the elements. It was geared to appeal to the audience that still considers the movies a prime entertainment medium, the teen-ager and the young adult. It brought to the screen a host of fresh new stars with whom the youngsters could readily identify. Most important, it is packed with entertainment, a wholesome sort as likely to appeal to many adults as to the younger set.

The picture was there, and the campaign sailed into high along with it. The kids knew it was coming, and were waiting for it. Of such things are successful campaigns made. Yes, Columbia's merchandising efforts are paying off at the only window that counts—the ticket window.

Jo Morrow, featured in "Gidget," is commentator at a fashion show in Knoxville, Tenn., left, and attends the Dallas premiere of the film at the home of Mrs. Opal Hairston, who won the event on a quiz show.

THE PUSH... *that sells PICTURES*

Columbia's Merchandisers "Pull All the Stops" to Pre-Sell "GIDGET" to Its Teen-Age Potential

INDUSTRY observers can list many an entertaining picture that didn't hit its full boxoffice potential because the public just didn't know about it, or about its entertainment excellence. By the same token, it is easy to recall another list of boxoffice successes that got that way only because of the strong merchandising that was put behind them. In these latter, many a producer, star, or director has taken a bow, when its real

reason for success didn't even appear on the screen.

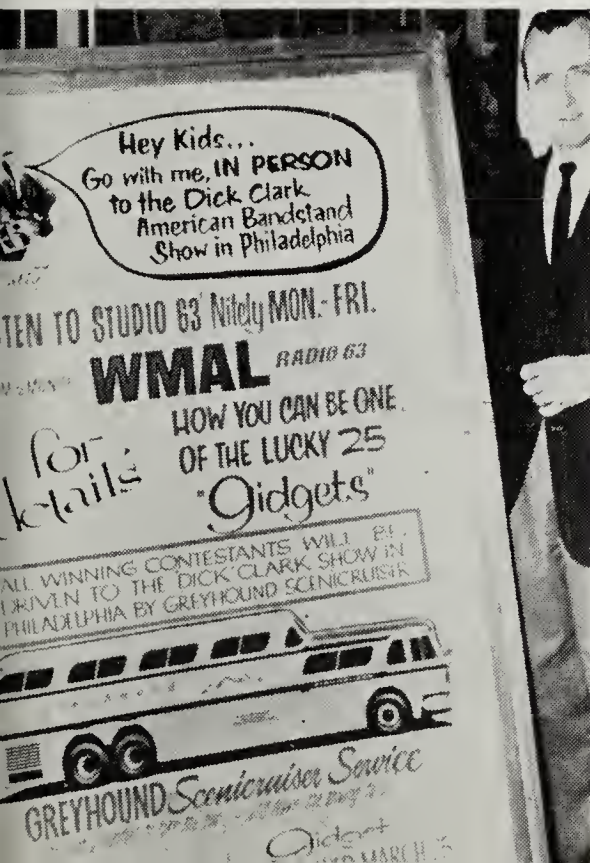
Proper merchandising, however, depends on a full merchandising department, plus its field staff, to implement the local applications. Industry depressions, or need for economies, should never seep into or weaken merchandising staffs. They rank in importance with the best studio brains.

A case in point is Columbia's "Gidget,"





Various aspects of the promotion are seen here, including tall girl picket lines, fan club activity, teen-age favorites starring in the film appearing with TV idol Dick Clark, TV appearances and disc jockey tieups, and store and fashion activity based on tieup with Rose Marie Reid bathing attire.



UNIVERSAL HAS ANOTHER

a story of LOVE and LONELINESS

...a MAN'S LONGING

...a WOMAN'S SECRET HUNGER



ROCK HUDSON
JEAN SIMMONS
DOROTHY McGUIRE
CLAUDE RAINS

The Cry that Rocked THE VALLEY OF THE SUN...

"THIS EARTH IS MINE!"

CINEMASCOPE TECHNICOLOR®

WITH

KENT SMITH • KEN SCOTT • CINDY ROBBINS / CASEY ROBINSON AND CLAUDE HEILMAN

SCREEN PLAY BY

DIRECTED BY

EXECUTIVE PRODUCER

CASEY ROBINSON / HENRY KING / EDWARD MUHL /

A UNIVERSAL-INTERNATIONAL PICTURE
A VINTAGE PRODUCTION

Hear
DON CORNELL Sing
"This Earth is Mine"

SOLID BOX OFFICE ENTRY TO FOLLOW ITS 'IMITATION OF LIFE'!

The wise showman will be rewarded
with very substantial returns!
*...a solid, commercial property
that will pay off handsomely!"*

— Motion Picture Daily

"BOX OFFICE ASSETS ARE ABOUT
AS SOLID AS ANY SHOWMAN
COULD HOPE FOR...
STAMP IT FOR TOP GROSSES!
Giant of a Drama superbly realized!"

— Film Daily

"HAS ALL THE INGREDIENTS THAT
ADD UP TO SOLID BOX OFFICE..."

— Boxoffice

"EXCELLENT!...
should sell widely and very well!"

— Motion Picture Herald

TOA Questionnaire To All Exhibs Launches Better Projection Effort

NEW YORK—Members of the Council for the Improvement of Theatres and Motion Picture Projection were asked last week to review the questionnaire which will be sent to all American theatre owners in the initial move by the Council to provide theatre men with technical inspection and training service for the improvement of their presentation of motion pictures.

The New York office of TOA disclosed that it had sent drafts of the questionnaire to Council members for their review and suggestions. The questionnaire is designed to enable theatre men to check off the type of technical service they would like so that TOA, with the cooperation of equipment and service dealers throughout the country, can arrange to have technicians visit the theatres.

George G. Kerasotes, president of TOA, said that as soon as the questionnaire is approved, and as soon as the Theatre Equipment Dealers Association provides TOA with a list of dealers in the field who will cooperate in the program, the questionnaire will be mailed out to theatre men and the program officially launched. Kerasotes said he hoped that this could be accomplished within 30 days.

The Council was organized on April 16 at a meeting called by TOA and attended by representatives of TOA, TESMA, TEDA, SMPTE, the IATSE, National Carbon Company, Lorraine Carbon Company, Altec Service Company, and R.C.A. Service Company. All agreed at that time to constitute themselves as the Council and to conduct the educational and training program as the Council's first objective. Need for the educational work was motivated by a report of the Motion Picture Research Council, which in a two-year study, found sub-par projection in 70 per cent of some 700 theatres inspected.

Mich. Co-Op Names Smith

DETROIT — A stockholders' meeting officially affirmed what has been a fact for some time in the appointment of Alden W. Smith as executive vice-president in charge of buying and booking for the Cooperative Theatres of Michigan.

This organization, founded in 1928, originated film booking and buying on a cooperative basis, and has grown to be the largest such firm in the country, now handling product for 125 theatres.

The stockholders also acceded to the request of Sam H. Barrett, who has been with the company since its inception, that he be relieved of some of his responsibilities which have included being assistant film buyer and booker and office manager. The last post will go to Fred Sturgess, who has been with Co.-Op for 18 years.

Schwalberg Heads UCP Drive

NEW YORK — Alfred W. Schwalberg, chairman of board, Citation Films, Inc., has been appointed chairman, motion picture division, United Cerebral Palsy Drive.

This marks the 10th consecutive year that Schwalberg has been an officer of the United Cerebral Palsy campaign.

The Motion Picture Division will launch its drive on May 8, with committee meetings scheduled throughout the country. Solicitation of funds will commence the week of May 11.

Court Upholds Placing Police In Conn. Theatres

HARTFORD, CONN.—Superior Court Judge Louis Shapiro has ruled that policemen on duty inside New Britain, Conn., motion picture theatres may be annoying to the owners, but the practice of stationing uniformed lawmen in theatres is not unconstitutional.

His ruling came in a \$250,000 damage suit brought against the city of New Britain by Perakos Theatre Associates and Stanley Warner management Corporation. The two circuits protested that requiring paid policemen to be on duty was contrary to both federal and state laws.

Anti-DST Bill Set Back By Crowded Calendar

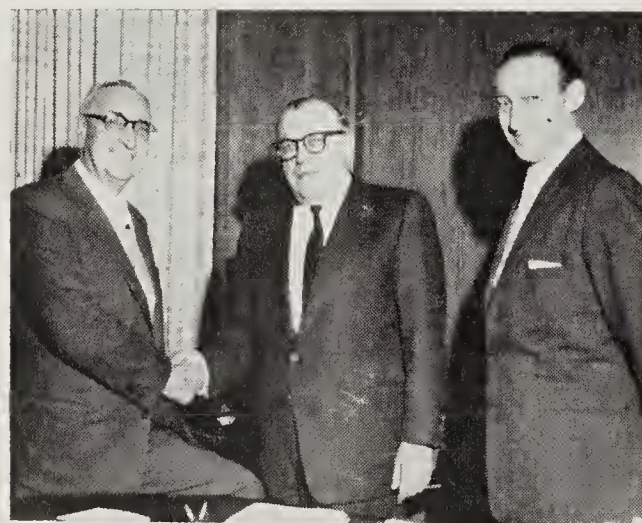
WASHINGTON—A crowded calendar will probably force the current session of Congress to forego action on H. R. 1354, Rep. Harley O. Staggers' bill to end local daylight saving time. The West Virginia Representative said that the Congressional calendar is dropping pages too rapidly to suggest committee action this year on the measure to ban DST.

Speaking of his file of communications backing his bill, Rep. Staggers said that his correspondents are almost unanimously against permitting daylight time zones to continue. There is hardly a state that is not represented among the opposers, he said.

The bill would reassert Federal control over the pattern to be observed in the United States with "standard" time fixed for each zone. The Interstate Commerce Commission will support the Staggers bill. In a message to the committee in charge, the Commission declared, "Local self-determination of time standards is wholly incompatible with a uniform system of time zones."

"Hideout" To Astor

NEW YORK — "Hideout in the Sun," Doris Wishman feature, has been turned over to Astor Pictures,



Concluding the recent agreement to world premiere Samuel Goldwyn's "Porgy and Bess" at the Warner, New York City, were Abe Montague, executive vice-president, Columbia, shaking hands with Harry Kalmine, general manager, Stanley Warner Theatres, as George Josephs, sales manager for Goldwyn, looked on.

NSS Price Increase Limited In Scope

NEW YORK—Herman Robbins, president, National Screen Service, last week denied statements made by the recent special board meeting of National Allied States Association of Motion Picture Exhibitors that the company had made a general price increase of 15 per cent.

Robbins stated that the NSS price increase pertains only to "standard accessories" which are served on a "lease basis."

The NSS head added that "We do not wish to infer, however, that we are not attempting to increase our service rates, for we are necessarily motivated to do so by the ever-increasing costs of everything appertaining to our service, and in addition to the diminishing number of theatres which have severely reduced our revenue concurrent with our increased costs of doing business."

"In every instance that we have negotiated," Robbins concluded, "the increases we have sought, when properly analyzed, result in an increased cost to the exhibitor of pennies daily, per theatre. So nominal an increase for our services, which are a very small part of exhibition's operating costs, surely is not the difference between an exhibitor's continuing to operate his theatre or having to close it. Nor can so nominal an increase represent the difference between our service continuing to have nor no longer having a value."

Robbins' statement was carried in an Allied bulletin to members as an effort to clarify the issue.

Syosset, L. I., Gets Cinerama

NEW YORK — Cinerama, which has hitherto been limited to the major cities of the globe, will move to the Syosset Theatre, Syosset, L. I., on June 17. This engagement of the entire series of the world-famous adventure spectacles follows the end of the run at the Warner, Broadway, on May 17 of the current presentation, "Cinerama South Seas Adventure."

The Syosset will undergo an extensive interior re-construction in order to install the integrated series of inventions which create the unique Cinerama effect. The Syosset Theatre will follow the policy of the other 28 theatres around the world and start its triple camera — triple projection career with "This Is Cinerama."

According to B. G. Kranze, vice-president of the Stanley Warner Cinerama Corporation, who negotiated the Syosset deal with Sala Hassenin of Skouras Theatres, Cinerama will be shown in many new locales throughout the United States. He said, "Technical developments have facilitated the presentation of Cinerama, and exhibitors now feel it feasible to present this process since they are assured of a steady flow of features."

Cannes Entries Set

NEW YORK — The Cannes Film Festival Committee last week advised G. Griffith Johnson, MPEAA vice-president for Europe, of the titles of the American films which will be shown during the Cannes Film Festival, May 1—15.

The official U. S. entry is Columbia Pictures' "Middle of the Night," the film version of Paddy Chayefsky's stage success.

Also invited to participate is the 20th-Fox feature, "Compulsion." 20th. Fox's "The Diary of Anne Frank" is to be shown out of competition.

**"EXCELLENT... OFFBEAT
MELODRAMA!"** — Hollywood Reporter

TRAPPED in the fury
of the flood... between
the vengeance of an
escaped wife-murderer
and a knife-wielding
convict's hate!

FROM THE
SUSPENSE-LOADED
SAT EVE POST
SERIAL!

The Rank Organization Presents

FLOODS OF FEAR

Starring

HOWARD KEEL

ANNE HEYWOOD with **CYRIL CUSACK**

Screenplay by CHARLES CRICHTON • Produced by SYDNEY BOX • Directed by CHARLES CRICHTON • A UNIVERSAL-INTERNATIONAL RELEASE

**Another Hot Exploitation SPECIAL! BOOK IT NOW
FROM U-I FOR A BOX OFFICE TIDAL WAVE!**



Big Paramount Boxoffice Festival Launches Trio Of Summer Releases

NEW YORK—"Paramount's Summer Boxoffice Festival," celebrating the unveiling of three major mid-summer releases, will be held in 30 cities throughout May, George Weltner, Paramount vice-president in charge of world sales, announced last week.

The Paramount "Festival" will take the form of a special series of triple film showings in the 30 cities for exhibitors, film buyers, representatives of press, radio and television, and important opinion-makers.

Weltner personally was to launch "Paramount's Summer Boxoffice Festival" in five cities, beginning with Boston on May 3.

Weltner described the three pictures on the "Festival" program as "potentially the biggest grossing warm weather trio ever offered by Paramount." They are:

Hal Wallis' "Don't Give Up The Ship," starring Jerry Lewis and Dina Merrill; Wallis' "Last Train From Gun Hill," in Technicolor, starring Kirk Douglas, Anthony Quinn, Carolyn Jones, and Earl Holliman; and Shavelson-Rose's "The Five Pennies," in Technicolor, starring Danny Kaye, Barbara Bel Geddes, Louis Armstrong, and Harry Guardino.

Philadelphia on May 6 was to be the second city where Weltner will conduct "Paramount's Summer Boxoffice Festival." The sales executive then will take the "Festival" to Atlanta, May 10; Dallas, May 12; and Chicago, May 17.

Jerry Pickman, vice-president in charge of advertising, publicity and exploitation, will accompany Weltner to the five cities. They will be joined in Boston, Philadelphia, and Atlanta by Hugh Owen, and in Dallas and Chicago by Sidney Deneau. Owen and Deneau are vice-presidents of Paramount Film Distributing Corporation.

In each city the home office executive trio will participate with Danny Kaye himself in the unveiling of "The Five Pennies." Weltner's "Festival" itinerary has been set up to coincide with the visits Kaye will make to those places in the course of his own previously announced 15-city tour on behalf of the picture and the soundtrack album of the same title that Dot Records will issue.

Paramount division and branch managers will conduct "Paramount's Summer Boxoffice Festival" in other cities, namely Washington, St. Louis, Toronto, Detroit, Pittsburgh, Cleveland, Cincinnati and San Francisco, coincident with Kaye visits.

Also scheduled for "Paramount's Summer Boxoffice Festival" are Buffalo, Charlotte, Jacksonville, Memphis, New Orleans, Indianapolis, Des Moines, Kansas City, Oklahoma City, Los Angeles, Denver, Salt Lake City, Seattle, Calgary, Montreal, St. John, Vancouver and Winnipeg.

Brylawskis' Anniversary

WASHINGTON — Mr. and Mrs. A. Julian Brylawski, left last week to celebrate their golden wedding anniversary with a trip to Bermuda with members of their family.

Brylawski has been president of the Metropolitan Theatre Owners Association for over 30 years and is the perennial and active chairman of the TOA national legislative committee.

Twin Theatre Shows Foreign, Domestic Films

COLUMBUS, O. — Bexley art theatre, operated by Louis Sher's Art Theatre Guild, has inaugurated a new policy of showing two different features simultaneously on its twin screens. The theatre, with 280 seats per auditorium, has been renamed the Continental American.

Sher plans to show one foreign film and one domestic feature on each bill. For the pre-opening test week, the Continental show "Folies Bergere," and the American had a revival of "A Streetcar Named Desire."

Patrons may select which attraction they want to see. Should they desire to see both, they may do so. Schedules are arranged so that the complete show times in both auditoriums will be the same.

The Bexley was opened 21 years ago by Ted Lindenberg, who devised the sound system and the unique projection system. The feature was shown on the twin screens via a lens-and-mirror system angling from one projector.

B-B Refunds Prepared

NEW YORK—It was reported last fortnight that the MPAA would not pay half of the \$28,000 bill incurred in behalf of the business building campaign and representing expenditures for the disc jockey platters and campaign brochures.

This amount will thus be deducted from money paid in by theatre operators before the refund checks to which they are now entitled upon the abandonment of the campaign are dispatched.

The total actually paid in by exhibitors was approximately \$170,000 although sufficient pledges had been received to bring the total to about \$325,000.

End To Chi Censors Urged

CHICAGO — An end to pre-censorship of adult films for exhibition in Chicago has been proposed in an ordinance submitted to the City Council by Alderman Leon Despre, Fifth Ward. The ordinance has been referred to a Council committee for study.



Morris Steinman, Allied Artists' field representative, recently arranged a screening of "Al Capone" at the Minnesota State Prison for inmates, Legislators, and wardens, and seen, left to right, are State Representative Loren Rutter; State Representative Francis La Brosse; Don Alexander, Minnesota Amusement Company's Paramount, St. Paul, manager; Steinman; Martin Braverman, AA office manager in Minneapolis; and, back row, Senator Louis Murray; Rev. Victor Jude; Representative John T. Anderson; Representative Frank Wetzel; and warden Rigg.

AB-PT Net Up 25% Over 1958 Quarter

NEW YORK — Estimated net operating profit of American Broadcasting-Paramount Theatres, Inc., for the first quarter of 1959 was 25 per cent higher than the like period of 1958, Leonard H. Goldenson, president, reported last week.

AB-PT net operating profit for the first quarter of 1959 was \$2,313,000 or 54 cents a share, as compared with \$1,854,000 or 43 cents a share in the 1958 quarter.

In his report to stockholders, Goldenson said the television and radio operations of the ABC Broadcasting Division showed improvement over the comparable quarter of the preceding year. The ABC Television Network's programming for the 1958-59 season continued to reflect increased billings and audience gains.

Theatre business was not equal to the same quarter of last year, primarily due to the substantial New Year's week business which was included in the 53 week 1958 fiscal year. Goldenson said that with the playing of a number of top motion picture attractions, business toward the end of the quarter showed improvement over the same period of the preceding year.

Am-Par Records, a subsidiary of AB-PT, recently purchased a majority interest in a record pressing plant in keeping with its expanding business, Goldenson also reported.

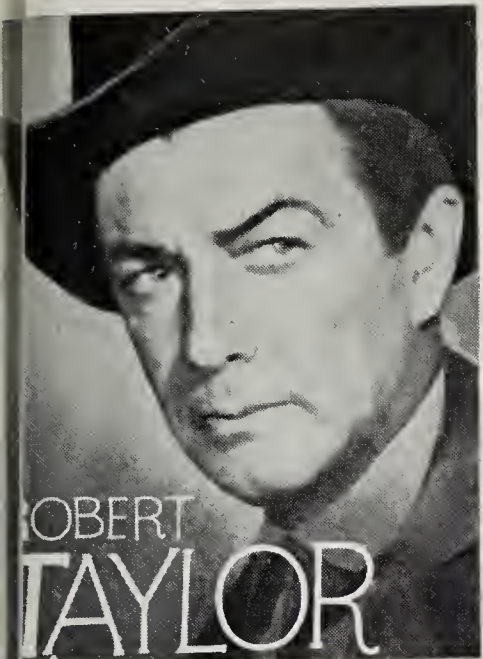
NT Hearing Set

WILMINGTON, DEL.—May 7 was set last fortnight by the Court of Chancery for hearing of objections by stockholders of National Theatres to a proposed settlement of the stockholder action brought by Sara H. Helfand, A. S. Gembee, et al.

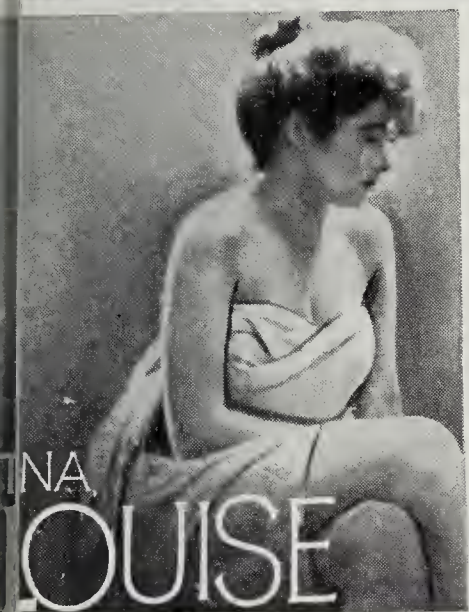
Under the settlement, approved by the NT board of directors, Elmer C. Rhoden, former NT head, will terminate a lease held by a subsidiary of Fox Midwest Theatres on the Esquire Theatre Building, Kansas City, while an employment contract between Rhoden and NT will be cancelled, along with NT stock options held by him. Rhoden will further execute a new lease to Fox Missouri Theatre Company covering a parking lot near the Uptown, Kansas City.

Teitel Joins Times

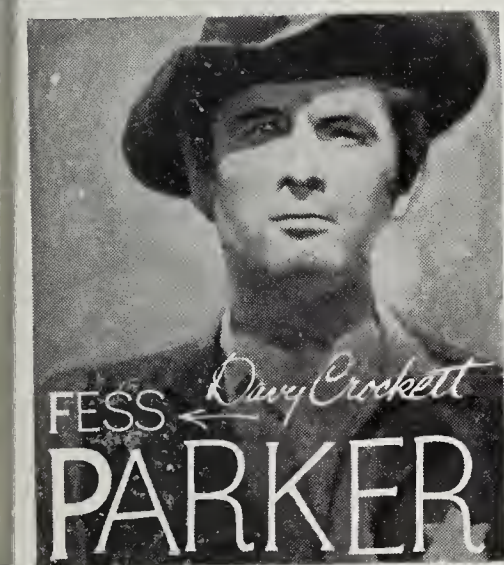
NEW YORK—Charles Teitel has been appointed as exclusive representative to Times Film Corporation for the Chicago and Milwaukee exchange territories.



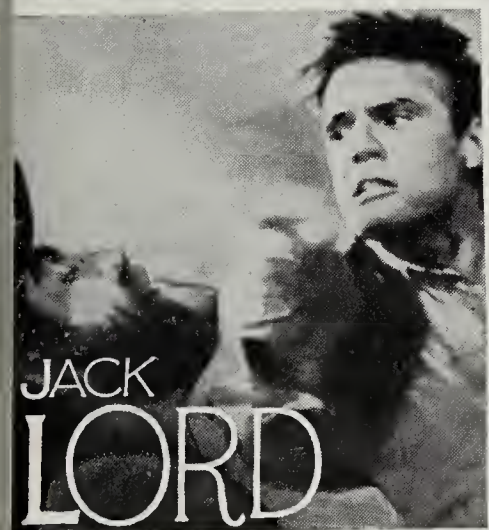
ROBERT
TAYLOR



TINA
LOUISE



FESS *Davy Crockett*
PARKER



JACK
LORD

STAR POWER

to bring 'em in...

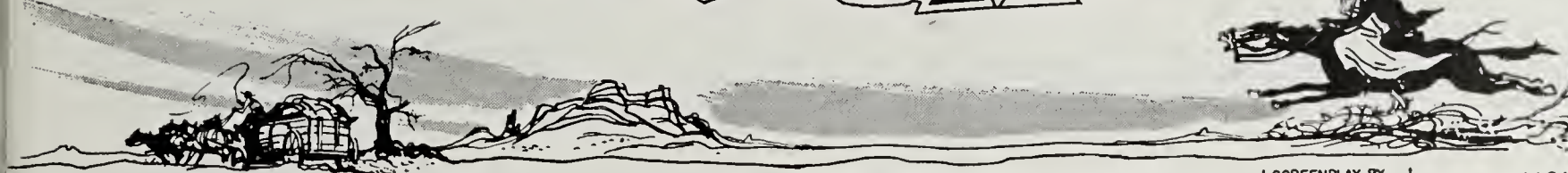
STORY POWER

to send 'em out talking!

SUSPENSE-WESTERN WITH A TERRIFIC TWIST!

An off-beat role for Robert Taylor — tough, mean, cynical — topping a really great cast in a slashing, slam-bang story . . . tightly directed by Michael Curtiz! Take it from PARAMOUNT — this one's different . . . this one's dynamite!

in **THE HANGMAN**



From
PARAMOUNT
in June!

CO-STARRING GENE EVANS · MICKEY SHAUGHNESSY | PRODUCED BY FRANK FREEMAN, JR. | DIRECTED BY MICHAEL CURTIZ | SCREENPLAY BY DUDLEY NICHOLS | A PARAMOUNT PICTURE



20th-Fox Adds Branch Ad Managers In Line With Local Autonomy Setup

NEW YORK — Announcements of 20th Century-Fox' new regional advertising-publicity manager system throughout the United States, consistent with the "local autonomy" policy recently announced by president Spyros P. Skouras, were made last week.

The first two newly-appointed managers are Ed Hale, who will work out of the Jacksonville branch, and Pete Bayes, who will function at the Denver-Salt Lake City office. The plan will eventually provide an advertising aide-de-camp for each 20th-Fox branch manager.

Twentieth's original staff will be concentrated in single branches, rather than cover wide areas.

Following are the assignments of 20th's regional advertising and publicity managers:

Hal Marshall, Philadelphia; Sol Gordon, Chicago; Phil Engel, Boston-New Haven; Jimmy Gillespie, Dallas; Adrian Awan, Cleveland-Detroit; Chick Evens, Kansas City-St. Louis; Eddie Yarbrough, Los Angeles; Dan Yarbrough, San Francisco; Sam Glasier, Toronto.

These men, as well as all additional regional managers, will continue to operate under the supervision of exploitation director Rodney Bush and exploitation manager Eddie Solomon. Bush and Solomon are currently completing plans for expanded national coverage and service.

Cinerama Reports Loss

NEW YORK — A net loss of \$94,194 in the year ended Dec. 31, 1958, has been reported by Cinerama, Inc., in the annual statement issued last week. That compared with a net income of \$58,250 in the year ended Dec. 31, 1957.

Production of "The Eighth Day" was abandoned as of Dec. 31, 1958, and the accumulated cost was charged to 1958 income. During 1955-1958, some \$439,688 was spent on film production.

Operating income during 1958 totaled \$1,773,460, compared to \$1,298,146 in 1957.

Damage Suit Settled

MINEOLA, N. Y. — Skouras Theatres, owners, Cove, Glen Cove, N. Y., agreed last fortnight to pay \$25,000 to a 16-year-old boy who had lost the sight of one eye when he was hit by a bobby pin apparently fired from a slingshot in the theatre six years ago.

Supreme Court Justice Cortland A. Johnson approved the settlement. No one ever determined who had fired the shot. The incident was said to have been only one of many at that time during matinee shows in the theatre.

Dallas Variety Club Honors Claude Ezell

DALLAS — Approximately 300 showmen paid tribute to one of their leaders, Claude Ezell, last fortnight in the Variety Club's luxurious new quarters.

Ezell was a founder of the Dallas Variety Tent 17 and has been active during all the eventful years that the club has been in existence, including a long tenure of office as chief barker. He was also among the founders of Variety Clubs International.

Showmen call him the father of the drive-in theatre and recall that he opened the first such theatre in Dallas. He organized the Texas Drive-In Theatre Owners Association, as well as the International Drive-In Theatre Owners Association, serving as president of both during his long career as head of Ezell and Associates, operators of the largest drive-in circuit in the world.

R. J. O'Donnell, vice-president and general manager of Interstate Circuit, delivered the principal address paying tribute to Ezell, whom he named the motion picture industry's great friend and benefactor.

Among those eulogizing Ezell were Phil Isley, president of Isley Theatres and present chief barker of the Dallas Variety Club; John Rowley, president of Rowley United Theatres and past international chief barker; Ed Rowley, executive vice-president of United Artists Theatres, New York; and H. J. Griffith, president of Frontier Theatres.

Paul Short, divisional manager of National Screen Service, was toastmaster.

Paley Heads VC Tent 45

NEW ORLEANS — Irving Paley, advertising and publicity director, Paramount Gulf Theatres, has been elected chief barker of the city's Variety Tent 45. Paley succeeds George Nungesser, who passed away earlier this year.

Other officers remain the same for the balance of the year and are William A. Holiday, first assistant chief barker; Samuel A. Wright, second assistant chief barker; Alvin Hodges, property master; Carl J. Mabry, dough guy.

Paley is also president of the United Cerebral Palsy Association of Greater New Orleans, Inc., and is on the board of directors of the Louisiana Council for Handicapped Children, the state Cerebral Palsy Association, the New Orleans Friends of Music, and the Anti-Defamation League.

DST Dies In Colorado

DENVER — The Colorado State Legislature adjourned April 26 without taking action on a proposal for daylight saving time. Bills proposing DST had been introduced in both houses with neither measure advancing beyond the committee hearing stage.

Film Exchange and Dealer Listing for the DES MOINES FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals.

• Film Distributors

ALLIED ARTISTS, 1115 High St.—CHerry 3-4117

Booker: Marie Slatkoske, Shipper: Iowa Film Depot. Emerg. Phone: ATLantic 2-3702.

COLUMBIA, 1003 High St.—CHerry 3-0105

Br. Mgr.: Joseph H. Jacobs. Sales: Gus Simon. Booker: Bill Lyons. Cashier: Guleda Jones. Shipper: Jack Ricketts. Emerg. Phone: ATLantic 3-1446.

METRO-GOLDWYN-MAYER, 618 12th St.—ATlantic 8-1071

Br. Mgr.: Vincent Flynn. Office Mgr.: John J. Pilmaier. Sales: Howard Dunn, Fred Feifar. Booker: Darryl M. Johnson. Cashier: Helen Hansen. Shipper: Chester C. Howser. Emerg. Phone: BLackburn 5-7263.

PARAMOUNT, 1125 High St.—ATlantic 8-3638

Br. Mgr.: Frank Richards. Office Mgr.: J. E. Winn. Sales: Ken Bishard, C. A. Caligiuri. Booker: Sam Rich. Cashier: Mildred Babcock. Shipper: Tom Cataldo. Emerg. Phone: CRestwood 4-1230.

REALART, 1120 High St.—ATlantic 2-6583

Br. Mgr.: Bill Field. Booker: Alice E. Weaver. Emerg. Phone: CRestwood 9-7444.

HAL ROACH, 1005 High St.—ATlantic 8-3369

Dist. Mgr.: M. M. Rosenblatt. Booker: Patty Cruse. Shipper: Iowa Film Depot. Emerg. Phone: BLackburn 5-9166.

20TH CENTURY-FOX, 1300 High St.—CHerry 4-4281

Br. Mgr.: D. S. Gold. Sales: Lowell Kyle. Bookers: William Bell, Adda Rose Beaty. Cashier: Carrie Faber. Shipper: Robert C. Boots. Emerg. Phone: CRestwood 9-B31B.

UNITED ARTISTS, 1207 High St.—CHerry 4-2115

Br. Mgr.: Harold Kimmel. Sales: Henry Peterson. Booker: Dorothy Pobst. Emerg. Phone: None.

UNIVERSAL-INTERNATIONAL, 1005 High St.—CHerry 4-4219

Sls. Mgr.: Lou Levy. Office Mgr.: Frank Zarotti. Sales: Ralph Olson. Emerg. Phone ATLantic 3-1114.

WARNER BROS., 1001 High St.—CHerry 4-3297

Br. Mgr.: Joe Youna. Office Mgr. and Booker: Joe Ancher. Sales: Norman Holt. Cashier: Myrtle Bechtel. Emerg. Phone: ATLantic 2-6886.

• Supply Dealers

DES MOINES THEATRE SUPPLY CO., 1121 High St.—CHerry 3-6520 Emerg. Phone: CHerry 3-1816

NATIONAL THEATRE SUPPLY CO., 1102 High St.—ATlantic 8-3097 Emerg. Phone: ATLantic 8-8424

• Screen Trailers

NATIONAL SCREEN SERVICE, 1003½ High St.—CHerry 4-3911

Office Mgr.: Carl Sokolof. Sales: Bill Luftman. Emerg. Phone: BLackburn 5-0298.

• Signs, Advertising and Printing

NATIONAL SCREEN SERVICE, 1003½ High St.—CHerry 4-3911

• Film Delivery Services

FILM TRANSPORTATION CO., 214-15th St.—ATlantic 8-9721

INLAND FILM DELIVERY, 214-15th St.—ATlantic 8-9721

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Issue of May 13

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Newsreel Group Asks "Oscar" Consideration

NEW YORK—The MPAA newsreel committee held its annual meeting at the Harvard Club recently. C. B. Stratton, executive vice-president of Hearst Metrotone News (News of the Day) was elected chairman for the coming year.

After an extended term of four years as chairman, Edmund Reek, vice-president and producer of Fox Movietone News, stepped down. The committee expressed its appreciation for his valuable services.

Highlighting the items of discussion at the meeting was a unanimous decision that the committee put before the Academy of Motion Picture Arts and Sciences the question as to why the newsreel has not been recognized by the Academy for its outstanding contribution to the motion picture industry in the 31 years of the Academy's existence.

Also discussed was the newsreels' position as the industry's major public relations arm. The newsreels are called upon nearly every week to provide services requested in support of not only the industry itself, but the government and many national organizations, including the American Red Cross, American Cancer Society, the President's Committee to Employ the Handicapped, U. S. Savings Bonds and other philanthropic organizations. The committee went on record to the effect that this service, being an all-industry matter, properly should be shared by the industry and not charged solely against the newsreels.

It was brought out that not only do the newsreels serve the industry domestically but frequently in many foreign countries as well. For many years the newsreels have given special coverage to visiting foreign dignitaries who represent important film markets throughout the world. The release of this footage abroad has done much to further the industry's international public relations.

B and K Reelects Board

CHICAGO — All directors were reelected at a Balaban and Katz stockholders meeting, recently. Profits of \$362,529 in 1958 were reported, together with dividends of \$1.38 on common stock. Reelected were David B. Wallerstein, president, Elmer Upton, secretary-treasurer, and the following from A B-P T, Inc., of New York: Leonard H. Goldenson, Simon P. Siegel, Sidney M. Markley, and Edward Hyman.



While in Philadelphia on an exploitation and publicity tour on behalf of Columbia's "Gidget," Cliff Robertson, star of the film, visited the local exchange and is seen with, left to right, Benny Rosenthal, Milt Young, Lester Wurtel, Addie Gottshalk, and Joe Flood.



The NEW YORK Scene

By Mel Konecuff

PRODUCTION NOTES: Sy Bartlett, producer, wanted to talk about his latest film, "Pork Chop Hill," so we listened. Bartlett, who is vice-president of Melville Productions, a company formed by Gregory Peck, said he and Peck decided to make the film based on a property found by the actor because it said something. They tried to make it a realistic war picture, and so it has emerged, if the various recommendations and amounts of praise heaped on it by Defense Department and Army officials are any standard.

They believed it has a relationship to the events of the world of today, telling the rest of the world that America and its people stand by their principles. According to Bartlett, audiences have taken to the film, with 80 per cent of sneak preview cards falling into the "excellent" or "good" category. So strongly does he feel about the film that he "won't be sorry whether the film makes a nickel at the boxoffice or not."

There are some 63 speaking parts in the film, and nearly all of them are filled by young actors who have never made a film, giving more than lip service to the idea of using new faces in films. Besides, their use adds to the realism and effectiveness of the entry.

The UA release has been set for key regional openings at the end of May, tying in with Memorial Day and with local veteran celebrations, armed forces observances, etc. Both Bartlett and Peck are scheduled to make tours plugging the film. On the local level, some 48 survivors of the Korean action will be honored at ceremonies to be hosted in most cases by the governors of states. Captain Joe Clemons, the hero portrayed by Peck, will also participate in promotional activities.

HORROR DEPARTMENT: Herman Cohen, former exhibitor and distributor, and presently a producer specializing in horror, was in town last week to help promote his latest, "Horrors of the Black Museum," an American-International release, which is in CinemaScope, Eastman Color, and Hypno-Vista. The latter is a gimmick that precedes the picture proper. Psychologist Emil Franchel conditions the audience to what they are about to see via suggestive conversation that almost borders on the hypnotic.

Cohen has made up 350 prints on the feature and is using them to advantage on a saturation basis, such as 101 day and date playoffs in New York City, 82 in Boston, 75 in Dallas, etc. According to local A-I franchise holder George Waldman, 600 accounts will be realized in the New York area within the next few weeks. He credited the quick playoff to exhibitor demand, stating that it was the biggest production released by A-I to date.

It may very well mark the beginning of a new type of program by that company which will reduce its annual output to 18 or 20 features, as compared to the 30 that were made last year. They will be bigger, and presumably better.

It took six weeks to make "Horrors" in London in a co-production deal with Anglo-Amalgamated Productions. It could have been made in Hollywood in half the time, but the costs would have been about the same. The way it turned out, there is authenticity and the added punch of having been made on the scene, so to speak.

Cohen recalled that he made "I Was A Teenage Werewolf" for under \$150,000 and it grossed two millions. Ditto "I Was A Teenage Frankenstein." He couldn't have duplicated this today because the horror films have improved production-wise to the extent where color and other additions are used. He believed that there was still a healthy market for the horror film, especially if they are geared at the younger moviegoer who makes up 72 per cent of the theatre attendees.

As for his next, exhibitor reaction and advice will help him decide what property to make. He and Franchel are making appearances with the film throughout the country as added promotion. Forty thousand dollars is being spent on the local campaign, while \$250,000 has been allocated on a national basis, the largest ever by the company. Cohen likes the A-I set-up because it's a "young and progressive company," and the franchise holders have a fine enthusiasm for their jobs as well as a fresh approach to their selling. He is committed to release one more film through the company, and since he doesn't like to make long term deals, he doesn't know where the Cohen epics will go next.

MAIL: From Merrie Olde England comes a card picturing Ye Olde Cheshire Cheese, Fleet Street, which sez: "Dear Mel: What a place for a press conference. It was here Carl Foreman announced the signing of Gregory Peck and Anthony Quinn as two of the six stars in his "Guns of Navarone." Wish you'd been there. Regards. Irving Rubine."

Dear Irv: Me, too. Next time send food package, not compliments. Bag packed for quick takeoff. Regards to Carl. Best. M.K.

HOWARD CHRISTENSEN has joined United Artists Television, Inc., as regional sales manager out of the central division, it was announced by Bruce Eells, executive vice-president, United Artists Television.

Credit Group Elects

NEW YORK — The Motion Picture Industry Credit Group of the National Association of Credit Management elected last fortnight the following officers to govern group operations for the year beginning May 1: chairman, Kern Moyse, Peerless Film Processing Corporation; vice-chairman, Walter Lynch, Mecca Film Laboratories, Inc.; and committee-men, Jack Fellers, Du-Art Film Labs; Everett Miller, RCA Film Recording Studios; and Murray Kah, Color Service.

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LONDON Observations

by Jock MacGregor

BACK FROM HIS TRIP to America, Jimmy Carreras was bubbling with enthusiasm, but as a producer-distributor, he wishes many independent British exhibitors would get a more realistic appreciation of the industry's problems. He is sick of the constant knocking of the British producers and the suggestion that they are pampered. There are bad ones, some not so competent, and some plain knaves, as Jim would be the first to admit, but overall they do lessen the exhibitors' burden.

It is the everlasting snipping at the Eady Fund and the like that really gets him. "They just don't know how lucky they are having an extra 80 odd pictures a year to augment their programs—and many of them among the biggest money makers," he all but explodes. "In America, the exhibitors would give their eye teeth for that extra product."

Jim is convinced that without these aids to take some of the risk out of production, output would fall drastically. Then the exhibitor would find himself in a sellers' market, and the overall average 35 per cent terms for a double feature program would be a thing of the past. The current ceiling of 50 per cent would be forgotten, and real tough terms would be the order.

THE ENTERTAINING British film is really clicking at the domestic box office. "Carry On, Nurse" established a new record for the ABC Circuit in London recently by taking nearly \$280,000, and is being challenged by "Room at the Top." Such figures are vastly in excess of any Hollywood pictures, other than the road show specials like "South Pacific," are doing.

Despite the phenomenal success of "Nurse," however, Nat Cohen tells me he is not cashing in at the expense of the exhibitors. They are paying their usual sliding percentage scales! The top break figures are being reached, but he is happy that they should get a really great week to help them over the many poor ones during the year.

Do not get the impression that all British pictures are boxoffice hits here. A number are far from it, but the overall have more than the edge on the Hollywood equivalents. Indeed, some of the big American pictures have proved really great disappointments. "Auntie Mame" and "The Big Hurrah" are two recent cases in point. British audiences couldn't have cared less about them.

In turn, I often wonder if Hollywood wouldn't be far better off in the long run if it gave a little greater consideration to the foreign market and refrain from exporting its less suitable offerings.

THE VARIETY CLUB has been splashing its funds. In addition to a number of moderate donations, \$14,700 has gone towards the cost of a boys' club which is under construction at Kingston to combat local "Teddy Boy" activity, and \$8,400 for a swimming pool for spastics in the London area. David Parry, an 18-year-old Londoner whom Variety sent for a year's scholarship at the Phillips Exeter Academy, New Hampshire, is to tour America and Canada. On learning this, Irving Allen, Mike Frankovich, Sam Eckman, and Bill Levy arranged to give him a dollar allowance to cover incidentals and pocket money.

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Theatre Installations and Maintenance

WMGM Corp. In Name Switch

NEW YORK — Loew's Theatres, Inc., has changed the name of WMGM Broadcasting Corporation, the operating company of radio station WMGM, to Loew's Theatres Broadcasting Corporation, it was announced by Eugene Picker, president of Loew's Theatres, Inc.

Arthur M. Tolchin, vice-president of Loew's Theatres, in charge of radio operations and director of WMGM, was elected executive vice-president of Loew's Theatres Broadcasting Corporation, Picker also announced.

AIP Sets Italy Deal

HOLLYWOOD — American International Pictures will be distributed in Italy by Globe Films International, it is announced by James H. Nicholson and Samuel Z. Arkoff. Henry Lombroso represented Globe in the negotiations with the AIP executives and William Reich, general manager of the company's export arm.

SW Increases Dividend

NEW YORK—The board of Stanley Warner Corporation increased the dividend on its common stock by declaring a dividend of 30 cents per share, payable May 25 to stockholders of record May 8. This represents an increase of 20 per cent.

Latin America Market Seen On Increase

RIO DE JANEIRO, BRAZIL — At a press conference attended by representatives of leading Brazilian publications here, Universal Pictures President Milton R. Rackmil voiced his confidence in the continued strengthening of the Brazilian economy, predicting that its tremendous growth and that of other Latin American nations would be reflected in a still greater potential for American business in general, and the motion picture industry in particular.

"There is room for an even greater development of the motion picture business in the expanding economies of Latin America," he told the well-attended gathering. "It is my firm belief that an important segment of our industry's future lies in these countries."

Rackmil, who with vice-president and foreign general manager Americo Aboaf, was in Rio for the company's Brazilian sales conference, reviewed U-I's strong and rapid come-back, outlining future production plans and operating policies.

In discussing the unprecedented American success of "Imitation of Life," which is creating strong advance anticipation here, he noted that it was the forerunner of a line of top boxoffice productions, which would include "This Earth Is Mine," "Operation Petticoat," "Any Way The Wind Blows," "Spartacus," etc.

Rackmil also pointed to the success of other current U-I releases in Latin America, particularly "Horror of Dracula," which had just opened in Sao Paulo, setting a record.

Phila. Suit Settled

PHILADELPHIA—The anti-trust suit of the County Theatre Company, Doylestown, Pa., case against Paramount Film Distributing Corporation, et al., was settled in Judge Francis L. Van Dusen's Court last week. The settlement was for an undisclosed amount and a run 21 days after first-run Philadelphia. Unofficially, the settlement figure was said to have been \$130,000.

The Tacony-Palmyra Drive-In Theatre, Inc., vs. Warner Brothers Distributing Corporation et al. case in the same Court saw the action dismissed with prejudice and without costs as to defendant Loew's, Inc.



"Hail Variety", LP record devised and produced by Barker George Elrick and Morris Levy, managing director, Oriole Records, was launched at a recent reception at the Cafe Royal, London, hosted by London Variety Club Chief Barker Bill Butlin. Profits from the sales of the record are to go towards the Variety fund for the home for deaf, dumb and blind children it is helping to build near Shrewsbury. Seen, left to right, are past chief barker Nat Cohen; Butlin; past chief barker Mike Frankovich; and International property master Jim Carreras.

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS sections in a permanent file. The last issue of each August will always contain a complete annual index to close the season.

Combined, the every second week yellow paper SERVICE INDEX to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Penna.



SECTION TWO
Vol. 61 No. 26

MAY 6, 1959

COLUMBIA

Face Of A Fugitive

WESTERN
81m

Columbia
(Eastman Color)

ESTIMATE: Good western for program.

CAST: Fred MacMurray, Lin McCarthy, Dorothy Green, Alan Baxter, Myrna Fahey, James Coburn, Francis de Sales, Gina Gillespie, Ron Hayes, Paul Burns, Buzz Henry, John Milford, James Gavin, Hal K. Dawson, Stanley Farrar, Rankin Mansfield, Harrison Lewis. A Morningside Production; executive producer, Charles H. Schneer; produced by David Heilweil; directed by Paul Wendkos.

STORY: Gunman Fred MacMurray, arrested for participating in a robbery, escapes from a lawman, who is killed by MacMurray's brother, who also dies. MacMurray enters a frontier town and establishes a new identity. He is attracted to Dorothy Green and also takes a liking to her brother, Lin McCarthy, town sheriff. Rancher Alan Baxter is fencing in public lands and MacMurray aids McCarthy in opposing him. Reward posters bearing MacMurray's picture are on their way to town, and he knows he must escape. MacMurray stays, however to back McCarthy in a showdown battle with Baxter. He is badly wounded, but has recovered his self-respect.

X-RAY: Nothing very new is presented in this story of a bad man's rejuvenation, but good performances, particularly by MacMurray, and plenty of action keeps things at a good clip most of the way. Good color photography is also an asset. This should please on the program where westerns are popular as it has most of the elements. The men in the cast fare much better than the women, who fail to impress, but that's generally the way it is with westerns. The climax is well-directed and interest-holding. Screenplay is by David T. Chantler and Daniel B. Ullman.

TIPS ON BIDDING: Fair program price.

AD LINES: "From The Quivering Peaks Of Suspense To The Shivering Base Of Your Spine . . . The Chase For 'The Face' Is On"; "Danger Shadowed Every Step He Took As He Closed The Trap Relentlessly On Himself."

Man In The Saddle

WESTERN
87m

Columbia
(Reissue)

ESTIMATE: Outdoor show has names to help.

CAST: Randolph Scott, Joan Leslie, Ellen Drew, Alexander Knox, Richard Rober, John Russell, Alfonso Bedoya, Guinn Williams, Clem Bevans, Cameron Mitchell, Richard Crane, Frank Sully, George Lloyd, James Kirkwood, Frank Hagney, Don Beddoe, Tennessee Ernie. Produced by Harry Joe Brown; directed by Andre DeToth.

For complete review, please refer to page 3189, Nov. 21, 1951.

Santa Fe

WESTERN
88m.

Columbia
(Reissue)

ESTIMATE: Good Outdoor Show.

CAST: Randolph Scott, Janis Carter, Jerome Courtland, Peter Thompson, John Archer, Warner Anderson. Produced by Harry Joe Brown; directed by Irving Pichel.

For complete review, please refer to page 3069, May 9, 1951.

PARAMOUNT

The Five Pennies (5823)

MUSICAL
COMEDY DRAMA
117m.

Paramount
(Technicolor)
(VistaVision)

ESTIMATE: Solid Entertainment.

CAST: Danny Kaye, Barbara Bel Geddes, Louis Armstrong, Bob Crosby, Harry Guardino, Susan Gordon, Tuesday Weld, Valerie Allen, Ray Anthony, Bobby Troup, Shelley Manne, Ray Daley. Produced by Jack Rose; directed by Melville Shavelson; a Dena Production.

STORY: Danny Kaye ("Red" Nichols) is a cornet playing country boy, who goes to the big city in the 1920's and gets a job with Bob Crosby's band. He meets singer Barbara Bel Geddes, and wins praise from Louis Armstrong. After he marries Bel Geddes, he has a tough time because of his insistence on playing "Dixieland" and being a nonconformist in musical arrangements. Despite being pregnant, Bel Geddes struggles right along with Kaye on one-night stands. When the baby is born, he wants her to quit singing, but she keeps on to help out financially. The baby grows up with the band, and when Kaye finds popularity, Bel Geddes insists it is no life for the child. She places her in an institution. The child is stricken with polio, and Kaye, blaming himself for neglect, throws his cornet away and gives up his band. He drops out of sight and spends all his time with Bel Geddes in trying to treat the child, Susan Gordon. Comes the war and Kaye works in a shipyard. The daughter, now 13 (Tuesday Weld), finds some of Kaye's old recordings, likes them, and encourages him to return to music. He opens at a small place, and the band is a flop until Armstrong shows up to help in a jam session. As the band swings out, Weld gets to her feet without aid of crutches and walks up to the bandstand and asks Kaye if she can have this dance.

X-RAY: There's a beat that can be appreciated by old and young alike; there's fun and tugs at the heart strings; there's Danny Kaye and the cornet of Red Nichols; and Louis Armstrong and his real gone trumpet; there's a story that holds interest; there are good performances, and smart and efficient production and direction. All in all, it's an entertaining package that should be a crowd pleaser. The story conforms to the usual pattern, but is bettered by a few good twists.

The tunes are old-time favorites. The screenplay is by the producer and director from a story by Robert Smith. The trumpet solos for Kaye are by Red Nichols, himself.

TIPS ON BIDDING: Better rates.

AD LINES: "The Life Story Of One Of America's Jazz Greats"; "Exciting, Original, Comedy Drama Of The Jazz Era."

UNITED ARTISTS

MELODRAMA
97m.

Pork Chop Hill

UA
(Melville)

ESTIMATE: Hard-hitting war film.

CAST: Gregory Peck, Harry Guardino, Rip Torn, George Peppard, James Edwards, Bob Steele, Woody Strode, George Shibats, Norman Fell, Robert Blake, Biff Elliot, Barry Atwater, Michael Garth. Produced by Sy Bartlett; directed by Louis Milestone.

STORY: While a peace treaty conference is going on at Panmunjom over the Korean conflict, 70 miles away, Pork Chop Hill is in the hands of the Chinese. Lieutenant Gregory Peck is ordered to lead an all-out assault on the embattled hill. Not only does it have strategic value, but it is also important from a psychological standpoint with regard to the negotiations. The brass fears a natural reluctance on the part of the soldiers to extend themselves with the possibility of peace so close. The advance takes place with Peck losing many men, but they do eventually reach the top and take over. Whether or not they can hold is another thing, being short of men, ammo, and supplies, and with radio contact limited. The decision to reinforce must come from high up the military ladder. As thousands of Chinese move in to throw the handful of Americans off the hill, American reinforcements do arrive. Pork Chop Hill is held.

X-RAY: A famous General is credited with the statement, "War is hell." Well, it sure is as exhibited here. For practically the full running time, nothing but combat is seen, tied in with emotional stress and strain of the men behind and in front of the guns. The technical advisor on the film is Captain Joseph G. Clemons, Jr., whom Gregory Peck represents on the screen, and it must therefore be assumed that all that is seen is authentic and real. Military and other government officials are so impressed with the entry that the utmost in praise and cooperation has been offered. The cast of relative unknowns headed by Peck does well, with many playing true-to-life roles. The direction and production are also good and bear a stamp of authority. If theatregoers are of a mood for strong war film, then all is fine. Extensive promotion plans are in the offing to aid in the selling. The screenplay is by James R. Webb, based on a work by S. L. A. Marshall.

TIPS ON BIDDING: Higher program or better if individual situation warrants.

AD LINES: "They Had To Hold The Hill . . . No Matter What"; "Action That's Rough and Tough."

UNIVERSAL

Johnny Dark (5921) MELODRAMA 85M

Universal
(Technicolor) (Reissue)

ESTIMATE: Names should help standard auto racing film.

CAST: Tony Curtis, Piper Laurie, Don Taylor, Paul Kelly, Ilka Chase, Sidney Blackmer, Ruth Hampton, Russell Johnson, Joe Sawyer, Robert Nichols, Pierce Watkins, Robert Montgomery. Produced by William Alland; directed by George Sherman.

For complete review, please refer to page 3765, June 2, 1954.

Man Without A Star (5922) WESTERN 89M

Universal
(Technicolor) (Reissue)

ESTIMATE: Off-beat outdoor action entry has the angles.

CAST: Kirk Douglas, Jeanne Crain, Claire Trevor, William Campbell, Richard Boone, Mara Corday, Myrna Hansen, Jay C. Flippen, Eddy C. Waller, Frank Chase, Roy Barcroft, Millicent Patrick. Produced by Aaron Rosenberg; directed by King Vidor.

For complete review, please refer to page 3932, March 9, 1955.

WARNERS

The Nun's Story (821) DRAMA 149M.

Warners
(Technicolor)
(Filmed abroad)

ESTIMATE: Unusual entry.

CAST: Audrey Hepburn, Peter Finch, Dame Edith Evans, Dame Peggy Ashcroft, Dean Jagger, Mildred Dunnock, Beatrice Straight, Patricia Collinge, Rosalie Critchley, Ruth White, Barbara O'Neil, Margaret Phillips, Patricia Bosworth, Colleen Dewhurst, Stephen Murray, Lionel Jeffries, Niall MacGinnis. Produced by Henry Blanke; directed by Fred Zinnemann.

STORY: Audrey Hepburn bids her father, Dr. Dean Jagger, as well as her brothers and sisters farewell as she enters a convent to become a nun. There, under the guidance of Sister Mildred Dunnock, she and the other postulants begin their dedication to the church, with all ruled by Mother Dame Edith Evans. She attempts to conform to her new life, but there are times when it is difficult. She confesses a desire to become a nursing nun in the Belgian Congo, and eventually is sent to a school for tropical medicine, from where she is graduated high in her class despite a suggestion to fail her examinations to show her humility, made by one of the

presiding nuns. She gets further training in a mental institution and eventually does go to the Congo. She is assigned to work with Dr. Peter Finch, a genius, bachelor, and unbeliever. She is a most competent assistant and tries to ignore his taunts as well as his magnetism. She works very hard and finds that she has contracted tuberculosis, which means a return home. Finch undertakes to cure her there, and she recovers amidst fine care and affection. She is sent back to Belgium accompanying an important patient, and Evans refuses to send her back. Instead, she is assigned to a hospital near the border of Holland where World War II catches her. She and the other nuns are told they must carry on as if nothing has happened, but she is drawn into underground activities, knowing she must help her people. When her father is killed by the Germans, she confesses that she can no longer remain a nun since she bears hate for the enemy. She signs the necessary papers and removes her habit, walking out of the convent and into a new life.

X-RAY: The first half of this film shows for the first time to lay audiences the mysteries and ordeals of the vow-taking ceremonies for nuns within the Roman Catholic Church, and evidently considerable research has gone into this phase of the film. The young girl who would become a servant of God is wonderfully portrayed by Audrey Hepburn under the fine direction of Fred Zinnemann, who has turned out an unusual and thoroughly different film. How some audiences will take to this minute breakdown of church procedure is something that will be interesting to observe, for it is difficult to classify this portion of the entry as entertainment in the accepted sense of the word. The experience of becoming a nun and the detail that has gone into the filmed presentation seems to make the picture much too long. The second half of the story dealing with her adventures outside the convent moves at a considerably faster pace and at a more interesting one. There is no question but that the film will need special attention. As such, exhibitors would do well to evaluate the entry in keeping with their situation, operation, and population. The balance of the cast is capable, while the settings and production values are also in the better category. Quite an assist comes from the use of color and the various backgrounds of different countries. The screenplay is by Robert Anderson, based on the best-seller by Kathryn C. Hulme. Incidentally, this reviewer must note that at the theatre screening where this was seen, bits of the dialogue seemed to be unintelligible. This may have been strictly a local print problem.

TIPS ON BIDDING: Up to the individual theatre.

AD LINES: "A Masterpiece In Movie-Making"; "An Unusual Film That Will Be The Subject Of Wide-Spread Discussion."

The Young Philadelphians (818) DRAMA 136M.

Warners

ESTIMATE: Highly interesting, absorbing drama.

CAST: Paul Newman, Barbara Rush, Alexis Smith, Brian Keith, Diane Brewster, Billie Burke, John Williams, Robert Vaughn, Otto Kruger, Paul Picerni, Robert Douglas, Frank Conroy, Adam West, Fred Eisley, Richard Deacon. Directed by Vincent Sherman.

STORY: Back in 1924, Diane Brewster weds wealthy socialite Adam West. Outside the church, Brian Keith watches, in love with Brewster, but unable to overcome her desire to climb into the upper strata of the Philadelphia society whirl. She finds that West cannot consummate the marriage. After he storms out, she turns to Keith for love and reassurance. The next morning, she learns West has been killed in an auto accident. A son is born, and though she is cut off from the family millions when she refuses to turn him over to her in-laws, she insists on naming him after West. She also refuses to marry Keith

so that her son can have the advantages of the family name. At 22, Paul Newman, the son, has done well at school, working his way, and has become a close friend to wealthy Robert Vaughan, who is unable to get his money from guardian uncle Robert Douglas. Newman meets Barbara Rush, a daughter of one of the best families, and a romance develops. When they decide to get married, her father, prominent lawyer John Williams, persuades him to wait, promising to sponsor him at law school and give him a job with the firm. Rush, bitter with Newman, goes to Europe and marries Fred Eisley. Newman uses his charm on Alexis Smith, wife of prominent lawyer Otto Kruger, to get a job helping him with a book. This also earns him a job with Kruger's law firm. A hitch in the army interrupts his career. Vaughan loses his arm, while Eisley is killed. Newman resumes his law practice, and he and Rush see each other occasionally. An accident brings Billie Burke to him seeking legal advice. So impressed is she that she switches her multi-million dollar account from Williams to Newman. This throws Rush, her niece, in closer contact with Newman, and they resume their romance. Keith asks Newman to run for the City Council, but he is reluctant. Meanwhile, Vaughan is arrested for the apparent murder of Douglas and only wants Newman to defend him. He agrees despite pressures from socialites who fear all kinds of exposures of family skeletons during the trial. Newman proves that Douglas killed himself, winning an acquittal. Rush is in love with him more than ever now that he has demonstrated he has the courage of his convictions, and it's assumed it won't be too long before they'll wed. He has also learned his true parentage, and it looks as though there will be some happiness for Keith and Brewster.

X-RAY: Featuring a well-organized, highly interesting, absorbing, and entertaining plot, this entry could do well by itself at the box-office. Once viewers become interested in the yarn, they are held throughout as the characters reveal themselves, their faults, and their intrigues. The cast does fine by its assignments, with Paul Newman and Barbara Rush particularly effective, and superior direction and production boost this into the quality category. In addition, another asset is an extensive exploitation and promotion campaign that is being slanted toward the majority of motion picture audiences, the younger part of the population. The screenplay is by James Gunn based on the novel, "The Philadelphian," by Richard Powell, which was a best-seller among book purchasers.

TIPS ON BIDDING: Higher bracket.

AD LINES: "They Lived In A World Of Their Own Until A Stranger Burst Through Their Wall Of Protection"; "He Was Determined To Let No One Stand In His Way."

FOREIGN

The Law Is The Law COMEDY 103M

(Continental)
(French-Italian-made)
(English titles)

ESTIMATE: Cute, amusing import.

CAST: Fernandel, Toto, Noel Roquevert, Mario Besozzi, Rene Genin, Nathalie Nerval, Leda Gloria, Jean Brochard. Directed by Christian-Jaques; produced by A. Mnouchkine and G. Danciger.

STORY: Fernandel is a sergeant in the French Customs stationed on the French-Italian border. Toto is an Italian merchant who deals in contraband and has been giving Fernandel a rough time for many years. In addition, Toto has married Fernandel's first wife, Leda Gloria. One day, he catches Toto with some smuggled liquor and holds him in custody at the inn which straddles the border. Toto learns that Fernandel was born in the kitchen of the inn of an Italian mother and an unknown father. Toto points out that

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MAY 6, 1959

SECTION THREE
Vol. 61 No. 26

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1958 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the preceding 12 months. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 246-48 N. Clarion St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

A | CIVIC-CLUBS

NUMBER 25

Police Cooperation May Come in Handy

THEATRE: Savoy,
ADDRESS: Luton, England
MANAGER: John E. Lake

Not all police visits are welcome; but I recently cooperated with the police in getting out a small leaflet and getting it to the public, including our patrons.

Headed: "Crime Prevention. Bedfordshire Constabulary" my copy read: "The Bedfordshire Police join the management of the Savoy Theatre in wishing its patrons a most enjoyable performance. To get the utmost pleasure from such occasions, patrons are reminded that—before the show they should have locked all windows and doors of their home and car and secured their cycles . . . and after the show proceed home carefully. Thieves steal your pleasure as well as your property. Thank you."

This cost nothing to the theatre other than the small cost of paper and printing; but it is a valuable piece of public relations and theatre publicity since it reflects the esteem in which 'The Law' holds this ABC theatre.

B. | KIDS' MATINEES

NUMBER 30

A Dog Show for A Dog Film

THEATRE: Schine's Rialto,
ADDRESS: Little Falls, N. Y.
MANAGER: Nick Kauffman

This is what might well be called doing what comes naturally. And what is more natural that holding a dog show for a dog film?

For Buena Vista's "The Shaggy Dog" we aimed our campaign right at the youngsters.

First, we had an essay contest going in the local schools among the upper grades. The winner in each grade was allowed to bring a friend of their own choosing as guests at the opening matinee. We also saw to it that the sisters of various parochial schools were invited to attend this show, thus assuring ourselves of announcements in the schools.

Our "Shaggy" dog show was worked up for opening day matinee, whereby the youngster bringing in the dog most like the one in the picture got a first prize of dog food and dog accessories, and the next two runners-up were given consolation prizes of a similar nature.

We laid the groundwork with our local news dealer for the Dell Comic Book tie-up; and the local deejays went for plugs of the song hit records along with picture, playdates, etc.

Parent-Teachers Associations and children's organizations were alerted.



To promote the Pittsburgh opening of Columbia's "The Bandit Of Zhobe" in 23 neighborhood and drive-in theatres, a contest was recently arranged with the cooperation of radio station KQV and Murphy's Department Store where a bamboo prison was erected. Patrons tried to free the imprisoned "Bandit." First prize was a \$100 U.S. Savings Bond.

Street bally consisted of a tiny burro (we were unable to get a shaggy dog). However, this got plenty of attention, appropriately bannered.

On top of all this, we 'saturated' the air with Shaggy Dog advertising; and this, along with our other stunts resulted in the film doing very well for us.

DO SAVE . . . EXPLOITATION

Published at every-second-week intervals, these classified and indexed promotional stunts are cumulatively numbered and indexed, and are punched for permanent filing. Establish your own encyclopedia on exploitation!

C. | MASS MEDIA

NUMBER 9

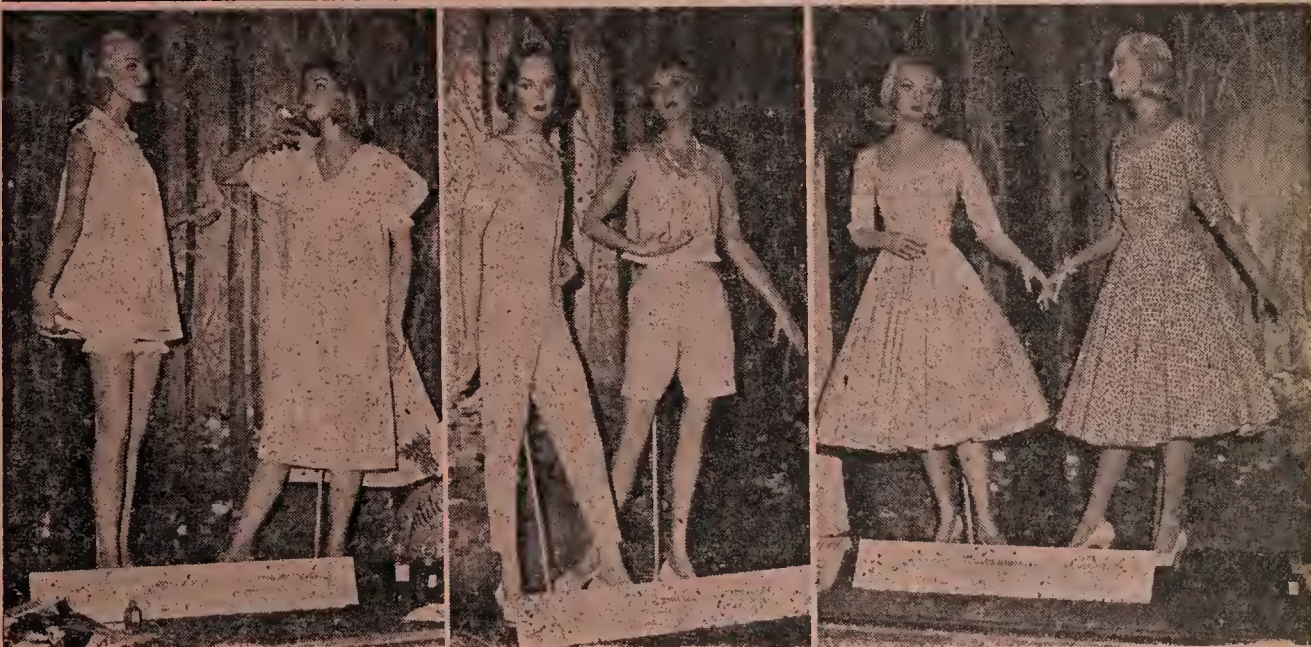
The House Is Really Haunted

THEATRE: State,
ADDRESS: Sioux Falls, S. D.,
MANAGER: Cliff Knoll

Continuing our battle against empty seats, we really went to work on Allied Artists' "House On Haunted Hill."

One of the best selling mediums for this particular picture was our Haunted Hill contest with radio station KIHQ. I recommend this kind of contest for use in any location if the radio station will go along with the theatre. It did a great deal of selling tickets for us.

We bought absolutely no radio time, but arranged the contest with them which really "hit the bell." Through their cooperation we ran a search for Sioux Falls, Haunted House Contest starting 10 days before the picture opened. This station is on an 18 hour operating policy per day and during these 18 hours they agreed to give us and our contest two spots an hour. This netted us 360 spots at no cost to the theatre. Each day their listeners were given a new clue of a pre-selected "haunted house." The winner was determined by the first postmarked card with the correct answer. We promoted over \$100 in prizes and all were given to the winner. These prizes included a \$25 Savings Bond, a wrist watch, a flash camera kit, and a table model radio. The contest was truly a success with the station and theatre, getting a tremendous amount of telephone inquiries which, of course, we could not answer due to the type of contest. We are positive that this had a great deal to do with selling tick-



Three of the Fifth Avenue, New York City, windows of Best and Company were recently given over to a promotion of MGM's "Green Mansions," Radio City Music Hall. The tie-up display was an outgrowth of the film's promotion in Seventeen Magazine, which devoted 30 pages to "Green Mansions" and the fashions and products that it inspired. The windows have been seen by millions. Similar store windows crediting the picture are set in 25 other department stores throughout the country.

Large-Scale Ballyhoo Boosts "Mating Game"

NEW YORK—MGM's "The Mating Game" opened last fortnight at the Capitol, Broadway, with full scale hoopla, showmanship, and exploitation to start it on its way to box office results. The campaign proves that exploitation is pretty much the same the world over, with many of the big town stunts certainly applicable for all situations to follow.

Tony Randall, co-star in the film, made personal appearances in the lobby and signed autographs both matinee and evening on opening day.

Priscilla Alden Beach, the "mateologist," gave advice on "how to play the mating game" in the mezzanine of the big theatre and was on hand each day to give her character analysis.

WINS started a station-wide promotion based on the "trading" done in the film. Randall was on the air to start it by donating the "shirt off his back." Listeners were invited to submit items to trade for it. A qualified trader was on duty at all times to evaluate the items and make the deals with the object to "uptrade" each time. At the end of this week-long promotion, the final item was sold for charity. All WINS disc jokeys participated in the promotion.

Meanwhile, eight girls, dressed like Debbie Reynolds in the film, were doing street ballyhoo in New York's most crowded areas as a tie-in for the picture and radio station WABC. They carried portable radios tuned to the station, and anyone going up to them and giving them the call letters got a pass to the theatre and a copy of Debbie's record. The station promoted this on the air for 24 hours. Each hour, listeners were given tips as to the whereabouts of the girls. They were, of course, appropriately bannered with "The Mating Game."

All radio stations played the Debbie Reynolds record heavily as part of the New York campaign, backing up the heavy radio advertising.

Randall remained in town for several weeks and continued to do newspaper, radio and television interviews for the film as well as making personal appearances and taking part in special events. He was interviewed by 250 high school editors at a sneak preview.

Homemade (Continued from preceding page) sure to see it, I printed a sign which was placed above our boxoffice window and which read, "50 Million Miles To Earth"



Mel Ferrer, director of MGM's "Green Mansions" and one of the stars of MGM's "The World, The Flesh and The Devil," recently answered questions of 125 high school editors at a press conference in the MGM New York City projection room.



At a recent ceremony at ABC headquarters in Golden Square, London, general manager W. Cartlidge presented Douglas G. Adams, Regal, Kirkcaldy, Scotland, with the check for \$200 he won in the MOTION PICTURE EXHIBITOR "Showmen-Of-The-Year" contest. Also seen are, left, R. Crabb, Lyric, Wellingborough, and Nat Matthews, Ritz, Leyton, London, with their Silver Citations in the same contest, and the publication's London representative, Jock MacGregor. On the right, Len Leech, head, Pepsi-Cola in Great Britain, presents the Pepsi-Cooler which Norman Wasser had specially flown to London to Adams as a bonus prize. Looking on are ABC's exploitation manager Clifford Elson; publicity manager Douglas Ewin; and MPE's MacGregor.

with an arrow pointing to another sign placed in the outer lobby reading "40 Million etc." with arrow, to yet another sign in the inner lobby reading "30 Million etc." with arrow pointing finally to our monster with sign which read "See 20 Million etc." I don't think a single person missed seeing it and when the film finally played we did exceptionally good, considering it was midweek.

I believe this setup could be used for almost any situation.

On opening night we placed the "monster" outside where it was seen by all passersby.

I. INSTITUTIONAL

NUMBER 41

Amateur Revue Always Good

THEATRE: Regal

ADDRESS: Wakefield, England

MANAGER: Reg Helley

One thing led to another and my campaign for Warner-Hammer's British comedy "Up The Creek" became one of my biggest ever.

Five weeks prior to playdate I started rehearsals for a 45-minute revue with a nautical flavor to be staged two weeks before the showing of the picture. I looked around for suitable local acts and wrote a script to exploit them. I persuaded one of my usherettes to appear; and played Captain Colonna myself. The whole staff got behind me and together we overcame many shortages and difficulties.

The buzz got around about the show and I bolstered the word of mouth publicly with throwaways and gimmick handouts. Local personalities offered help in various ways. The Town Clerk heard about it and crowned my endeavors. He asked if I would compete in the Holidays at Home talent contest in the Park on the public holiday and could arrange for ABC-TV to audition the winners. This was an opportunity too good to miss for publicity and public relations and it was fixed for ABC-TV and the committee consented to a tie-up with the film in the form of displays and guest tickets.

The corporation gave generous plugs in their advertising and no less than 8,000 brochures were sold at the park.

My ABC Minors—patrons of our Saturday kids' shows took part in the show and to my query "Where have you been?" chorused "Up The Creek." The catch phrase greeted me everytime I walked on stage during the four hour performance which was attended by thousands including the deputy mayor. The press was uniformly enthusiastic about the show and first class relations with the City Corporation have been cemented.

Prior to playdate several of the acts appeared in the music rooms of large public houses in the district and worked in plugs for their stage show and the picture. During the actual stage show at the theatre, a photographer took photos of the audience. Each day these were displayed outside the theatre under the heading "Happy Faces" and the most natural happy faces were ringed. The lucky people ringed were given guest tickets to see the feature if claimed promptly.

At the Saturday ABC Minor matinees I

(Continued on next page)

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BOOK SHOP

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COMPANY ASSISTS

COLUMBIA has arranged a national tie-in with the Consolidated Lobster Company to promote "It Happened To Jane". Consolidated, distributor of Ocean Clear Lobsters, will supply lobsters for promotions in major cities across the country. Working in conjunction with Columbia field men, Consolidated will make lobsters available as prizes in newspaper, radio and TV contests, for street ballyhoo and merchandising displays. In addition, there will be tie-ins with leading hotels and seafood restaurants, with Consolidated supplying lobster dinners. The company has jobbers in 20 major cities and direct accounts all over the country.

PARAMOUNT, Dot Records and Danny Kaye have united in a vast campaign on "The Five Pennies". Kaye, star of the picture and the soundtrack album, has volunteered to kick off the vast national and local-level campaign with a tour of 15 major cities. In every city, he will be host to exhibitors, the press, disc jockeys, radio and television station officials, record dealers and important opinion-makers at an evening screening of the film, immediately followed by Dot Records at a reception for local music industry representatives. He will meet with newsmen at luncheon the next day to discuss the picture and the album. Dot will soon release the "Five Pennies" album of soundtrack jazz from the picture.

WARNERS announces that the Color Association of the United States will introduce "John Paul Jones Blue" as the nation's new navy-toned blue for use in all fashion and other materials coincidental with the release of the Technirama-Technicolor film spectacle of the founding of the American Navy. In announcing the introduction of the new color, the Association declared, "We know of no more fitting name for our Spring, 1960, navy, than 'John Paul Jones Blue.'" The Color Association serves as a clearing-house and information center on fashions for manufacturers in all industries. Incidentally, the May issue of Argosy Magazine will devote its cover, six pages of color photographs and an article to the film.

20TH CENTURY-FOX will have a blockbuster campaign on "Say One For Me". Plans call for a national magazine campaign; the most extensive music promotion in 20th-Fox history with Bing Crosby, Debbie Reynolds and Robert Wagner starring in a soundtrack album via Columbia Records; a TV trailer featuring Crosby delivering a "see-the-picture" pitch; special soundtrack spots featuring the company's new style 60, 20 and 30-second spots featuring the voices of the three stars in actual scenes from the picture; and a series of guest appearances by the stars on national TV variety shows. Another facet of the campaign will be an extensive investment in local TV time, featuring television spots geared to the specific area used.

UNITED ARTISTS has set five merchandising tieups for "Man In The Net" with cross-promotions arranged with Smith Corona Typewriters, Webcor Tape Recorder, Eumig Camera, Latex Bathing Caps and Buff-ette Machines. The Smith Corona Company is servicing its 18,000 outlets with display counter cards showing Alan Ladd using the typewriter and giving full credits for the UA release. Webcor dealers will feature window displays, posters and streamers promoting the film. The Latex Company is distributing over 250,000 of its bathing caps with a special photo of Carolyn Jones and full credits for counter displays. Miss Jones is also featured in trade ads and displays of the merchandising items of Buff-ette Machine Company.

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got the audience to greet me with "Up The Creek" and I found many greeting each other in the street in this manner so popular did the catch phrase become.

Natural tie-ups were with the Sea Cadets and British Waterways, who run two cruises a day up the nearby River Caloer and dis-

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played a streamer and cards with lifebelts reading "British Waterways will take you up the Caloer but you must see "Up The Creek at the Regal, Wakefield."

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.



United Artists' "The Big Country" was most attractively sold in France by this theatre in Paris which erected the above eye-catching front and wall panel.

Fernandel is therefore Italian since the kitchen is on the Italian side and that he should not be in the French Customs. Fernandel leaves the service to establish residence on the Italian side and get proper papers to apply for re-entry into France. Toto, conscience-stricken, helps out, for a price, of course. There are also marriage complications since Italy doesn't recognize divorce, and he is escorted from Italy as a non-desirable. He is told he must live between the two countries since he belongs to neither. Fernandel decides to bring public attention to his predicament via some fancy rifle shooting. Meanwhile, Toto discovers that the border was different in 1919 when Fernandel was born and that the kitchen birthplace of Fernandel was in France at the time. His troubles over, Fernandel is restored to his position with full rights, and once again he give chase to Toto when he sees him smuggling.

X-RAY: This import should be well received by audiences in the art and specialty spots, offering the lure of both Fernandel and Toto as well as an amusing story that holds interest fairly well throughout. The acting, direction, and production are good, and the countryside and populace offer additional attractions. The screenplay is by Jacques Emmanuel and Jean-Charles Tacchella.

AD LINES: "Fun At The Border Of Italy And France As The Top Comedians From Both Countries Offer Their Best"; "His Word Was Law . . . Most of the Time."

Too Many Crooks

COMEDY
87M.

Lopert
(English-made)

ESTIMATE: Amusing comedy.

CAST: Terry-Thomas, George Cole, Brenda De Banzie, Bernard Bresslaw, Sidney James, Joe Melia, Vera Day, Delphi Lawrence. Produced and directed by Mario Zampi; associate producer, Giulio Zampi.

STORY: George Cole is a bungling boss of a group of inept gangsters in London, who faces a revolt from the others in the gang until he decides to rob crooked tycoon, Terry-Thomas, who keeps his cash in his office, not wanting to pay taxes. When this fails, Cole decides that they should kidnap Thomas' daughter for ransom. Instead, they kidnap his wife, Brenda De Banzie. When they ask for ransom on pain of death, Thomas refuses, stating he's been trying to get rid of her for years. When the discovery of a mutilated woman's body is printed in the papers, Thomas fears they've carried out their threat. Actually, De Banzie is alive and incensed over Thomas' attitude. She decides to join the gang in getting money from Thomas. They acquire a hoard he has hidden at home and then blackmail him for more. Also Cole's girl friend, Vera Day, gets money from him for false passports with which they are to flee the country. They track him to his mother's home where he has another emergency hoard, and they get that, too. They all take off in the getaway car and roar off, unaware that the suitcase full of money has opened, spilling the banknotes all over the road to be blown away by the wind.

X-RAY: This comedy import has a number of amusing sequences, but everyone seems to try too hard to be funny. In doing so, a number of low spots result. The cast is competent, and the direction and production are okay. It can either serve in the art and specialty spots or as lower half filler on regulation programs. The screenplay is by Michael Pertwee.

AD LINES: "You Have To See This To Believe It"; "Crooks, Crooks Everywhere And Lots Of Fun For All."

THE SERVICESECTION is the only service of its kind giving a full coverage listing, and reviews of all features and shorts in the domestic market.

MISCELLANEOUS

Darby O'Gill And The Little People

DRAMA
93M.

Buena Vista
(Technicolor)

ESTIMATE: The Disney name and the luck of the Irish should prove of assistance.

CAST: Albert Sharpe, Janet Munro, Sean Connery, Jimmy O'Dea, Kieron Moore, Estelle Winwood, Walter Fitzgerald, Dennis O'Dea, J. G. Devlin. Produced by Walt Disney; directed by Robert Stevenson.

STORY: Darby O'Gill, known in other circles as Albert Sharpe, is a caretaker on the estate of Lord Walter Fitzgerald. The latter thinks it's about time that Sharpe was retired and offers him a cottage and a pension while replacing him with young and handsome Sean Connery. Sharpe bids Connery keep the news from his attractive daughter, Janet Munro, until he finds a propitious moment to tell her. Sharpe is also famous as a story teller, specializing in tales of the leprechauns. One night, he stumbles down a hole and lands in the kingdom of the little people, the monarch of which is Jimmy O'Dea. The latter tries to keep Sharpe captive but he escapes. O'Dea goes to even the score for being ridiculed before his subjects but winds up a captive of Sharpe, who is determined to get three wishes. The two are all for making a love match between Munro and Connery, and it almost happens until she finds out Connery is replacing Sharpe. She is taken seriously ill, and when Sharpe sees the death coach coming, he asks O'Dea to arrange for him to be taken instead. O'Dea arranges it so that both are spared, and there is a reconciliation after Connery has it out with the local bully, who has his own eye on Munro. Sharpe is perfectly willing to retire and tell his stories.

X-RAY: Dripping with Irish brogue at times thick enough to bewilder the ears of ordinary mortals, this latest in creations by Walt Disney has charm, humor, a heavy dose of leprechaun fantasy, and romance, to say nothing of fine scenery made all the more presentable by the use of color. It's a different type of presentation from what the younger set and other Disney fans are accustomed to, but one can never tell about a product with the Disney label. Some super-selling could make this attractive to the public with resulting better grosses if it takes. The screenplay is by Lawrence Edward Watkin suggested by H. T. Kavanagh's "Darby O'Gill" stories. The cast, special effects, direction, and production are good.

TIPS ON BIDDING: Use individual judgment, taking subject matter into consideration.

AD LINES: "The Latest And Greatest Of Walt Disney's Creations"; "Have Yourself Some Fun With The Little People."

Go, Johnny, Go

MUSICAL
75M

Hal Roach

ESTIMATE: Rock-n-roller for lower half. . .

CAST: Alan Freed, Jimmy Clanton, Sandy Stewart, Chuck Berry, Herb Vigran, Frank Wilcox, Barbara Woodell, Milton Frome, Joe Cranston, Executive producer, Hal Roach, Jr.; produced by Alan Freed; directed by Paul Landres.

STORY: Youthful singer Jimmy Clanton is entertaining teeners in a theatre on one of Alan Freed's in-person shows which prompts Freed to relate the youth's story. Clanton runs away from an orphanage when he is dismissed from the choir for jiving with the organ. In New York, he gets a job as an usher, but his enthusiasm for the Alan Freed show gets him fired. He hears that Freed is searching for a promising youngster to be called Johnny Melody. At the stage door, he meets Sandy Stewart, a girl he knew at the orphanage, who was adopted and who also has a yen to be a singer. Freed brushes

them off. They next meet at a recording studio where they make a demonstration record to be sent to Freed. The latter is impressed with the record and plays it on his radio show, which brings on an avalanche of calls. Since the record bore no name or address, Freed keeps playing the record in hopes that Clanton will call him. Stewart does hear the record and tries to get in touch with Clanton, but the latter has gone out to see about buying her a jeweled pin for Christmas. The price proves prohibitive, and he breaks the window, planning to steal the pin. Stewart guesses what he is up to and phones Freed. They both arrive before the police do and Freed takes the blame for the broken window. Clanton goes to the top guided by Freed, and he and Stewart get married.

X-RAY: There is a story to be found here, but it doesn't interfere with the music too much. For the teeners and rock-n-rollers there are such artists as Ritchie Valens, the Cadillacs, Chuck Berry, Jackie Wilson, Eddie Cochran, Jo Ann Campbell, the Flamingos, etc., in addition to stars Clanton and Stewart. The proceedings are fairly pleasant; interest is maintained, and direction and production are adequate. It can make up as part of the program or even better if a special show is to be presented for teeners. The screenplay is by Gary Alexander.

AD LINES: "Spring Is A Time For Youth To Swing Into Action"; "Fun For All"; "Man, This Is The Most . . . Grab Your Chick And Swing On Down For A Look And Listen."

The Shorts Parade

ONE REEL

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APES OF WRATH. Warners Bugs Bunny Specials. 7m. A stork delivers Bugs to an expectant ma and pa gorilla, instead of the regular baby gorilla. Ma takes up for the devilish bunny, but pa suspects all is not quite kosher. The stork finally shows up with the real baby gorilla, and Bugs is kicked out. Daffy Duck, however, makes a surprise entrance, chasing Bugs, and calling "Mommy" after the dumbfounded rabbit. GOOD. (6724).

BATON BUNNY. Warners Bugs Bunny Special. 7m. This combines the music of the Warner studio symphonic orchestra on the sound track with the cartoon characters of conductor Bugs and his orchestra on the screen. Bugs has plenty of trouble conducting, but this offers little that is new or novel other than the combination of the two media. FAIR. (6722).

CHINA JONES. Warners Merrie Melodies-Looney Tunes. 7m. Daffy Duck tries to rescue a maiden held by the Chinese in London's Soho Chinatown. Porky Pig as a Chan-Fu Manchu character captures Daffy and makes him a slavey in a laundry. GOOD. (6705).

FIT TO BE TOYED. Paramount Modern Madcaps Cartoons. 7m. A big business executive's childhood frustration about toys his father took away from him so he could play with them himself finally catches up with him. His psychiatrist tries to cure him of playing with his yo-yo, jacks and scooter and is finally successful, although now the psychiatrist is off his nut. GOOD. (M18-2).

HARE-ABIAN NIGHTS. Warners Bugs Bunny Special. 7m. It is amateur night in the palace and the Sultan sends to the crocodile pit the entertainers who do not please him. Bugs tries to please with stories of his ex-

(Continued on next page)

ALPHABETICAL GUIDE TO 293 Features Reviewed

This index covers features reviewed thus far during the 1958-59 season in addition to features of the 1957-58 season, reviewed after the issue of Sept. 4, 1958.—Ed.

A		G		Lost, Lonely, And Vicious—73m.—Misc.	
Accursed, The—78m.—AA	4533	Geisha Boy, The—98m.—Par.	4534	Lost Missile, The—70m.—UA	4535
Affairs of Julie, The—90m.—For	4543	Ghost Of The China Sea—79m.—Col.	4505	Love Story, A—94m.—For.	4551
Alaska Passage—72m.—Fox	4558	Giant Behemoth, The—79m.—AA	4573	Lovers And Thieves—81m.—For.	4511
Al Capone—104m.—AA	4561	Gideon of Scotland Yard—91m.—Col.	4553	Lovers Of Paris—115m.—For	4563
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Appointment With A Shadow—73m.—U-I	4507	Girl In The Bikini, The—76m.—For	4550		
Apache Territory—75m.—Col.	4513	Girl With An Itch—78m.—Misc.	4531		
Arson For Hire—68m.—AA	4561	Go, Johnny, Go—75m.—Misc.	4583		
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Barbarian And The Geisha, The—105m.—Fox	4517	Gunman's Walk—97m.—Col.	4506		
Bell, Book and Candle—103m.—Col.	4526	Gunmen From Laredo—89m.—Col.	4561		
Bend Of The River—91m.—U-I—RE	4507	Gun Runners, The—83m.—UA	4514		
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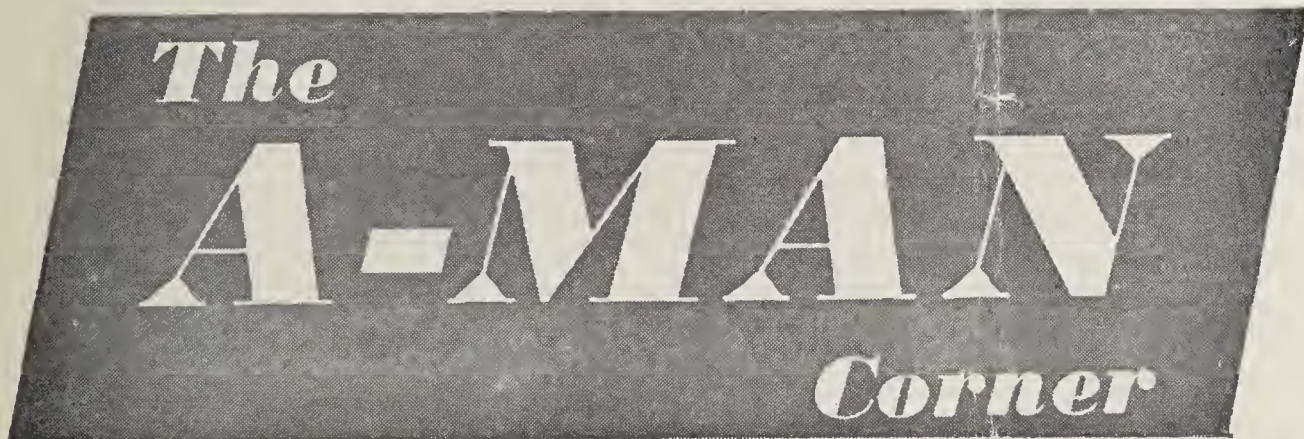
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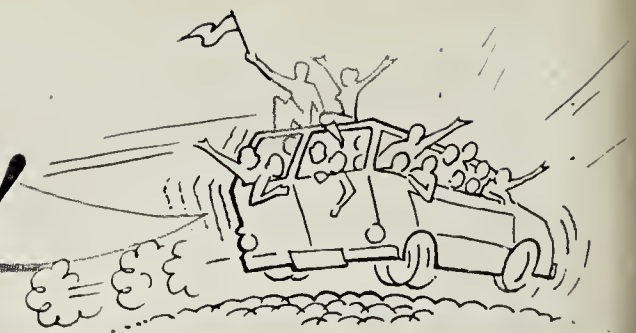
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